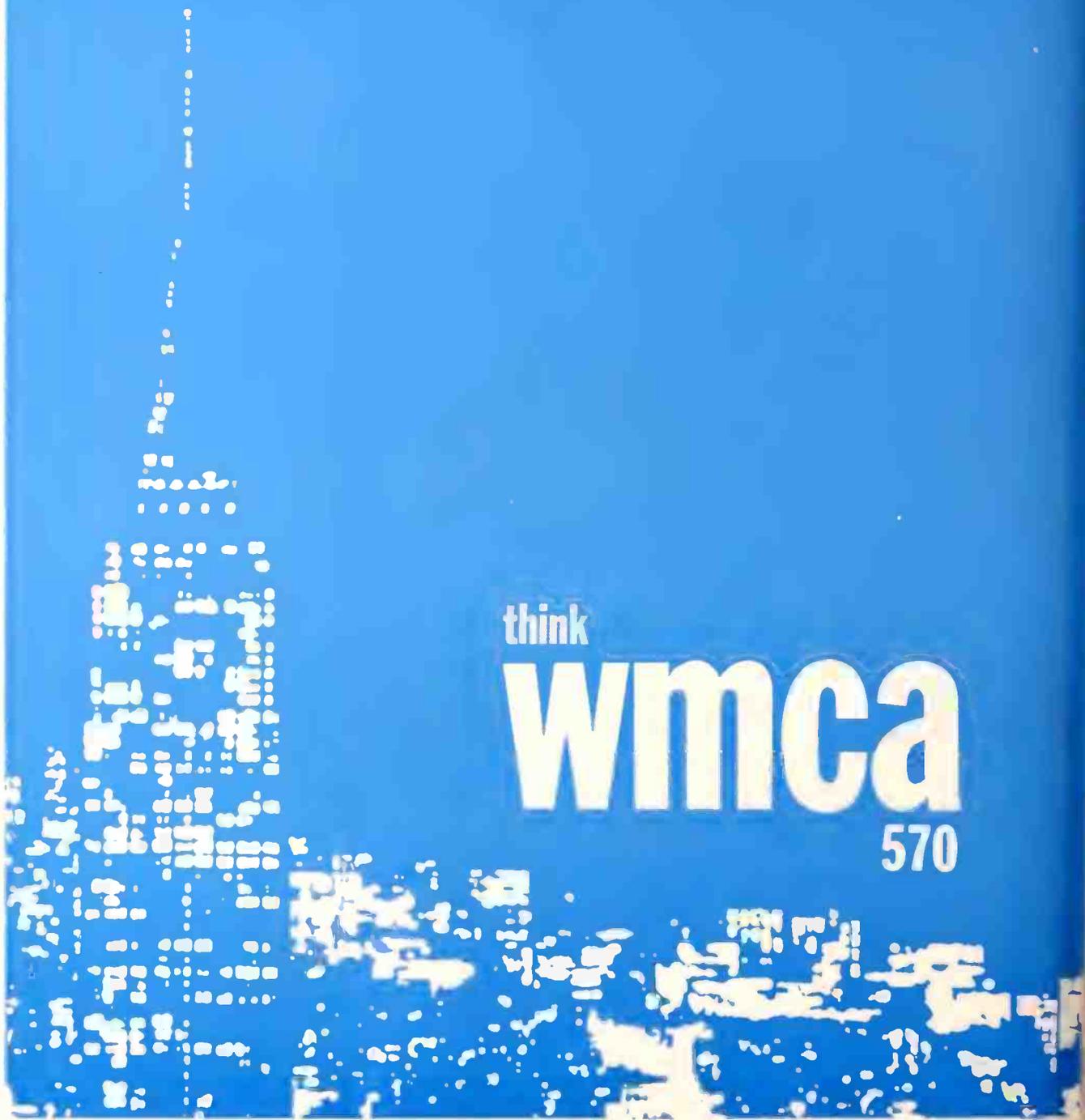


when you think

NEW YORK
RADIO



think

wmca

570



DON'T **MISS MICHIGAN**

...where Carol Jean Van Valin (Miss Michigan '62) makes beauty judges purr. Whip out the performance figures in ARB and Nielsen...they prove that you will miss Michigan without WJIM-TV...with over 12 years of training sales-curves to jump up in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities... 3,000,000 potential customers...748,700 homes (ARB March '63)...served exclusively under the WJIM-TV big-top.

Ask your Blair hustler how you, too, can tame a tiger of a sales problem.

BASIC



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

WJIM-TV

!mira!

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

22 JULY 1963

VOL. 17 No. 29

Key Stories

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FCC ban on the practice would present tv advertisers with new opportunities as well as new problems
- 28** **ENGLANDER RADIO SPOTS PITCH HIP MARKET**
Mattress maker, after concentrating on television, appears on radio "Jazz Scene" in 26 areas
- 30** **BIG AGENCIES CAN LEARN FROM SMALLER SHOPS**
Executives of "compact" organizations tell why they can bring clients closer to the people
- 32** **NIELSEN MONOGRAPH SERIES TO ANSWER CRITICS**
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- 34** **HOW MADISON AVENUE ADMEN SEE HOLLYWOOD**
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SPONSOR is Combined with TV, U.S. Radio, U.S. FM. © 1963 SPONSOR Publications, Inc. EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 17, 212 Murray Hill 7-8080.

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WESTERN OFFICE: 601 California Street, San Francisco 8, 415 YU 1-8913.

PRINTING OFFICE: 229 West 28th St., New York 1, N. Y.

SUBSCRIPTIONS: U.S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40c. Printed in U.S.A. Published weekly. Second class postage paid at N.Y.



These food and related advertisers have discovered the moving power of WSPD-Radio.

WSPD-RADIO, TOLEDO

MOVES THE GROCERIES / off the shelves

... and into the households of Northwestern Ohio and Southeastern Michigan. 275,600 households with over \$298,000,000 in food sales are in the prime circulation area of WSPD-Radio—First in this bustling marketplace by every audience measurement.

WSPD-Radio's morning audience is greater than the other 3 Toledo stations combined. In the afternoon, WSPD-Radio's audience share is almost 76% greater than the 2nd place station. (Jan.-Feb., 1963, Hooper) — WSPD-Radio, 7:00 A.M. to Noon, 47.1% share; Noon to 6:00 P.M., 35.9% share.

This audience domination throughout the day is achieved by adult programming built with integrity, imagination and insight—an audience domination which gives you an effective and established selling media for your goods—an audience domination which reaches the adult consumer who *buys* the goods and *pays* the bills.

And—WSPD's merchandising program adds extra sales wallop for food and drug advertisers.

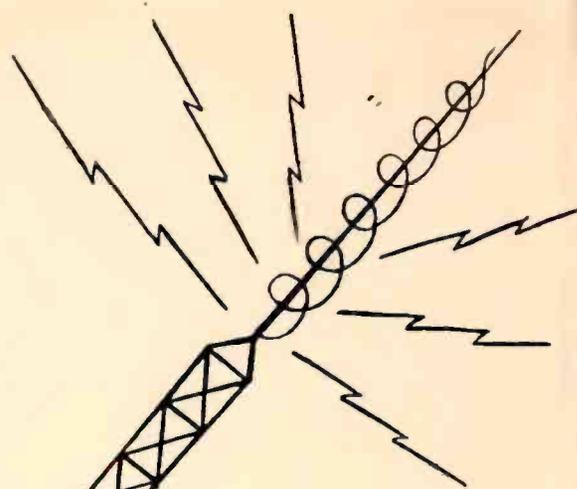
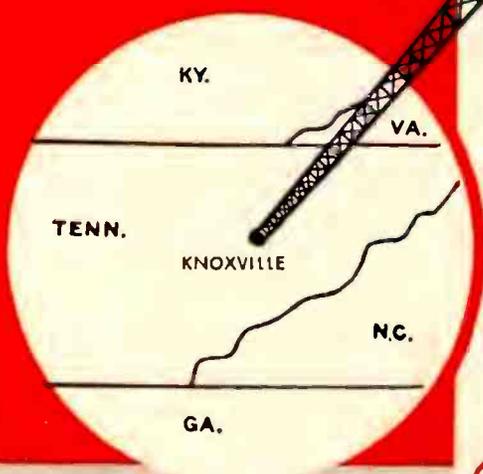
THE KATZ AGENCY, INC.
National Representatives

W517

LOS ANGELES KGBS	PHILADELPHIA W'IBG	CLEVELAND W'JW	MIAMI W'GBS	TOLEDO W'SPD	DETROIT W'JRK	STORER BROADCASTING COMPANY
NEW YORK W'IN	MILWAUKEE W'ITI-TV	CLEVELAND W'JW-TV	ATLANTA W'AGA-TV	TOLEDO W'SPD-TV	DETROIT W'JRK-TV	

**WORLD'S
TALLEST
TOWER*
TO DELIVER
LARGER
AUDIENCE IN
KNOXVILLE
AREA!**

*** 1751 feet above ground
3049 feet above sea level**

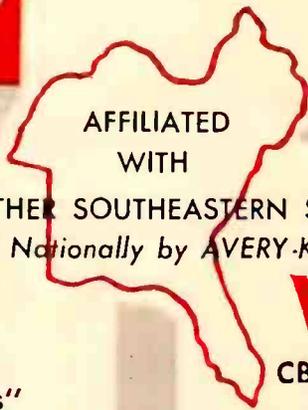


The Knoxville area is one of the growing markets in the dynamic southeast. WBIR-TV is one of the fastest growing stations in the southeast. The world's tallest tower*, now under construction, will project the powerful 316,000 watt channel-10 signal to a much larger area in Kentucky, Tennessee, Virginia and North Carolina. Get the facts from your Avery-Knodel man.

WBIR-TV

KNOXVILLE, TENNESSEE

CBS Channel 10



**AFFILIATED
WITH**

**THESE OTHER SOUTHEASTERN STATIONS
Represented Nationally by AVERY-KNODEL, Inc.**

WFBC-TV

**NBC CHANNEL 4
"The Giant of Southern Skies"
GREENVILLE, S. C.**

**SERVING THE
GREENVILLE, SPARTANBURG
ASHEVILLE MARKET**

WMAZ-TV

**CBS, NBC, ABC CHANNEL 13
MACON, GA.**

**SERVING THE
RICH MIDDLE
GEORGIA MARKET**

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

What's happening in Washington?

If the poor broadcaster is confused as he views the Washington scene who can blame him?

He sees NAB president LeRoy Collins, who he has been told isn't quite with it as an industry spokesman, waging a two-fisted battle against regulatory encroachments on commercials.

He sees FCC chairman E. William Henry, who on the strength of his predecessor should be rated Enemy #1, defending the industry on editorializing.

He sees the FTC making noises like they mean business regarding unwarranted promotional use of ratings or attempts to influence ratings.

He sees Congressmen taking off on editorializing.

But, in my opinion, he hasn't seen anything yet.

A lot of Congressmen have discovered that most anything that derogates the broadcast industry makes news. And with an election year coming up it's the simplest way to put your name in the headlines.

What compounds the problem is that the range of pot-shot subjects open to the sniper has broadened from quiz scandals and license abuses to practically everything within the periphery of industry activity.

The possibilities are endless.

And they will be exploited.

But the broadcaster is not without a defense.

His best defense is an offense. He has the strength of his medium. In his own medium he has the muscles of public opinion. And public opinion almost unerringly puts its finger on a phony issue. Further, for every Washington headline hunter there are others, many others, who recognize the right of the broadcaster to run his own business with minimum of government interference and will fight to keep it that way.

The industry isn't without friends.

We recommend that the NAB do everything in its power to narrow the pot-shot range. In doing so, it's fighting for free enterprise in general as well as free enterprise broadcasting.

This helps the advertiser because it keeps the vital air communications media on a strong and self-sustaining basis.

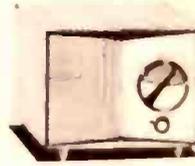
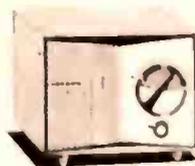
If your station editorializes, we recommend that you make sure you're good at it. If you're expressing your opinion, you can't afford to do less than that.

Sincerely,



WPTR
ALBANY-TROY
SCHENECTADY
N.Y.

WRUL
NEW YORK,
N.Y.



DIFFERENT?

COVERAGE—Naturally WPTR is different. (We don't beam our signal out of the U.S.) But 50,000 watt power can do wonders, and like WRUL, we too have received correspondence from Italy Greece, and the Azore Islands. Day to day listener reaction comes from all over New York, Massachusetts, Vermont, New Hampshire, Connecticut, Maryland and Canada

EFFECT—The people who know the market—brokers, distributors, et al—tell us the Capitol District is an 18-county large market. You can buy 18 separate daily newspapers to effect **unduplicated** circulation in the Capitol District . . . or . . . 50,000 watts of the most penetrating Radio to be had—WPTR.

RATINGS—Check the costs, then examine Nielsen Coverage Service #3 for credited county coverage:

WPTR	STATION X	STATION Y	STATION Z
30%	26%	13%	12%

Your East man will lay it out for you including a comparison of surrounding city Pulse reports.

YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



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



Harlequin-and-Host

Quickly, now, which has more facets—the Hope Diamond or the Hope Robert?

It's no contest, really. And viewers soon will be seeing still another side of the fellow who's already distinguished himself as a comedian, singer, golfer, political analyst, camp-follower and Crosby-detractor.

For next season Robert will be host of NBC-TV's brand-new drama series, "Bob Hope Presents the

Chrysler Theatre."

Not that he has any intention of deserting the variety programs with which he's so warmly identified. Fact is he'll be doing five of *these* next season, along with two comedy-dramas in which he'll star and a 90-minute Christmas special. These eight programs are grouped under the title, "Chrysler Presents a Bob Hope Special."

Even at this stage in its preparation, the "Chrysler Theatre" shapes up as one of next sea-

son's outstanding drama series.

One of its presentations will star Jason Robards, Jr., in "One Day in the Life of Ivan Denisovich," an adaptation of Alexander Solzhenitsyn's best-selling novel. For Robards, the performance will mark a first appearance on film for television.

Another of its plays will be Rod Serling's "A Killing at Sundial," the author's first television script in three years this side of "The Twilight Zone." Melvyn Douglas, Angie Dickinson and

Stuart Whitman will head the cast.

Obviously, Host Hope will be in pretty good company. We'd say the Chrysler programs will be in pretty good company, too, for they'll be part of a schedule that ranges from established favorites like "The Virginian" and "Sing Along with Mitch" to showroom-fresh entries like the "Mr. Novak" dramas and Imogene Coea's "Grindl." It takes no telescopic lens to foresee a banner NBC-TV season.



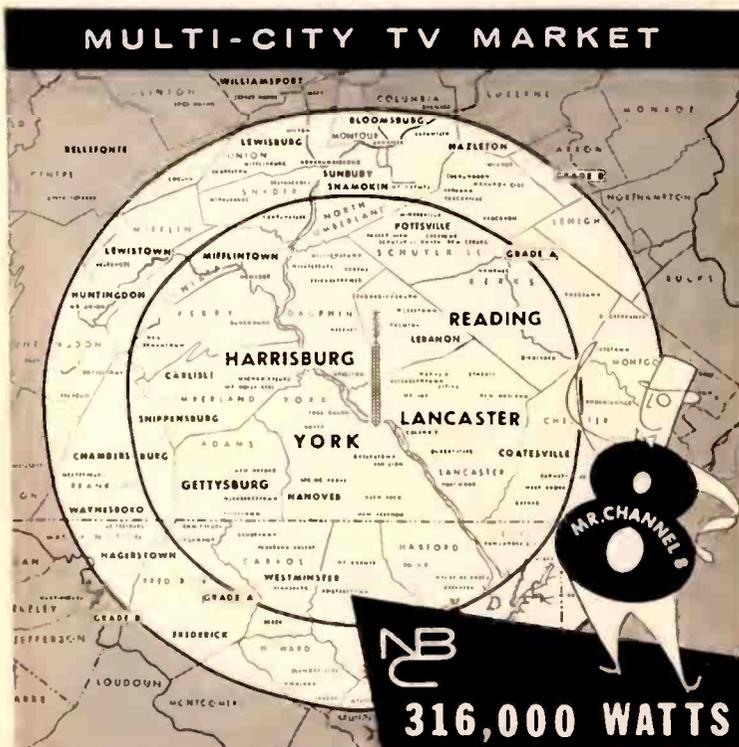
Look to NBC for the best presentation of news, entertainment and sports.



GREATER CAPACITY TO RENDER SERVICE



WGAL-TV does the *BIG*-selling job



This **CHANNEL 8** station is more powerful than any other station in its market, has more viewers in its area than all other stations combined. Hundreds of advertisers rely on its alert ability to create business. So can you. Buy the big-selling medium. Advertise on WGAL-TV.

WGAL-TV

Channel 8

Lancaster, Pa

STEINMAN STATION • Clair McCollough, Pre

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

SPONSOR-WEEK

Top of the news
in tv/radio advertising
22 JULY 1963

Drop-in hassle: Association of Maximum Telecasters (uhf broadcasters) would bar FCC commissioner Kenneth Cox from further participation in considering vhf drop-ins, in particular, the seven-city group which ABC hoped would provide third vhf outlets, until FCC cancelled plan in May. AMT legal pretext is that Cox provisionally served as chief of FCC broadcast bureau, thus had "prior connections" with drop-in decision. AMT says this is not ordinary allocations rule-making, but is adjudicatory decision between two strongly-opposed adversaries. Unmentioned, but obvious fear, is four-to-three vote to cancel drop-ins would be overturned. With Minow gone, new commissioner Lee Loevinger would hold key vote, plus original dissenters Cox, Hyde, and Ford. Loevinger, former Justice Department anti-trust head, is known to favor better competitive situation among networks, in interest of more program diversity.

EIA takes stand: Electronic Industries Association consumer products division also urged FCC not to take any stand which would reverse decision. Executive vice president James D. Secrest said that to drop in additional vhf tv assignments would be contrary to intent of Congress in enacting all-channel law and would greatly delay effectiveness of new law in expanding tv broadcasting by discouraging further investments in uhf station construction. Interest of tv set manufacturers is confined to the effect vhf drop-ins would have on tv set market.

Come to the fair: WCAU, Philadelphia proved neatly this month that radio has plenty of pulling power. On 11 July, WCAU staged a "Country Fair Day" at Devon, Pa., about 30 miles from the center of Philadelphia. Arthur Godfrey headlined a special show, with admission receipts (50¢ for adults, 25¢ for children) going to Bryn Mawr Hospital. Number of paid admissions at the event 23,157.

TV revives Lysol: Sharp increase in sales has been achieved for Lysol as a result of new marketing and advertising strategy to put a mature product into profitable orbit. Lelan & Fink general manager Roger M. Kirk told New York marketing executives how the company took a good, hard look at Lysol, which was barely holding its own after 70 years, and decided to reach young housewives and exploit new uses for the product. Through Geyer, Morey, Ballard, client bought tv, directed messages to housewife. First year's campaign cost less, though sales went up. Sales have continued doing so for three years. As result of success, Lysol Spray has been introduced.

Selling advertising: Young people leaving college regard advertising as "a slight, superficial, somewhat silly business inhabited by slight, superficial, somewhat silly people, and it is hard to find a faculty member who does not agree with this point of view. And it is hard to find an agency man who isn't secretly amused by it and who is doing very much to change it." Thus reported Whit Hobbs, senior vice president at Benton & Bowles Friday to a creative workshop in Chicago. Hobbs added: "We are such experts at selling everything except ourselves." He urged advertising to adopt the Golden Rule . . . "to do advertising unto others as you would have them do advertising unto you."

All-channel boost: With the administration's blessing, a consumer-industry information clinic on uhf and all-channel reception will be held at the National Music Show at Chicago's Palmer House this week (22 July). This is third clinic to be set up, with FCC commissioner Robert E. Lee keynoting. Program sponsor is Electronic Industries Association's special committee to foster All-Channel Broadcasting (CAB), which has White House sanction to promote uhf.

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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

KWK fights on: Embattled KWK, St. Louis, teetering on the verge of extinction since the FCC decided in May to revoke its license, accused the Broadcast Bureau of a campaign of personal persecution against KWK president, Andrew M. Spheeris. KWK, which has been given a brief stay while its petition for fine in lieu of revocation is being considered, said the plain facts of the case do not warrant recent angry diatribe by the Bureau, nor extreme penalty by the FCC. The station's former manager held off hiding prizes in a Treasure Hunt until the last day of the promotion, and KWK says present owner Spheeris knew nothing of it.

New station rep: KORL, Honolulu is first new station to sign with Savalli/Gates, rep firm formed by merger of Pearson National Representatives and Gates/Hall. (SPONSOR, 15 July). Savalli/Gates will headquarter in New York, with branch offices in Chicago, Atlanta, Dallas, Los Angeles, and San Francisco.

Crosley Western rep: Edward Petry has been named exclusive rep in ten Western states for Crosley stations: WLW radio and four WLW tv stations in Cincinnati, Columbus, and Dayton. Move is effective 1 August.

Color report: During first six months, WGN-TV, Chicago reports 48 different sponsors and/or products used color commercials on the station. According to schedule, three — Zenith, Wrigley, and Miles Labs — used all months, while RCA Whirlpool, General Mills, Corn Products, Roche Laboratories, McDonald, and Ward Baking used color commercials in five months. Newcomers in June were Allstate, Sealtest, Coty, Universal International, Simoniz, Kellogg, and United Airlines.

Hillbillies ride high: *Beverly Hillbillies* continues to ride high in the new Nielsen report (two weeks ending 23 June) with a 28 rating. Other shows making up the current top ten were:

<i>Candid Camera</i>	24.6
<i>Gunsmoke</i>	24.6
<i>Andy Griffith Show</i>	23.9
<i>Dick Van Dyke</i>	23.6
<i>Red Skelton Hour</i>	22.6
<i>What's My Line</i>	22.2
<i>Bonanza</i>	22.0
<i>Ed Sullivan Show</i>	21.6
<i>Jack Benny</i>	21.4

Alcoholic guidelines: NAB Code Authority has issued a new set of guidelines to stations and the ad industry covering alcoholic beverages. They supersede the previous set issued last August. In general, there are few changes — beer & wine are acceptable “when presented in the best of good taste,” hard liquor is still taboo, mixers can't be shown being mixed with distilled spirits. Recognizing the distilling industry's trend toward diversification, NAB approved the use of corporate names of distillers “if it is a part of the brand name” of a non-alcoholic product. In any event, NAB seemed anxious to “stay loose” and avoid locking up its rules too tightly; if there were questions, NAB said, “each case must be decided on its facts.”

Census briefs: U.S. Census Bureau reports these facts of note: 2.4 million telephone sets were manufactured during 1963's first quarter . . . The value of total new construction put in place in June 1963 amounted to \$5.9 billion, two per cent more than June 1962 . . . Total population in the United States (excluding Armed Forces abroad) was 188.1 million on 1 May, an increase of nine per cent since 1960.

SPONSOR-WEEK continues on page 14

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

SPONSOR-WEEK

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

TAB amazing: Coca-Cola's new soft drink TAB "has achieved amazing distribution in only two months," the company reports. Fanta Beverage Division president Thomas C. Law, Jr. says most sales are coming from people who have bought no soft drinks of any kind before, or had bought other low calorie drinks on the market. By 1 January, TAB will be available to 71% of the U.S. population, Law said.

Income up: Capital Cities Broadcasting reports net profit for first half of 1963 up 52%, \$961,155 vs. \$633,027 in the like period a year ago. Net income also rose, from \$7,314,395 to \$8,281,528 in the first half of fiscal 1963.

Nationwide agency: Nationwide Insurance has named Ogilvy, Benson and Mather, effective 1 September. The \$4.5 million account has been handled by Ben Sackheim for past 14 years. In 1962, Nationwide tv gross time billings were \$2.5 million (Source: TvB), largely network.

New tv center: Metro-Goldwyn-Mayer in association with 20th Century-Fox and Columbia is exploring possibility of constructing completely new motion picture and tv production center in Hollywood. MGM president Robert O'Brien says project "would not in any way affect or alter individual identity or autonomy of the individual companies."

Unions backward: NAACP called tv and movie unions among the most backward and reactionary in the nation in hiring of Negroes. National labor secretary Herbert Hill said: "These are not trade unions. These are medieval guilds." NAACP called for integrated crews, training of Negroes, and improved roles for Negroes in TV and movies.

Falstaff overhauls: Looking to new agency appointment to handle California advertising, Falstaff Brewing is making sweeping changes in western market. Two California divisions will be consolidated. Mountain division based at El Paso will be joined with newly created Pacific division in San Jose. Overhaul also includes shuffling of company's three regional sales managers as well as advertising department shifts. Account is now handled in its entirety by Dancer-Fitzgerald-Sample.

Income down: Gillette's net for the first half of 1963 was \$20.3 million, against \$21.5 million in the period a year ago, despite a substantial increase in sales (\$147.4 million vs. \$136.6 million). Boone Gross, Gillette president, attributed the earnings decline to higher manufacturing costs, costs incurred in introduction of new products, as well as increased competitive activity in the blade business.

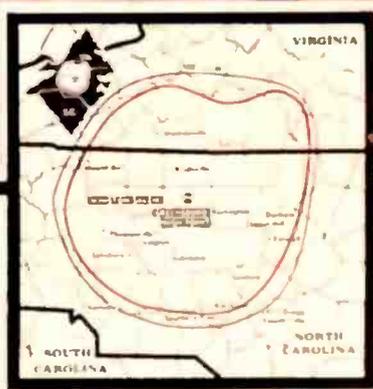
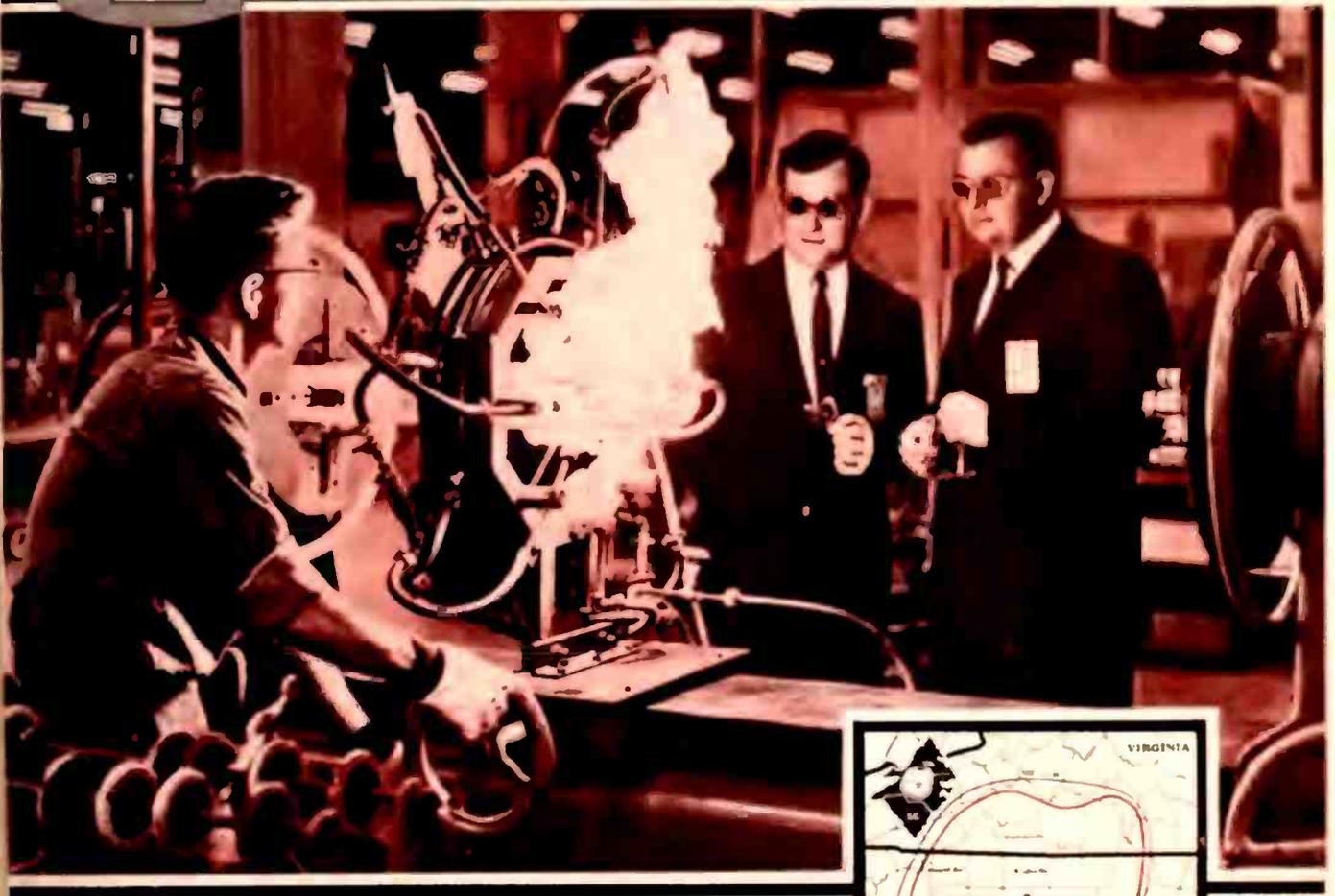
Newsmakers: Art Wittman has resigned as director of information services for KNX, CBS owned radio station in Los Angeles . . . John R. Mooney named media director of Pittsburgh office, Fuller & Smith & Ross. He was formerly media director, McCann-Erickson, Chicago . . . In Cleveland, James E. Osgood is named director of research for FSR, and Thomas E. Stull joins agency as research associate. Osgood comes from National Association of Manufacturers. . . . Kelvinator has named M. C. Cameron as director of advertising and sales promotion, and W. W. Patterson as manager of retail marketing. Cameron succeeds W. E. Saylor, who has moved to company's agency, Geyer, Morey and Ballard. Patterson succeeds Cameron . . . Frank T. Nolan named to new post, group research supervisor, Kuder . . . Harry B. Stoddart promoted to creative service group head at Kenyon & Eckhardt. He has been manager of tv and radio commercial production.

SPONSOR-WEEK continues on page 43



in

DANVILLE



HIGH QUALITY COMES AT A HIGH TEMPERATURE . . . at the new Corning Glass Works in Danville, Virginia. WFMY-TV personalities Jim Tucker and George Perry warily watch the finishing touches applied to one of the many kinds of specialty glass, including windows for the two-man Gemini space capsule, being produced at the newest industry in Southern Virginia's largest industrial city. The new Corning plant joins an already impressive family of industries in Danville, long recognized as the home of Dan River Mills, world's largest single-unit textile plant, employing over 10,000 people, and famous as a bright leaf tobacco market, bringing farmers over 40 million dollars annually. For 14 years, Danville has been served with CBS and local interest television programs by WFMY-TV, Greensboro, noted for high quality at any temperature in 51 counties in Piedmont North Carolina and Virginia.



wfmy-tv

GREENSBORO, N. C.

"Now in Our 14th Year Of Service"



Represented nationally by Harrington, Righter & Parsons Inc



SERVING THE LARGEST METROPOLITAN TV MARKET IN THE CAROLINA

FACTS PROVE

CONCLUSIVELY!

KNUZ

IS HOUSTON'S

No. 1 ADULT

AUDIENCE

BUY!

Here are the latest facts and figures on cost per thousand —

TOTAL ADULT MEN IN AFTERNOON TRAFFIC TIME

delivered by Houston radio stations. K-NUZ again is conclusively Houston's NO. 1 BUY!

MON.-FRI. — 4-7 P.M.

STATION	COST PER THOUSAND
K-NUZ	\$ 6.90
Ind. "A"	\$ 8.24
Net. "A"	\$ 7.25
Ind. "B"	\$13.08
Ind. "C"	\$10.00

SOURCE:

First Houston LQR-100 Metro Area Pulse, Oct., 1962. Based on schedule of 12 one-minute announcements per week for 13 weeks, from rates published in S.R.D.S., Feb., 1963.

SEE KATZ FOR COMPLETE ANALYSIS OF ALL TIME PERIODS!



THE KATZ AGENCY INC.

NATIONAL REPRESENTATIVE

IN HOUSTON call

DAVE MORRIS JA 3-2581

KNUZ

DATA DIGEST

Basic facts and figures on television and radio

IMPORTS AND SHEEPSKINS GO TOGETHER

There's at least one area where men still play a dominant part: new car buying. In its "1963 Census of New Car Buyers," Newsweek reports 84.9% of all new car purchasers are men. Women buyers are but 14.8% with no reply from 0.3% of the respondents. Behind the total figure are other interesting observations, of potential interest to advertisers who seek a radio or tv program with a certain type of audience.

For example, when it comes to compact cars, the man is less likely to buy. And whereas men were 77.0% of compact buyers, women were 22.8%, the latter well above the average. But when it came to Corvettes, men bought 92.11%, women but 7.3%. Curiously, the one-car category which came closest to the average consisted of the Buick Riviera, Ford Thunderbird, Oldsmobile Starfire, Pontiac Grand Prix, and Studebaker Avanti. Buyers here were 84.7% men, 14.9% women.

Just as there are differences in sex, so too the age of the new car buyer played a role in the purchase. Compacts for the most part seem to appeal to all ages (47% under 40). On the other hand, Corvettes were bought by someone under 40 62.9% of the time, imports were bought by the younger person 60.8% of the time. Cadillac, Chrysler Imperial, and Lincoln Continental appealed most to older groups: 85.4% were sold to people over 40. The Buick Electra, Chrysler New Yorker, and Oldsmobile 88 didn't do much better with younger people: 78.8% of the buyers were over 40.

Newsweek also took a look at buyers by education and came up with some trends. Briefly, imports, Corvettes, and sports cars were the favorites among the college graduate. Whereas the average of all cars bought by the person with degrees was 44.8%, the Riviera, Thunderbird, Starfire, Grand Prix, and Avanti were likely to have a man with a sheepskin behind the wheel 51.6% of the time; Corvettes 56.3%, and imports 67.3%.

When it came to the high school graduate, Newsweek found he would be most likely to buy a compact, or one of the Ford, Chevrolet Plymouth, Dodge, Rambler, Oldsmobile, Mercury or Pontiac regular models.

Income also was a strong factor, as might be expected, in the buying of new cars. Compacts were favored in the lower income group (under \$5,000), and very few Cadillacs and Corvettes were sold to the lower income groups. When it came to imports however, income brackets showed little difference from the averages, reflecting perhaps the widely differing prices of these cars. In three car categories three out of four buyers were in the \$10,000 income bracket or better. These cars were the Buick Electra, Chrysler New Yorker Oldsmobile 98, Cadillac, Chrysler Imperial, Lincoln Continental and the Corvette.

A HATFUL OF RAIN



VIA MARIE SAINT, DON MURRAY
ANTHONY FRANCIOSA, LLOYD NOLAN

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

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

SEVEN ARTS

VOLUME SEVEN



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
 NEW YORK: 300 Park Avenue (212) 687-1717
 CHICAGO: 460 East Wackerwood (312) 467-4100
 DALLAS: 9441 Chestnut Drive (214) 343-6800
 LOS ANGELES: 3564 Royal Woods Drive, Sherman Oaks (818) 316-7676
 TORONTO, ONTARIO: 11 Ashboro St. West (416) 463-7693

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

Who's generous to a fault?

(not us)

True, someone might *think* we were do-gooders the way we get so involved in public service. But we're not really. It's just that we're dynamically interested in the community . . . and so is our audience.

That's why we take extra pains. Like our full-time Public Service Director. He doesn't just attend civic luncheons. Or wait to receive announcements written in long-hand by nice little ladies. He creates. He plans. His goal: building community interest (resulting in an alert audience for your message). He does his job well. For instance, Heart Saturday - practically a full-day's programming devoted to an on-the-air panel of distinguished doctors answering listeners' questions about heart surgery, health, disease. So successful that even with additional lines, our switchboard was jammed for six solid hours. And then there was Hurricane Carla Relief resulting in a full plane-load of food and clothing for disaster victims. Or Sabin Oral

Sunday. Or Income Tax Day. Or a hundred other special events. Adding up to nearly \$250,000 free air time a year for more than 500 different organizations. Sounds like a lot. And it is.

But that's really only half the story . . . when you consider the public service concept behind Southwest Central's authoritative, accurate news . . . or the leadership in community activities by our personnel.

The result? Rapport with our audience. Take advantage of it. Call your Petryman.



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

SPONSOR-SCOPE

22 JULY 1963

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

Agencies regularly scouting availabilities in high-rated local tv movie shows have been breathing a bit easier in the wake of the latest Seven Arts coup.

Seven Arts has bagged one of the last available backlogs of post-1948 pictures for tv distribution: 215 Universal features in the movie firm's vaults. (See story in "Stations & Syndication" section, this issue.)

Universal, as reported in Sponsor-Scope for 18 March, had asked stiff terms for its movies, over half of which are in color. Milton Rackmil, Universal president, was determined the package would not go for less than \$21.5 million — and he is said to have stood firm.

Already in tv distribution from Seven Arts are 175 Warner Brothers features, 212 from 20th Century-Fox, and about 50 from other sources. With the addition of the Universal group, the grand total of post-1948 product at Seven Arts — which netted \$1.7 million in its latest fiscal year — is over 650.



Listening to battery-operated portable and auto radios accounted for nearly half of all radio listening during the 1962-63 season.

Nielsen figures show the average home listened to radio a total of 18 hours and 53 minutes a week during the winter season. Of this total, 19% or three hours and 31 minutes was on wheels, while 27% or five hours and five minutes was via the portable. Line-cord sets accounted for 54% or 10 hours and 17 minutes.

Nielsen estimates 51.7 million homes own at least one line-cord set, 36.3 million homes had cars with radios, as of September 1962. The sample showed that as of Jan. 1963, 36% of line-cord households also had battery portables.



Have network tv program participations reached their limit? Is there a return to full sponsorship of nighttime network shows? Some new facts:

Prime time schedules for the three networks next season show a slight decrease in the number of shows sold on a participating basis. And though the total number of shows is down slightly, reflecting longer programs in prime time, the number of programs sold to one or two sponsors is up. The picture looks like this for fall:

	Single	Alternate Week	Participations	Total Programs
ABC TV	1	12	15	28
CBS TV	5	25	7	37
NBC TV	9	3	15	27

Last season, the schedule looked like this at the start:

	Single	Alternate Week	Participations	Total Programs
ABC TV	6	7	19	32
CBS TV	6	19	11	36
NBC TV	6	9	13	28

There is some personnel belt-tightening going on at tv-active Fuller & Smith & Ross Agency, although it's not due to account loss.

Several agency staffers were pink-slipped in the past week (a copy group supervisor, a media buyer, a pair of account executives, among others).

What happened? On Madison Avenue last week, the word was that some of the F&S&R accounts were cutting budgets.

Warner Brothers has finally cracked NBC TV with a network program sale, continuing the Warner trend away from exclusivity with ABC TV.

The deal was wrapped up last week when NBC TV program boss Mort Werner and other NBC brass decided to yank *The Robert Taylor Show*, a 60-minute, early-evening series, from the network's fall lineup. The Taylor show had been fairly "firm," and had been sold to more than a half-dozen sponsors.

The Warner replacement is *Temple Houston*, a show off the Warner shelf described by one adman who had seen the pilot as "a sort of *Defenders* on horseback." It will star Jeffrey Hunter as a frontier lawyer. Jack Webb, now WB's tv production boss, will "personally supervise" the hour-long series. There's talk that the show may be filmed in color — another new trend at Warner's.

In an age where Europe is only a half-dozen hours by jet from New York, a growing number of advertisers want European-location commercials for U. S. tv shows.

So says Filmex, Inc. president Robert Bergmann, who has named Everett Hart — former senior commercial producer at BBDO — as head of European production for Filmex.

Hart is currently on a survey trip of European production centers during which he will relay production information and still photos of possible locations back to Filmex' New York headquarters.

Johnny Carson's takeover of the "Tonight" show from Jack Paar has caused no advertiser problem.

Nearly a year after his debut on the late-night show, NBC TV announced a \$350 net increase in program participations, bringing the figure to \$2,300 net, effective 1 October.

NBC TV has also added an inducement to advertisers to carry the entire group of supplementary stations. Effective this fall, clients buying the supplementary stations will earn a 25% reduction of the supplement cost.

NBC TV says result is a reduction in cost for advertisers taking advantage of full lineup discount, a modest increase for advertisers concentrating on minimum required lineup of 70 stations.

Timebuyers and agency media men should keep an eye on this trio of new trends in the spot radio field:

SPECIAL PROGRAM SURVEYS: Denver's KBTR, an ABC Radio affiliate, is conducting a large-scale survey (500,000 questionnaires) in its listening area for a 90-day period, after which the station — in keeping with FCC's prodding — will be re-programmed to suit listener desires. A somewhat similar survey was conducted last season by a Houston, Texas radio outlet.

SPECIALIZED STATION REPS: With specialized-audience broadcasting an established part of spot radio, it's only natural that reps will specialize as well. One such firm is run by former QXR Network sales chief Roger Coleman, who functions as program consultant to fm stations as well as station rep. Coleman's latest station: KRSI-FM, Minneapolis-St. Paul, a stereo-voiced outlet owned by Red Owl Stores.

SPECIALIZED LOCAL COMMERCIALS: Commercial producers, like New York's Don Purcell, are making a lot of headway in creating to-order packages of commercials, station signatures and break packages for stations to use at the local level. Purcell's latest: a commercial package for WWOM, New Orleans, to be used in an ad campaign for Holmes Department Store.

NBC-TV has been enjoying a hot daytime sales streak this summer, and is very nicely in the black. Here are some details:

During June, NBC racked up \$10 million in daytime tv sales, with \$2.5 million in three relatively new shows: *Missing Link*, *Merv Griffin* and *People Will Talk*, all Monday-through-Friday series. Advertisers include Warner-Lambert, Campbell's Soup, Pharmaco, Revere Copper, Grove Laboratories, and Alcoa.

During the week of 1 July, the network's sales staff fairly sizzled, passing the June weekly levels with a seven-day gross of \$6.1 million.

Now rolling off the presses is a new book including the winners of TvB's research competition.

Book is slated for release at month's end by Appleton. Research competition winners were announced in October 1961 following a competition aimed at bringing in new ideas from academic scholars, as well as those engaged in media research.

Interest in winning plans, full details of which are reported in the book, came from former FCC chairman Minow and others in government and business.

After three years at WWDC, Washington, American Airlines' "Music Til Dawn" series — one of spot radio's top shows — has changed back to WTOP.

The switch, effective this month, is actually a homecoming. The good-music, nightly show which AA has sponsored for a decade in several major markets — see SPONSOR for 17 June, page 32 — originally used WTOP when it began, until 1960. An official of the airline told us: "Reason for going back: the quality of WTOP programing is ideally suited to *MTD*."

Interesting sidelight: nearly every radio station on AA's list for the show is either a CBS o&o or a CBS Radio affiliate.

Networks are going to try to have the forthcoming ban on option time lifted (see story, this issue, page 25, but reps will oppose them.

The Station Representatives Association, in fact, has urged FCC to stick to its guns on repeal of option time and crackdown on CBS Station Compensating plan.

ABC TV's protest of the end of option time as aggravating competitive imbalance is, in SRA's opinion, only a peg on which to hang another plea for reversal of FCC's decision against vhf drop-ins.

Reps also feel that ABC was given plenty of time to make contract arrangements in the three months or so between the final order against option time and the 10 September effective date.

NBC's o&o stations are walking an interesting tightrope on the question of supplying rating data to agency buyers.

Yes, the NBC outlets will supply rating figures.

No, they won't be supplied as mathematical gospel.

A disclaimer is being rubber-stamped on all NBC o&o rating material which reads: "*Audience and related data are provided by the rating service indicated and are subject to the qualifications of that rating service. Copies are available on request.*"

Tobacco advertisers face an implacable foe in the person of Sen. Maurine Neuberger of Oregon, who makes LeRoy Collins look like a chain smoker.

The lady Senator's blast against the Tobacco Institute for its "pallid announcement" which offered "no change whatsoever" in cigarette advertising was met with dignified silence from tobacco interests.

On another Congressional front, a bill was introduced last week which would require cigarette packages to carry warnings of danger to health. The bill was launched by Rep. Bernard Grabowski (D., Conn.).

A firm called National TV Log, Inc. is making considerable headway in lining up advertisers who want to promote their tv network shows.

The firm, which terms itself "a specialized newspaper representative," sells a service whereby advertisers have "the opportunity to call special attention to their tv shows by means of two, three or four-line bold-face insertions in the hour-by-hour program schedules published by major metropolitan newspapers."

Although the fold-face listings are "designated as paid advertisements rather than editorial endorsements," the general idea is to make readers think the shows are thus listed as highlights. Morally, this may be a bit sneaky, but National TV Log has signed 28 newspapers so far.

**COMMENT AND COMMENDATION
ON SPANISH RADIO REPORT**

I have just finished reading the 5 July issue of *Sponsor* magazine, the Spanish language report in general. Being one of the 21 100% Spanish-language stations we were particularly interested in this feature article, and would like to commend *Sponsor* on their outlook of the importance of this market. This is, without a doubt, the fastest growing market in this country, and I doubt very seriously whether any of us in the business actually realize the full potential of this market.

Dwight Shaw,

Business Manager
KAPI, Pueblo Colorado

It was with great pleasure and satisfaction that I read "The Spanish Language Radio-TV Market." Having seen articles devoted to Spanish language broadcast media in *Sponsor* and other trade publications during the twelve years that our organization has been associated with Spanish radio, I assure you

that the current article is the best yet.

While a couple of inaccuracies did slip into your listing of stations carrying Spanish language radio, the errors are trivial in view of the overall excellence of the material you did use. There is little question that your judgment in selecting Richard Pickens of BBDO to write a special article is more than vindicated. Pickens' report is perhaps one of the finest ever written on the subject in so few words.

But most of all, I think everybody in Spanish radio owes you a vote of approval. Editor and staff did a report in keeping with *Sponsor's* high standards.

Arthur Gordon,

V.P. and General Manager
National Time Sales
New York

The most welcome interruption to any vacation was, indeed, the Spanish section in the 5 July issue.

It's undoubtedly the best ever done to date by any publication—really comprehensive and totally

meaningful to advertisers and agencies alike.

It seems to herald further the overall improvements we've noted of late in *Sponsor*.

We've already ordered two hundred reprints.

Richard O'Connell

Executive Director
Sombrero Radio Network
New York

Congratulations on the excellent Spanish market story in *SPONSOR*. It was one of the best features of its kind I've ever read.

Charles Baltin,

Vice President
Progress Broadcasting
New York

I have received a memo from Lee Gaynor of Rusterft Broadcasting, indicating there was a typographical error in your Spanish language story.

WSOL has carried the Spanish language exclusively in the City of Tampa for the past fifteen years, as WSOL, or WWTB, or WEBK. The present ownership has had WSOL since 1959 and has upgraded and added to the development of Spanish language by almost triple the time.

Albert B. Gale

Manager
WSOL, Tampa

Editor's note: SPONSOR inadvertently identified WSOL with Miami and WWTB with Tampa. Lists are correct with these city names reversed.

NBC RADIO CORRECTIONS

I would like to commend *Sponsor* Magazine for the very fine article, "Network Radio Buying Comes Back Into Fashion," in this week's issue.

The article was particularly well written and displayed a keen knowledge of network radio. There were, however, two small errors in the article. One pertained to NBC Radio Network's clearances. It should have been stated that NBC Radio clearances are now above 90 per cent per program. Secondly, the

(Please turn to page 55)

CALENDAR

JULY

All Channel TV Clinic, regional clinic and reception, during National Music Show, Palmer House, Chicago (22).

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).

Radio Broadcast Seminar, Barrington Summer Conference, Barrington College, Barrington, R. I. (28-1 August).

AUGUST

Atlantic Assn. of Broadcasters, convention, Newfoundlander Hotel, St. John's, Newfoundland (4-6).

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

Oklahoma Broadcasters Assn., convention, Western Hills State Lodge (23-24).

Flakerty Film Seminar, 9th annual seminar, Sandaona, Vermont (24-3 September).

SEPTEMBER

American Assn. of Advertising Agencies, Western region convention, Mark Hopkins Hotel, San Francisco (17-19).

Advertising Federation of America, 10th district convention, Commodore Perry Hotel, Austin, Texas (19-21).



Beware of the commercial on the conference room screen!

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

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

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

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

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

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

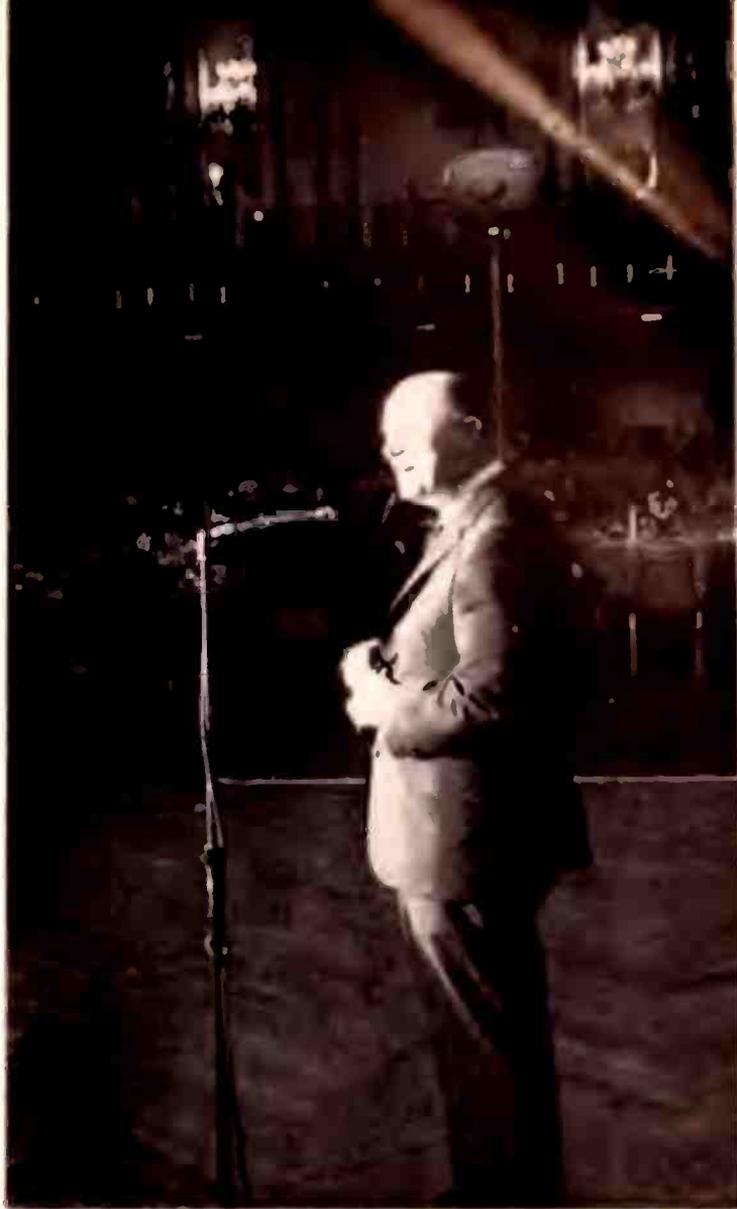


"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 19, MINN. EXPORT: 99 PARK AVE., NEW YORK, CANADA: LONDON, ONTARIO ©1963, 3M CO.

Magnetic Products Division **3M**
COMPANY

The clearance problem

Networks will face a new headache this fall, if repeal of option time is made to stick. Here, ABC TV's Tom Moore reassures the network's affiliates that new shows will attract viewers



Option time—what lies ahead?

Network advertisers face new problems, new opportunities in era where guaranteed clearance may be just a memory

Most of the capital had closed shop early on Wednesday, clearing desks for the late-May Memorial Day weekend. But around 1:30 p.m., a few strategic phone calls brought the press corps running.

Aides handed out a 36-page document. One paragraph held the essence of upcoming headlines:—

"We conclude that option time . . . or any device or arrangement

having a like restraining effect, is contrary to the public interest and we adopt herein a rule prohibiting them."

In a stroke, the Federal Communications Commission had shattered the rock on which television networking was built.

Believing that tv has outgrown need for this prop, the FCC blasted it away. It hopes to clear ground for new development, many fear in-

stead that a vital foundation has been destroyed and that the network structure inevitably will crumble.

Whichever way, one thing is certain. Repeal of option time will not cause a revolution in tv advertising but will become a landmark in its evolution. If the decision stands (and it probably will) then the way marketers employ tv time will change, slowly but surely.

What's not known is whether this change will be radical. It could be. Also uncertain is whether change will benefit all marketers. It may not.

September 10.

Off-the-record talks show a consensus among the three networks that a direct appeal is unlikely to succeed. The commission's right to modify option time was asserted by the Supreme Court, in a 1943 judgment against NBC.

This isn't to say the basic principle won't be appealed. Even if doomed to failure, the legal manoeuvre could have value as a delaying action.

Whether or not the new ruling could be suspended during the life of an appeal is dubious. But if so, this would be a relatively cheap way of securing commercial freedom for the 1963-64 season and of allowing a breathing spell to replan network-affiliate relationships for 1964-65.

Screening of pilots in January-February next year would then presumably be held in front of potential clients given only an "if-and-when" assurance of clearance.

It's unlikely there'd be any great change in station acceptance during the first full year of repeal (if at any time), but the program-selling climate would certainly be impaired. Rival media will undoubtedly launch an immense counter-attack if the guaranteed national audience of the networks appears to be in jeopardy.

However, delay of repeal could also prove dangerous to the networks. It might allow enough time for independent producers and distributors to regain their former footing, and for key stations (and the reps) to prepare for vigorous direct selling to national advertisers.

In similar vein, a season's grace could give buyers of both network and spot an opportunity to re-assess their plans, to regroup, and to secure bases by dealing directly with stations and packagers.

The networks' choice seems to be either fighting a delaying action or seizing advantage in a temporarily confused situation.

If repeal cannot be overturned it is still possible that one or other of the networks may appeal the rider of the FCC decision, banning

How non-network shows fared in option time

1955 breakdown—when non-network production was thriving—shows that syndicated programs had relatively light usage during option time, and that market size also was a big factor in usage.

	% Option time	% Non- option time
1st TO 25th MARKETS		
Syndicated film	6.5	33.8
Feature film	1.4	11.9
Other film	0.2	0.7
Local live	1.9	21.6
Network programs	90.0	32.0
26th TO 50th MARKETS		
Syndicated film	9.0	33.2
Feature film	1.1	8.9
Other film	0.1	0.5
Local live	2.2	20.5
Network programs	87.6	36.9
51st TO 100th MARKETS		
Syndicated film	14.4	28.5
Feature film	1.5	11.6
Other film	0.2	1.0
Local live	3.3	23.9
Network programs	80.6	35.0

Percentage of programming from different sources during 6 to 11 p.m. segment, according to market rank of station.

Source: FCC network study tv station questionnaire

The marketer of a product or service with national distribution has been the traditional network advertiser. His tv needs parallel but don't always coincide with those marketers who buy national spot time. The regional marketer has a tv requirement differing from both of his competitors.

A radical change in tv's structure cannot equally benefit all of these advertisers. Who's going to get stuck?

There are no answers yet, because the extent of change itself can't be predicted.

Two months ago, the regime of outgoing chairman Minow was be-

ing fashionably dismissed as a "do-nothing" era. Repeal of option time was Minow's penultimate announcement before leaving office, and the judgment of his term has presumably altered as a result.

In the weeks since then no public comment on repeal has been offered by any network head, or by either broadcasters or advertisers through their industrial groups.

This is a minor reflection of the gravity of the act. It's also a result of the extraordinary vacuum into which tv feels it's been plunged.

The networks have had the order under intense legal review. Unless appealed it becomes effective on

"arrangements which have a like restraining effect."

CBS TV is directly affected by this, since the wording overlaps and strengthens another decision outlawing that network's plan of graduated affiliate compensation.

While CBS is pessimistic of its chances in appealing either the option time ban or the separate ruling against its own plan, it may appeal the expansive wording quoted above. Some officers of CBS reportedly feel the broad sweep of the ban may prove legally indefensible and commercially impractical.

A precise and limited ban upon option time alone could easily be circumvented, or rather, the status quo could be maintained by other methods. Of course, this assumes that networkers would be concerned only with the letter and not the spirit of law.

Trying to skirt the problem, networks earlier suggested the commission shouldn't repeal without considering alternatives. But the FCC tersely rejected this approach, saying "The argument completely misconceives the point of a decision proscribing option time.

"The issue is not merely whether option time is in the public interest; rather, the issue is whether it is in the public interest for the networks to have a shield — a restraint — of the nature of option time.

"We have determined that it is not. This determination obviously bars any alternative arrangements between the networks and stations which have a like restraining effect."

Check, and mate ...?

If there's no option time, then networks must negotiate clearances for each program individually. Put crudely, the effect is merely the nets having to work harder for their money since it's safe to assume most stations — in the absence of other considerations — will continue to accept the bulk of net programming.

The network advertiser will continue buying time even if there's some drop-out of affiliates. A cut in the lineup of, say, from 130 stations to 120 or 110 isn't going to worry

(Please turn to page 64)

1955 programing on 3 networks

Here's how it used to be—but was it any better?

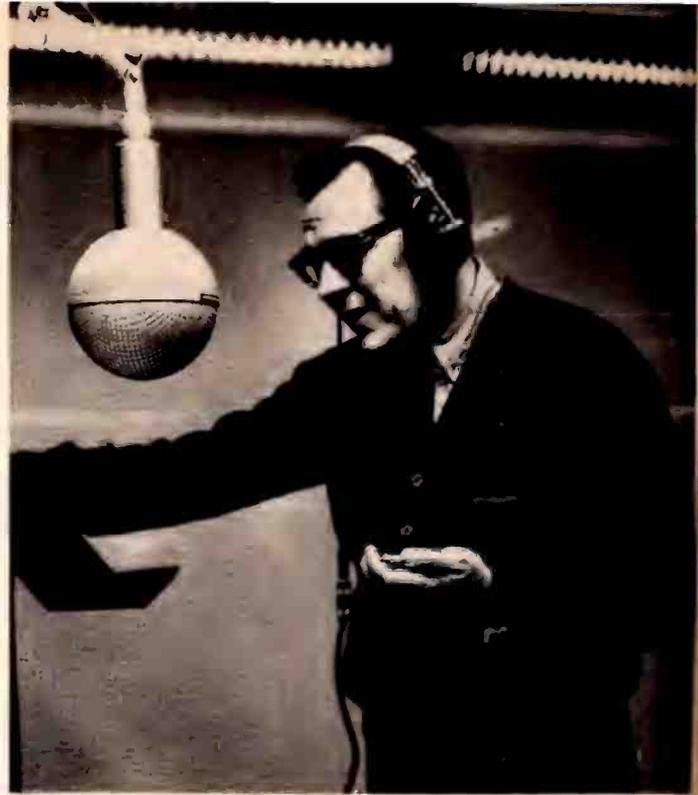
Breakdown of network vs. independently-controlled shows in the Fall lineup of 1955. Shows in italics were not controlled by nets. Here, the schedule for Monday. New FCC ruling against option time, which may become effective this Fall, is designed to restore independent programing. A question after looking at this chart may be, "Why?"

ABC	CBS	NBC
<i>Mickey Mouse Club</i>	Garry Moore	Ding Dong School
<i>Kukla, Fran & Ollie</i>	Arthur Godfrey	<i>Search for Beauty</i>
John Daly, News	<i>Strike It Rich</i>	Home
<i>Topper</i>	<i>Valiant Lady</i>	<i>Tennessee Ernie</i>
<i>Readers' Digest</i>	<i>Love of Life</i>	<i>Feather Your Nest</i>
<i>Firestone Hour</i>	<i>Search for Tomorrow</i>	Matinee
Dotty Mack	<i>Guiding Light</i>	<i>Way of the World</i>
<i>Medical Horizons</i>	Jack Paar	<i>First Love</i>
	<i>Welcome Travellers</i>	<i>World of Mr. Sweeney</i>
	Robert Q. Lewis	<i>Modern Romances</i>
	Art Linkletter	Pinky Lee
	<i>Big Payoff</i>	Howdy Doody
	Bob Crosby	<i>Tony Martin</i>
	<i>Brighter Day</i>	News Caravan
	<i>Secret Storm</i>	Caesar's Hour
	<i>On Your Account</i>	Producer's Showcase
	Douglas Edwards, News	Medic
	Robin Hood	<i>Robert Montgomery</i>
	<i>Burns & Allen</i>	
	Talent Scouts	
	I Love Lucy	
	<i>December Bride</i>	
	Studio One	

Structure of full week's programing

ABC	CBS	NBC
80 network controlled hours	174 network controlled hours	180½ network controlled hours
70 outside controlled hours	160 outside controlled hours	179½ outside controlled hours

Englander's radio spots pitch a hip market



Grooviest guy in town

Ken Nordline, one of the best known of the Chicago deejays, gets set to loose his inimitable brand of jazz patter as a feature of Englander's big radio spot drive. The campaign covered some 26 market

It's most unusual for a major national bedding manufacturer to "make the jazz scene," but once-conservative Englander Company has done just that with a series of local saturation spots featuring "word jazz" in its 1963 ad campaign.

Generally, such old-line companies rarely veer from the accepted norm of print advertising, and stick closely to a straight-and-narrow copy approach. But following a suggestion from its agency, North Advertising, that radio be considered

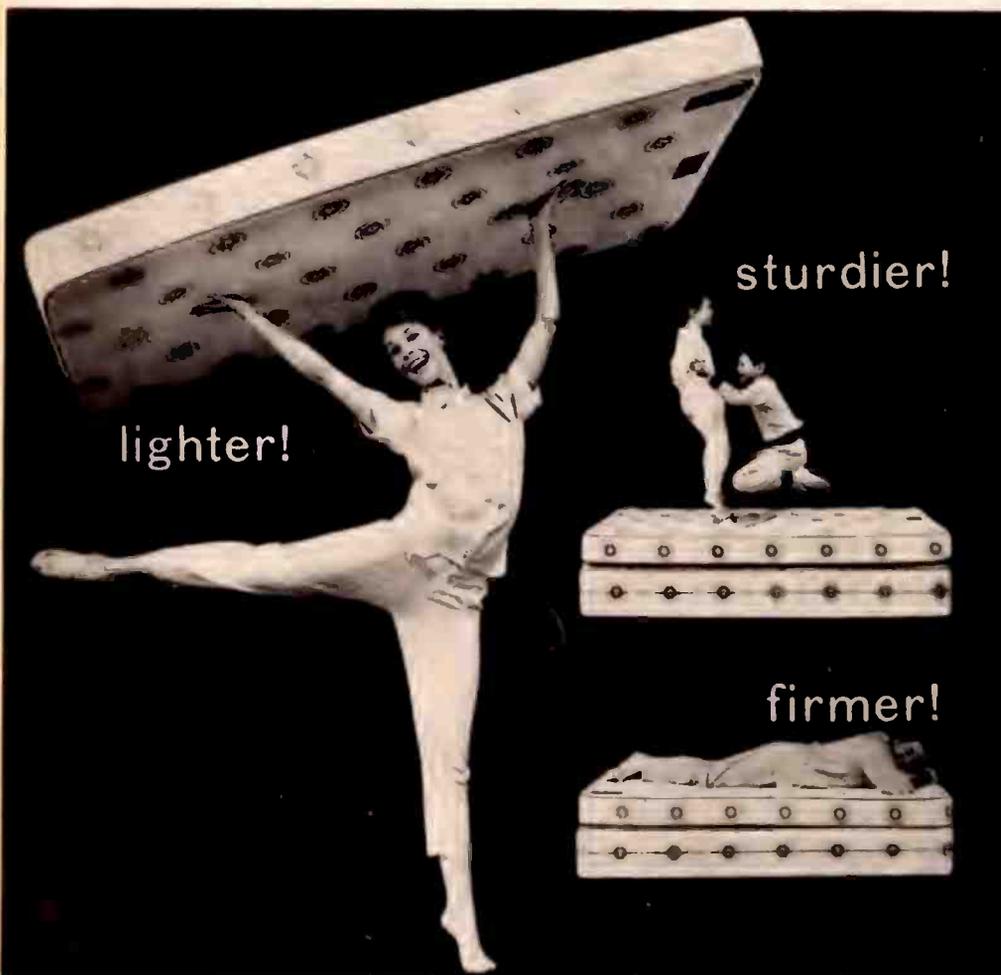
for the campaign, Englander ordered production of some sample commercials, setting three basic criteria: The spots had to demand attention, create talk, be unusual, and establish a brand name and major claim. Agency people decided that "word jazz" would fill the bill. Even Englander executives are hard-pressed to define the term, but "word jazz" can generally be described as rhythmic conversation set to a jazz background.

North contacted Ken Nordline, a \$185,000-a-year Chicago deejay who is the creator of "word jazz," and explained Englander's sales pitch. Nordline (whose first excursion into "word jazz" was with Fuller Pain describing their color rainbow "cool poetry"), together with the agency's creative and production staff, hand-picked a small jazz combo and developed a format for the 60-second spots.

While Nordline narrated, the musicians improvised a jazz theme of high-keyed tension for the first half of the commercial, then

More bounce to the ounce

Video seemed the logical medium in which to stress ease-of-handling features of this nylon mattress, but lacked the "coolth" of its year's campaign which is definitely not letting the public to sleep, it might be mentioned.



switched to Brahms and a relaxed mood for the second—the complete change of pace illustrating the transition from tension to gentle sleep on an Englander Tension Ease mattress and box spring.

Budgeted at \$300,000 for the first six months of radio saturation, the campaign has proved what Nordine would call "boss" (a big success). Slated to close at the end of July, since summer months are often poor sales months for bedding manufacturers, the 26-week campaign is currently running in the 14 major markets. Representative of the weight of the schedule is Chicago, where 60 spots a week are running on five stations, and over 30 percent of the schedule in each market is concentrated during drivers' rush hour, 6 to 9 a.m. and 4:30 to 6:30 p.m.

Englander executives, who began last year their television concentration on ease-of-handling features of the Englander Airlon mattress, are not yet able to determine dollar returns of the campaign. But North vice-president James Green says the sales drive "did more than what was asked as a basic promotion. . . .



Englander's Airlon is light as a feather

Last year's entire ad budget was spent on tv and emphasized the light weight of Englander's Airlon mattress. Current radio spot campaign pushes Tension-Ease units with a commercial that achieves the greater frequency that could be bought on television

It created a lot of talk and awareness. And the market-by-market radio concentration affords an opportunity to give strong support in

Englander plant markets with a commercial that can achieve greater frequency and reach than could be bought in a tv schedule" 



Still in the planning stages

Working in a session to plan Englander's multi-market radio spot campaign are (left to right) Joan Keegan, assistant manager for North Advertising, agency for Englander, Burt Goodman, advertising manager of the Englander Company, and Sara Hower, buyer for the agency. The idea for an off-beat radio drive came originally from the agency. Budgeted at \$300,000 for the first six months, and slated to close the end of July, Englander officials have expressed delight with the sales chalked up for the company

Madison Avenue can learn from the smaller agencies

A major curse of the big boys, say smaller shops, is proliferation of plans boards and committees

THE chief curse of the behemoth agencies, in the eyes of smaller-agency executives, appears to be the proliferation of "plans boards" and cumbersome congresses which clog, rather than unlog, the wheels of a client's progress in media purchasing.

Moreover, some giant agencies are so entranced with firming up large balls of wax or watching how the cookies crumble, they lose im-

mediate track of what America's grass rooters really think of their advertising campaigns, smaller agencies maintain.

When Lowe Runkle, president of Lowe Runkle Co., a brightly-operated 4A agency in Oklahoma City, is asked to comment, he begins with a disclaimer:

"We do not consider ourselves a small agency," he says. "Size is relative and in the southwest, we are a

sizable shop. We also think we are sizable when it comes to ideas." Then, Runkle adds:

"Perhaps the thing Madison Avenue agencies can learn best from small agencies out in the hinterland is to get closer to the audience, to be more sensitive to reactions to some of the exaggerated claims, poor taste and irritating techniques exhibited in too many commercials today.

"While most award-winning commercials come from big agencies, I'm under the impression that most of the stuff that brings criticism to broadcasting media, also emanates from big shops.

"If the people responsible for these commercials were in as close daily contact with the folks they are trying to sell, as are their counterparts in an agency like ours, I am confident that most of this would never happen. They would hear far too much criticism from their friends, neighbors — and clients — the day after the commercial had run."

In any discussion of big agencies versus small, one constantly hears this question posed: is size a handicap or an advantage to creativity?

The question was sufficiently important to be grappled with in an ad-lib panel at the recent annual 4A meeting in White Sulphur Springs. Representatives of big agencies didn't think size was a handicap; others thought there was a little advantage in size.

Said George Gribbin, chairman of the board of Y&R: "Our people work on their own accounts, but I think what you find is completely unpatterned advertising. Because of that, you don't find that the advertising for one product bears a real close resemblance to the advertising for another product."

At this point, Margaret Hockaday, chairman of Hockaday Associates, a powerful small agency, observed: "But does it in any creative agency? I don't think it does; any thing could be diverse. The accounts we have — each is so completely differently handled because the needs of the clients come out completely different, even though



Service and speed keynote of smaller agencies

Pictured (left to right) are Tom De Huff, and Ted Eisenberg, two of the partners in the Zakin Company, going over the frames of a storyboard prior to client presentation. "Service and speed must keynote the small agency's performance, is the view of De Huff

the same person might write in some cases."

A bigtime agency executive who started out small chimed in at this moment. He was William Bernbach, president of Doyle Dane Bernbach, who agreed with Miss Hockaday that "there is great danger as you grow bigger of getting impersonal and removing a source of inspiration for everyone concerned in the creative end of the business. I think this is a terribly important thing."

Bernbach also said it is "important that the work you do, the work you stand for, be properly described to the clients . . . I think this makes for a better relationship."

"I think what happens to us," Miss Hockaday then answered, "is that people who will consider a small agency will say, 'I am going to see you all again, because we are so tired of presentations.' I think this is part of the problem of 'So Big' — you get disconnected; and they don't even know you are here."

Smaller agencies pride themselves that their top executives are vitally concerned with each and every account in the house. Consequently the best brains are constantly called upon to counsel each and every account. This situation does not always prevail among the Madison Avenue Goliaths.

"Sure, we're a small agency compared to the giants," Bruce M. Dodge, executive vice-president of North Advertising, says. "Our billings are just a bit over \$20 million. But when you're involved with top advertisers like American Home, Henway, Lanvin and Toni—as we are—you must be staffed with top professionals as good if not better than those in the giant agencies."

Dodge believes the advantage to the advertiser of a shop like North Advertising is that top people are directly involved on each account.

"We don't have the work and planning done by second-echelon people and then 'approved' by a sales Board or some such administrative body," Dodge explains.

"The first team is involved from the start. Furthermore, we are more

(Please turn to page 62)

As ad agencies get bigger they grow impersonal, it is said

Concerned with all accounts

Bruce Dodge, executive vice president of North Advertising, emphasizes the fact that the smaller ad agencies are vitally concerned with each account in the house



Bigtime agency man

William Bernbach, president of Doyle Dane Bernbach, started out as a small agency. Growing bigger has its dangers, Bernbach observed in a recent interview



Prod stations harder

Bill Pitts, vice president in charge of creative services, Ben Sacklenn, Inc. says his shop prods the stations harder in order better to promote the efforts of the client



No complex financial setup

Leo Greenland, president of Smith Greenland, points to the fact that the smaller agencies are turning out more than their share of exciting advertising at this time



Must work together

Phillip Cole, president of Cole Advertising Toledo, remarks that local ad organizations can assist national agencies in the promotion of the bigger accounts

Nielsen rebuts rating critics with monograph on sampling

As absolute numbers, ratings are terrible tools — but as estimates, remarkably precise, brief reports

As absolute numbers, ratings are terrible tools. They are too blunt. But as estimates, ratings are remarkably precise." So reports A. C. Nielsen in a soon-to-be-released brief on the subject of sampling

techniques.

In a new explanation of how modern sampling works and the value and limitations of the information it produces, Nielsen has undertaken to clear the air on ratings

via a series of monographs, in the wake of the Congressional hearings on the subject. The one on sampling will be followed by others, the research company says.

"The controversy surrounding tv ratings goes beyond questions of their accuracy or how they are used," Nielsen says candidly. "Congressmen, columnists, the general public—people who normally have no interest in media research all have strong opinions about what's wrong with 'the ratings.'

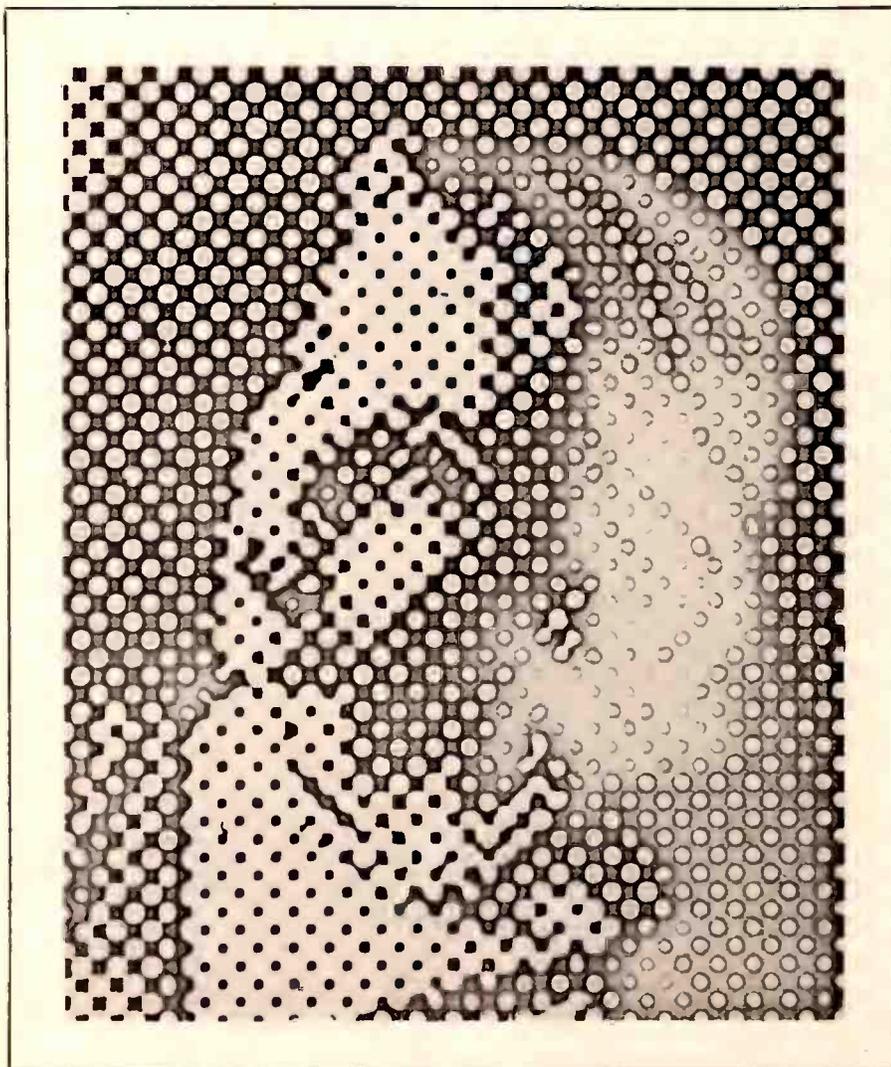
"The criticism made most often is that the samples used are too small. This criticism is unfair. Samples of the size used for tv ratings can produce accurate and useful information, and our purpose here is to show why this is true."

The monograph uses several analogies to show how sampling works. First is a photograph, with pictures screened at 120, 400, 800, and 1600 dots. While sharpness improves as you move from smaller to larger samples, Nielsen notes, it's also possible to get a good idea of the picture from the coarse sample (see illustration). "Note how much better the 'small sample' picture look at a distance (ten feet) as your eyes adjust to the overall image rather than to the minute detail which the eye demands when up close. In this same way, a small sample can give you a good overall appraisal and yet be seriously inadequate if you seek detailed information."

Explains "bead" system

To answer the question "How big should a national sample be?" Nielsen uses an analogy of mixed red and white beads. Taking a sample of the equally divided yet well-mixed beads, Nielsen says the chances of coming up with 50 red beads are about one in one-million-billion. "The odds are about twenty to one that our sample will contain between 18 and 32 red beads."

If the sampling is repeated a number of times, "we'll find that the number of red beads in our sample will cluster around 25, or half each sample." Nielsen adds: "In the simple case of red and white beads,



a sample adequate for a universe of 5,000, is just as adequate for a universe of 50 million."

Sampling for tv, Nielsen emphasizes, does not involve predicting, as with poll takers, but simply whether a person watched.

In getting a random sample, the company also notes the importance of "equal chance of being selected. This concept of equal chance is important, for if you think about it, it means that the proper proportion of different kinds of homes will appear in the sample . . . the random selection principle, correctly applied, will produce proper representation of most measurable characteristics in the sample."

Adds Nielsen: "One nationally syndicated columnist questioned

the logic of sampling because, as he puts it, if one Republican dentist in Ohio was in the Nielsen sample and he watched *Gunsmoke*, the columnist didn't believe that this meant all Republican dentists in Ohio watched *Gunsmoke*. We don't believe it either, and neither should you. It makes no sense to talk about that part of the sample located in a particular state, or to talk about a sample home as it specifically represents other homes of the same type."

Nielsen also cautions on the use of ratings. "A rating is a blurred number," they report. "They are statistical estimates. This means that although ratings are expressed as numbers, they do not have the precision we usually associate with a number. Each rating has a certain

margin of error.

"Since statistically there is very little difference between a rating of 29 and 30 or a 20 and a 21 or a 10 and a 10.5 based upon a 1,000 home sample, to use the data as if these are real differences is wrong. Ratings are just not that precise.

"But is it equally wrong to go to the other extreme. The chance of a rating differing from the truth rapidly becomes smaller as the difference increases. In the case of our 30 rating, based upon a sample of 1,000, the chance of this rating being 4.5 points off—the truth being lower than 25.5 or greater than 34.5—is less than three in one thousand. The chance of this rating being off by ten points is about two in one-billion."

RAB slates sessions to face major issues

Eight Management Conferences to deal with methodology study, over-commercialization, rating audits, criticism

EIGHT Management Conferences have been scheduled by the Radio Advertising Bureau this fall starting 9 September. In the words of Edmund C. Bunker, RAB president, the conferences are particularly important this year "because of the unusually large number of critical issues facing the radio industry."

Among the issues, RAB said, are the question of over-commercialization, the development of a methodology study for ratings, how to audit existing rating companies, general criticism of broadcasting herein to and radio are linked together, and others.

Bunker said the conferences could not only be used to "provide station owners and managers with

an opportunity for organized exchange of opinion on radio's problems and opportunities, but will also give those who attend access to ideas and trends in the areas of successful station and sales management."

Bunker emphasized that RAB would retain the concept of management conferences as compact meetings for top station management only.

While Management Conference locations are distributed regionally so that any station executive will find at least one that's convenient to get to, members may choose any location. All locations were chosen with an eye to at least some isolation from the various forms of

distraction, Bunker added.

In addition to Bunker, RAB executives who will attend the conferences include Miles David, administrative vice president, Robert H. Alter, vice president and director of national sales, Richard L. Chalmers, national director of member development, and Keith Trantow, director of member service.

Dates and locations of the Management Conferences are: September 9-10, The Homestead, Hot Springs, Va.; September 12-13, The Hilton Inn, airport, Atlanta, Ga.; September 16-17, The Holiday Inn-Central, Dallas, Tex.; September 23-24, Gideon-Putnam, Saratoga Springs, N. Y.; September 30-October 1, O'Hare Inn, airport, Chicago, Ill.; October 3-4, Ricker's Hyatt House Hotel, Palo Alto, Calif.; October 7-8, Town House Motor Hotel, Omaha, Neb.; and October 14-15, The Executive Inn, Detroit, Mich.

EEDITOR'S NOTE: In a special SPONSOR report last week, a number of Hollywood's top tv film producers revealed that a new mood of benevolence toward Madison Avenue's advertisers and agency-men was current among film makers.

Admen, said the men responsible for many of nighttime programing's leading film programs, no longer bedevil telefilm creators with long lists of do's and don'ts, and take a mature view of controversial subject matter.

But what of the Madison Avenue mood? How do agency-men regard the new breed of film executives who have risen to prominence in Hollywood? The other side of this video coin is examined in the report which follows.

WITH a few exceptions, top tv agency-men agree that sponsorship pressures and curbs on telefilm creativity are things of the past, and indeed are no longer necessary. One of several reasons advanced

for this glowing state of affairs between Madison Avenue and Hollywood is the multiple sponsorship of tv film programs which, without question, has drastically curbed the power and influence of the advertising agency and/or client.

Agency observers also agree with Hollywood producers that additional factors contribute toward emancipation of writer and producer of West coast telefilm material—factors such as the swerving of program control from client/agency to the networks; the upgrading of program standards, largely because of Washington's finger-shaking at those concerned with broadcasting kick-'em-in-the-groin dramatic fare; and the emergence of more stalwart product like *Naked City*, *The Defenders*, *Ben Casey*, and others.

Such knowledgeable agency executives as Lee Rich, senior vice president in charge of media and programing for Benton & Bowles, admit that the caliber of the average Hollywood television film producer has improved considerably.

They can name you any number of West Coast film makers with high standards and good taste.

"Taboos rarely come up in the advertising agencies and among clients. Very little of this is seen today. The primary concern of both agency and client is with the dramatic quality level of script material. There is certainly a rise in social drama. It will be particularly evident in the upcoming '63-64 season," says B&B's Rich.

Who among the television film producers, in the collective opinion of many ad agency executives, combine masterly showman qualities with a strong desire to cast light on problems of contemporary existence?

Here are some of the executive names that pop up constantly in conversations with more nobly-purposed Madison Avenue individuals: Tom McDermott of Four Star; Jerry Thorpe at Desilu; Dick Dorso at UA; Jack Webb at Warner Bros. and Bob Weitman at MGM. Still others deserving of an embrace for the work they are performing, say informed agency men, are E. Jack Neuman, Buck Houghton, Martin Manulis, Leslie Stevens, Norman Felton, Herbert Leonard, Rod Serling, Sheldon Leonard and in the East such names as Herbert Brodtkin and David Susskind.

(Said one agency man when Susskind's name came up; "On occasion, with Susskind, you have to scream a little louder, but you get there.")

The majority of agency men feel that MGM-TV is responsible, more than anyone else, for elevating the production standards of television film programing.

In most instances, today, agency-client dealings with producers funnel through network program department contacts. Network people agree with agency execs that the Hollywood tv film producers have complete freedom creatively on series and anthologies.

"Without question, many theme on the air today are bolder," the t.v.p. of a Park Avenue ad shop says. "Sponsors, more and more, are buying shows with mature theme. And, by and large, we've been hav

**Film producers say
they co-exist peacefully
with Madison Avenue.**

Now, read . . .

**How
admen
see**

.....
HOLLYWOOD
.....



See rise in social drama

Sponsor agency pressures are a thing of the past, according to many Madison Avenue ad agency program chiefs. Both George Polk (left), vice president in charge of television programming, BBDO, and Lee Rich, senior vice-president in charge of media and programming for Benton & Bowles, agree that Hollywood television film producers are emerging with product of much higher calibre and with more mature content

ing very little trouble with them. Occasionally, a sponsor may have a legitimate complaint, but on the whole, he has been most understanding."

If the comments of the several top-rank agency men with whom SPONSOR discussed Hollywood telefilm producers could be called "typical," the label could most easily be hung on the remarks of a veteran broadcast executive whose office is, actually, on Madison Avenue—George Polk, vice-president in charge of tv programming at BBDO.

As Polk puts it: "In working with producers, you are dealing with dynamic, creative forces and nimble minds and consequently, you must expect challenging questions. All those so-called 'impossible' producers, if they are any good, are really not impossible at all."

Speaking of present-day trends in the buying of programs, Polk notes that "the desire on the part of the advertiser for really 'big hit' shows is not only as great as ever, it is probably greater. He is less concerned with taboos and far more

aware of the dynamics of the business and the need to 'go with' creative talent. He knows that the stifling of ideas eventually must lead to mediocrity."

What are admen's thoughts on important characteristics that make up a good present-day television film producer?

For one, a good producer must be a creative and intelligent individual to come up with anything new in an era which seems like everything has been done before, the BBDO executive believes.

Point two, in Polk's judgment, is that a good producer must have "the patience and tolerance of a biblical character" to put up with the foibles of creative talent, both performers and otherwise, as well as other professionals within his own organization.

And lastly, a good producer must be "an extremely determined individual to force any creative new idea through a jury of executives at networks, agencies and clients."

And how many producers can you find with all of these attributes? Polk says you may find any number

with one or even two, but "you can't find too many with all of these virtues."

Is the advertiser's importance in programming waning? No, according to Polk. "Although, the age where an advertiser buys his own show every week and owns it, is gradually disappearing, there seems to be a resurgence of the advertiser's importance in programming," he observes. "His approval or disapproval can be demonstrated in many shows on all three networks that are having substantial sales problems. The networks have become cautious in outlaying millions of dollars for inventory and survey the market before scheduling their pilots to determine their market-ability."

Polk observed that the Hollywood television film producer of today is more tolerant, more intelligent than the public conceives of him.

"The average producer today is more willing to listen to the client and the agency," Polk says. "He is more genuinely interested in your problem. He's also more tolerant.

Admen admire such 'new breed' execs as these . . .



JACK WEBB
Executive in charge of tv, Warner Bros.



RICHARD DORSO
Executive v.p., programming, UA-TV



TOM McDERMOTT
President, Four Star Television



ROBERT M. WEITMAN
Vice president in charge of production, MGM Studios

more understanding of your needs. He is usually a learned man."

Polk can't recall dealing with an "unreasonable producer, but I've dealt with difficult and temperamental producers." Polk feels one hires a producer for his "executive

ability which includes, taste, judgment and, in some cases, track record."

"You look to the producer to make a successful show and you are in tantamount agreement when you buy his pilot," Polk concludes. "The

producer must have strong convictions and a strong personality to carry out his convictions. In short, you shouldn't be able to push him around."

"There is no sensationalism for the sake of sensationalism," says a

network official who has had considerable dealings with both agency heads, clients and West Coast film industry craftsmen.

"Just because we have a license, we can't ride herd and abuse the privilege," he says. "The primary responsibility of the producer is to turn out a good drama—and this is what he is doing today."

Adds a Y&R executive: "The better producers are less fettered than in the past, largely because there is less sponsor interference. There is, today, a fine attitude of cooperation between producers, networks and agency clients. None of us is out for sensationalism. We're primarily interested in telling a valid story. And we think, the clients, above all, appreciate this relationship. Also, we have noticed there isn't any difficulty with producers regarding ample commercial time in scripts.

"There are fewer fly-by-night operations among producers. The producers who go in for the quick buck are passing out rapidly. The trend is certainly toward the better-made film with better thought-out subject matter. Clients go along with this thinking. Clients, today, are ready and willing to give the creative people leeway to do better, more beautiful things."

Up and down Madison Avenue the melody is indeed a respectable and admiring one. Unhesitatingly, top executives agree with Polk and Rich that Hollywood television film producers and their staffers of today are, by and large, indeed turning out a better, infinitely finer product.

Throughout the street where the 15-percenters make their daytime abode, one constantly hears that Hollywood tv film producers, particularly those with more mature and intelligent viewpoints, are less fettered than in the past. Both admen and their clients, more and more, are beginning to respect the production, direction and writing skills of the Hollywood tv filmmakers.

Richard A. R. Pinkham, one of the most knowledgeable individuals in the advertising and broadcast spheres and who heads up Ted Bates' media and program operations department as well as the

chairmanship of the big agency's planning committee, is in agreement with the views expressed by his colleagues on Madison Avenue.

"My impression of the job done by the Hollywood television film producers is that in the pressure cooker of weekly deadlines, it is a miracle how high the continuing quality of their work is," Pinkham says. "In general, I have found them to be highly articulate and totally dedicated craftsmen. The exceptions to this observation are the ones who are gradually dropping out of sight."

This is the way another top agency executive sounded off. "The respect for quality in television film production has increased considerably. We should have more sober subjects, more drama of greater depth. But, above all, these dramas must be good shows, good productions. They must not be badly written. Remember a good picture is primary. Is there more sophistication today in what's coming out of Hollywood. Indeed there is."

Industry observers single out such upcoming programs as the CBS *East Side, West Side*, or the ABC *Arrest and Trial* and the dramatic presentations on the Chrysler show hosted by Bob Hope over NBC as excellent examples of offerings definitely aimed at viewers with higher IQs.

Should programs such as these draw better than fair ratings the chances are indeed excellent for a still larger importation of similar fare, packed with noteworthy subject matter, in the seasons ahead.

Accordingly, the picture adds up to a blissful honeymoon state between all parties involved.

Sponsors, no longer, appear to be cast in the role of blue-pencilling menaces. Hollywood vidfilm producers, at the same time, are flashing a new kind of strength and maturity in the wares they offer Madison Avenue.

In short, the hope in the broadcast industry is that this turns out to be a long and happy cinematic marriage.



Called dynamic and creative

Admen who buy tv film product say these two contribute importantly. Norman T. Nelson, director of programs for MGM-TV, and E. Jack Newman, MGM-TV executive producer

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

**DOUBLE
DIVIDEND
PLAN**

Delivers a bonus of one entire quarter's expenditure... dollar for dollar... for you to use any time during the year.

HERE'S HOW IT WORKS

YOU BUY a minimum of 12 spots weekly, any length, for 52 consecutive weeks.

YOU GET an immediate 10% consecutive week discount,

PLUS a dividend equal to the total dollar value of all your expenditures between June and September.* You may use your dividend dollars for all types of announcement at any time during the year.

*(Except in AAA time, or evening minutes 6:59 PM-1 AM daily.)

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

What's happening in Hollywood: Gardner is establishing a broadcast buying operation in its Hollywood office. New department will handle purchase of spot radio and tv schedules in the Pacific and Mountain states for all Gardner clients. Ralph Neugebauer, media supervisor in the St. Louis office, will be transferred to the west coast, where buying activity is expected to get under way 1 August. Ralph joined Gardner in 1956 as a media assistant, later became a timebuyer before promotion to his present post in St. Louis. Gardner's Hollywood office is headed by v. p. LeRoy Porter, Jr.

Looks like a speedy recovery for Young & Rubicam's (New York) spot coordinator Ray Jones, who was released from the hospital a short time



Splashdown winner visits New York City

Cape Canaveral hatted Rod MacDonald (1), media v.p. at Guild, Bascom & Bonfigli (San Francisco) called at RCA to see color set he won in WFGA-TV's (Jacksonville) Gordon Cooper Splashdown Contest (TIMEBUYER'S CORNER 10 June). With him are PGW's Ted VanErk (c), and RCA v.p. Ralston Coffin

ago after a siege of illness. This column is happy to hear that Ray is now taking life easy in Bermuda, will be back on the job at Y&R 29 July.

Buyer makes a move: Dick Newnham has switched from his position as media buyer at Dancer-Fitzgerald-Sample (New York) where he bought for Simoniz. Dick is now a media buyer at Ted Bates (New York). His new account assignments have not yet been disclosed.

Something special for Minneapolis buyers; The Avery-Knodel office in Chicago now has a special tie-line (ZENITH 2870) which enables Minneapolis agency buyers and advertisers to place calls to the rep firm's Chicago base without incurring long distance charges.

Speaking of Minneapolis: Roger O. Dahlin has joined MacManus, John

(Please turn to page 40)

PERSONAL-IZED . . . person-to-person radio that cashes in with powerful personalities . . . producing listener-confidence in the Des Moines area, and "cents-ational" results for Iowa advertisers. KIOA, family radio "personal-ized" for people, to people. People who listen, like it . . . people who buy it, love it!



KIOA
IS
PERSONAL-IZED



**THAT
MAKES
CENTS**



THE JOHN BLAIR  STATION

KRMG
TULSA,
OKLAHOMA

KIOA
DES MOINES
IOWA

KQEO
ALBUQUERQUE
NEW MEXICO

KLEO
WICHITA
KANSAS



robert e
eastman & co. inc

1962
PULSE
 PICKS
WKMI
 AGAIN
 No. 1 in
KALAMAZOO
METRO AREA

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

THE BIG
INDEPENDENT
BUY
 for Greater Kalamazoo
\$577 MILLION
MARKET

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

WKMI
 5,000 Watts Days
 1,000 Watts Nights,
24 HOURS A DAY
 Representative:
Venard, Torbet & McConnell

TIMEBUYER'S
CORNER

Continued from page 38

& Adams as a media buyer. He was formerly with Campbell-Mithum, same city.

Keeping up with our New York buyers-sellers softball teams; or, their mothers didn't raise them to be ball players anyway: Casting an eye on that intrepid team, P. J. O'Hara's softball marvels, an awesome mixture of buyers and sellers, this column has received word that so far this season the team has won two games, lost one. Seemingly headed for possession of the highly coveted SPONSOR pennant (which TIMEBUYER'S CORNER just pulled out of thin air) the team trounced H-R's athletic group 13 to 5; clobbered PGW's sluggers 12 to 10; lost its battle with Lennen & Newell All-Stars 6 to 3. Outstanding among the P. J. O'Hara's are Frank Martello (Leo Burnett Co.), first baseman; Phil Toeantins (BBDO), all-round star substitute; Jay Walters (HRP), third baseman; and Jaek Flynn (ATS) left fielder. Spectacular member of the L&N team is Captain Dee Heather, shortstop. As yet, no date has been set for the upcoming big P. J. O'Hara's-McGavren-Guild contest, but it will probably be scheduled for the early part of August.

New appointment: Maxine Cohen has been named media director at Redmond & Marcus (New York). She was a media buyer at Ogilvy, Benson & Mather (New York).

Distaff promotion at J. Walter Thompson (New York): Ruth Jones has been made responsible for all network and station relations, including supervision of spot and network timebuying for both radio and television.

Dan Kane: all for the better

Tatham-Laird (New York) media supervisor Dan Kane, who handles media buying for the Boyle-Midway division of American Home Products at the quiet-carpeted agency, says it's been his observation through the years that both media buyers and sellers have become more qualitative in their judgments of the different media, and that it is certainly all for the better. Says Dan, "This is the result of the added research that has been made available. It's been healthy for both buyers and sellers, the industry as a whole, and particularly for the advertiser." Dan joined Tatham-Laird last March, after a tenure of 14 years as broadcast media director at Ellington. Before that, he was a buyer at Dancer-Fitzgerald-Sample for about three years, after a four-and-a-half-year tour with the U.S. Air Force. As a captain in the Air Force, Dan traveled with Uncle Sam to Europe and the Mediterranean theaters of war, saw a lot of Africa, Italy, and Southern France. Before he donned the uniform, he started as an office boy with what was then the Blackett-Sample-Hummert agency, advanced to continuity releasing, had a never-sated yen to be a commercial artist. He and his wife Agnes and their three children live on Long Island, in Merrick, New York.



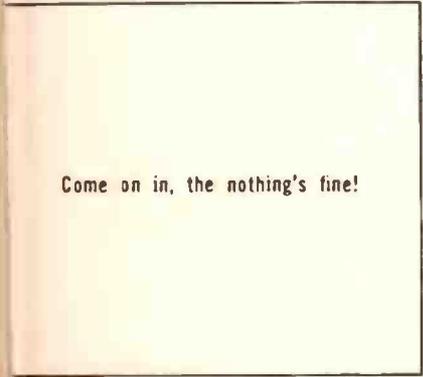
COMMERCIAL CRITIQUE

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

"WOO THE MUSE" — A DEFUNCT PHILOSOPHY?

By AUSTEN CROOM-JOHNSON

The other se'night I was listening to one of those rare radio stations that broadcast a mixture of good pop and occasional classical records. An uninterrupted group of these closed with a recording of a piece of ephemeral beauty by Maurice Ravel. The tranquil air was then shattered by a blasting,



Come on in, the nothing's fine!

over-sung, and frenetic call to the bottle. "Schaefer" . . . it said . . . "is the" . . . it said . . . "one beer to have, when you're having more than one" . . . it said. While the station rather than the client was clearly at fault in this juxtaposition, the contrast served to highlight the false enthusiasm and brassy exhortation contained in the commercial. Certainly the station people are entitled to eat, and to have more than one if they care to—but they shock the listener and do the client a disservice with such an adjacency. This version of the Schaefer song could have passed harmlessly by in the general clangor of a rock n' roll-pop-twenty station, being absorbed by the hearer as part of the cacophonous whole. Dropped into a setting of quiet musical elegance, it obtruded in and out—an over-loud and unpleasant noise.

In the race for attention, does it try to take an over-bearing musical attitude? Should the brass blow our brains out, and should singers

belt the words? The No. 1 (ratings?) station's program content, more often than not, consists of a non-stop barrage of sound. I find that commercials with a more musical and therefore more generally acceptable approach benefit by contrast. It is my belief that you should knock on the door first, not just burst into the room. The kind of salesman who does the latter is liable to get thrown out.

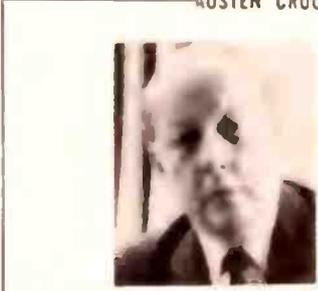
Recently I had the pleasure of discussing and analyzing commercials with my old friend and cohort, Alan Kent. We sat down together to mull over past and present trends, including some that we invented. This re-examination proved interesting to us, and perhaps will be to you, since our delvings showed that patterns change but not always for the better. Much more laughter than at present surrounded the business of the musical commercial in its formative stages. Moreover, some of it rubbed off to advantage in what was a much more light-hearted and entertaining approach to the serious effort of selling a product. As Kent was wont to say, "You must woo the Muse—not rape her." This enlightened thinking is now almost defunct, weighed down by ponderous phalanxes of serious-minded executive types. Key men can do without wit or wisdom when it comes to knowledge of the use of words and music . . . a highly specialized technique that involves copy-music sense. The instinct of the showman-director is too often missing, and the atmosphere in the recording studios and the results therefrom reflect the spastic uncertainty of the supervision. The evidence is before you and on the air.

The lighter attitude referred to produced such firsts as a Kent-Johnson one-minute radio commercial for Admiration Shampoo that

presented a guaranteed attention-getter. *Silence.* It went something like this . . . Announcer: "Admiration Shampoo for the hairwaves, presents the newest thing on the airwaves . . . *Silence!* Come on in, the nothing's fine!" An 18-second pause. Announcer: (with a chuckle) "Isn't this wonderful, ladies . . . sharing this silence with you? Admiration Shampoo is so good we don't have to talk about it! More radio programs should sound like this . . . listen." A ten-second pause. Announcer: "Don't forget Admiration Shampoo, ladies. Beautiful hair is our business, and silence our pleasure—and, we hope, yours. Brought to you by Admiration Shampoo! You're welcome!" With enthusiastic agency and client okay, this commercial series was launched. The campaign was picked up by columnists all over the country, and the client benefited from large amounts of free publicity. Besides, the ladies loved it, and bought lots of Admiration Shampoo. Could it happen right now, and would such a concept gain approval? I doubt it. Today's two-legged business and research computers are not much given to whimsy, and this kind of commercial needs unusual under-

(Please turn to page 64)

AUSTEN CROOM-JOHNSON



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

★★ It is doubtful that any new laws on equal time to answer broadcast editorials will result from last week's House hearings—but it is not at all doubtful that broadcasters and nets will cool toward controversy.

Network public service specials became an issue during the first two days of hearings when Congressmen, on and off the Commerce Communications Subcommittee, ground political axes, and new rules on editorializing were promised by FCC Chairman E. William Henry.

One witness, Rep. Durwald G. Hall (R., Mo.) was all for editorial freedom for "diversified" local stations—but backed himself into a corner when he urged answering time for what he called "snow jobs" for the administration's policies on network special reports.

Subcommittee Chairman Walter Rogers worriedly asked: who would decide which programs were biased or controversial, and how would nets make available costly time to answer a sponsored, hour-long program? No clear answers emerged.

★★ When anti-editorial harangues by visiting congressmen got rugged, Commerce Committee Chairman Oren Harris chose to defend broadcasters, who would not put in their plea for adult treatment until later in the week.

Harris reminded all present that broadcast licensees editorialize under the FCC's "Fairness Doctrine" which requires airing of both sides of political or other controversial issues.

With no large-scale or blatant record of editorial unfairness at FCC, Harris favored a "wait and see" policy—similar to the one being followed in the broadcast rating reform. "There is time," he said, to see what broadcasters would do by way of more careful compliance with fairness doctrine. His fellow Congressmen remained unsoothed.

★★ FCC Chairman Henry hoped there would be no need for Rep. John Moss' bill to require equal time for rebuttal by any political candidate subject to broadcast editorial comment.

Henry promised: a refresher on broadcast editorializing for licensees and the public; a factual primer on editorializing to guide broadcasters; a tightening of fairness rules; and finally, spot-checks in the Internal Revenue mode, to audit editorial practices.

Under tightened rules, a licensee would not only inform opposition when controversial issues are to be aired: he must try to flush out a spokesman for the other side if none volunteers for available time.

★★ Outspoken Gordon Sherman, KSDO, San Diego, steamed committee by saying he felt he owed no rebuttal time on editorials.

The FCC will shortly disillusion him.

Equally outspoken witness Rep. Hemphill (D., S.C.) wants law to end all editorializing on the air. "It's a headache—stick to entertainment," he advised. He may get his way without legislation.

Agencies earn all of their 15%: Lavin

Although Alberto-Culver is currently spending some \$30 million to advertise the more than a dozen products it manufactures, and plans to spend considerably more for the same purpose in 1963-'64, it doesn't believe advertising works . . . "we know so. If we believed in advertising," says president Leonard H. Lavin, "our budget would not be half what it is."

He pointed out his company's commitment to advertising is based on "certitudes," because the power of advertising is apparent and "we know the success we achieve with our products is in direct proportion to the reach of our advertising. . . . The conditions that make it possible for our advertising to have its intended effect can be controlled by us. However, our control over advertising itself is more limited."

Lavin also said he felt agencies deserve every percentage point of the 15% they earn from clients, and they generally deserve more credit for the successes of their clients than clients are willing to acknowledge. But he added that he thought this a fault of the agencies, with "advertising people generally the most of suspicious of advertising."

Among reasons he cites as to why advertising people so often doubt the success clients know advertising helped achieve are: "Considerations beyond their ken and concern (such as distribution) determine the success of advertising," and "Some leaders of the industry neither appreciate nor comprehend the revolution in selling effected by tv . . . at least insofar as it has changed the rules for success in the field of packaged goods."

As for the creative effort by ad agencies, his company's vital interest in spurring this was spelled out by Lavin, who stressed that the writer at the three agencies handling A-C is "free to try anything because we do not dictate a platform to a writer."

He said that as a client, "I am more interested in good writers than in good writing. I know that the only difference between a good copywriter and a bad copywriter is

that the bad copywriter always writes bad copy. And I have seen enough bad copy presented to Alberto-Culver to demolish the company three over."

But he reiterated that in the case of his company, the writer "is free to try any approach. I think this liberates the writer from the tyranny that often exists within an agency. We respect the writer . . . he is essential to good advertising."

Discussing client-agency relationship, Lavin suggested the cardinal virtue in this should be forthrightness. "The greatest disservice an agency man can do to a client," he said, "is not to speak his mind . . . whether it has to do with billing, personnel, advertising, whatever."

He said A-C holds nothing back from its agencies. "Our secrets are their secrets. What we ask in return is involvement in our affairs and in our welfare. And we want this involvement to take place at all levels—the management level, the media level, the marketing level, the crea-

tive level."

But Lavin emphasized that this involvement is impossible if the heads of agencies don't feel personally involved in an account. He feels agency management relies "too often and too much on lower-echelon people to conduct their business with clients."

In his personal dealings with the managers of ad agencies, he also said he has never experienced "bluntness, frankness, and plain talk" and feels this is because all three imply a commitment to the person addressed. "A commitment to a client," Lavin said, "is something all agencies are reluctant to make. They are more interested in protecting their commission."

"They don't want to think as the client thinks. They don't want to share his problems. The end result of this attitude is that agencies avoid leveling with clients. They don't want to rock the boat."

Lavin offered his views last week while addressing the morning ses-



A 'Day' in the life of an advertising agency

"Have a Happy Day," slogan of L.A.-based Carson Roberts, can now be applied to a special day, with the agency retained to develop and implement an ad campaign for Doris Day's latest picture, "Move Over, Darling," including tv, radio, trade, and consumer press, and national magazines. Discussing plans with Miss Day at agency offices are (l-r) C.R. exec v.p. Jack Roberts, president Ralph Carson, and creative director Ken Soller.



Food mag to feature special recipe on tv

At pow-wow to plan special issue of Food Merchandising magazine on tv's potential as an important medium for grocery products are (l-r) TvB president Norman E. Cash; Michael J. O'Connor, exec director of Supermarket Institute, and Robert E. Farnham, gen. mgr.-editor of the magazine. The special issue will be published in September

sion of a Creative Workshop in Chicago's Edgewater Beach Hotel. His talk was titled, "The Happy Marriage Between Agency and Advertiser."

J&J realigns agencies

The pullout of N. W. Ayer from all its advertising assignments at Johnson & Johnson because of "several potential product conflicts" has forced the drug firm to regroup its products at Young & Rubicam and bring in two new agencies—Norman, Craig & Kummel and Sullivan, Stauffer, Colwell & Bayles.

Products resigned by Ayer were Arrestin, Liquiprin, Dental Floss, Medicated Powder, Band-Aid

Brand Plastic Tapes and Medicated Plasters. Y&R, which already handles several Band-Aid products in addition to Red Cross Surgical Products and Baby Products, has been assigned the additional Band-Aid billings. Young & Rubicam also remains the agency of record for all network television.

SSC&B takes over Micrin products and Johnson's Baby Shampoo, both from Y&R, as well as Medicated Powder, Dental Floss, Arrestin, and Liquiprin. NC&K has been awarded Bi-Phase Two-Stage Antacid, a product formerly at Y&R, which is in distribution in several test markets.

Share of drugs hypoed by mass merchandisers

Mass merchandisers are grabbing a significant share of drug product sales, according to a new survey by A.C. Nielsen. The study began with a list of 4,066 potential mass merchandisers, believed to be as complete as possible. Of these, only 1,751 qualified as true mass merchandisers (minimum 10,000 square feet, carry at least three merchandise lines, no single line to comprise more than 80% of total selling area, and possess high volume and fast turnover).

Large increase shown

Among the 1,751 mass merchandisers, 1,650 handled drug products, accounting for an estimated annual volume of \$750 million, or about 9.5% of all sales in drug stores. A comparison with the previous year revealed the number of outlets grew by 37% and dollar sales by 25%.

Of the 1,751, 983 handled food products, with an annual grocery volume of \$1.2 billion, or approximately 2.3% of total grocery sales of \$52.5 billion in conventional outlets. A comparison with the year before shows the number of outlets grew by 40%, but grocery sales in dollars were up 72%.

Future seen uncertain

Looking at the growth, the Nielsen report concludes: "There no longer seems to be much conjecture as to whether mass merchandisers are here to stay, or doubt concerning their ability to help themselves to business previously held by more traditional food and drug outlets. The future extent of these inroads, however, is still most uncertain. Regardless of their future, some observers feel that their impact on conventional retailers will be out of proportion to the share of business they are able to obtain."

Cobra attacks Corvette

A San Francisco ad agency has used a snake bite kit to administer a good-natured "jab" at their client's opposition. The firm, Finefrock, Bice & Goebel, sent emer

gency snake bite kits to more than 300 California Chevrolet Corvette sports car owners and race drivers.

Their client is Coventry Motor Cars of Walnut Creek, dealer for the Ford-powered AC Cobra sports car, aiming at the Corvette-dominated market.

Each kit contained a card which read as follows: "SNAKE BITE KIT: Administer immediately after Cobra attack—further treatment, consult Northern California's Cobra specialists, Coventry Motor Cars, Walnut Creek, Calif."

Radio ads ignite Cricket

Rogers, Inc., has paid tribute to radio advertising for the phenomenal success in sales of its low priced Cricket butane gas cigarette lighter, which has resulted in the company gaining undisputed second place in the butane gas cigarette lighter market, according to Rogers exec v.p. Henry Berger. Agency for Cricket is Pritchard, Wood.

He said that since the first of the year Cricket sales "have far exceeded even our greatest expectations"

in this country, even though we knew before it was introduced to the American market that it was one of the fastest selling lighters in the world."

"Our experience in Europe suggested that the American consumer would respond favorably" but when the demand exceeded the supply thanks to radio and tv, we knew we had a strong item."

Berger said the success of the Cricket has prompted his company to add the higher priced Flamin

No business like clothes business

ONE summer day a few years ago, a fast-rising actress paused for a bride-path photo in Central Park with a member of royalty. The actress, Grace Kelly, soon thereafter walked another bridal path to become royalty herself. And the actor-model, John Rallo, who portrayed "King Ballantine" in a tv-slanted promotion, was turning a well-tailored back on tv dramatic and commercial roles for Ballantine, Dentyne, Camel Cigarettes and others to seek a new career as owner-operator of retail men's wear stores (see photos below). Aware, as only an actor can be, that clothes make the man on Madison Avenue, Rallo opened in 1960 what he calls The Gentlemen's Resale Shop on Manhattan's Lexington Ave. near 59th St. On its racks was an inventory that represented Rallo's gamble on an idea—that admen, executives, talent, salesmen, and teachers, among others, have to look their best even though their finances would never excite Dun & Bradstreet. The clothing was "nearly new," much of it tai-

lored by top custom firms, or top-quality end-of-season items from "name" stores. Since then, Rallo's business has boomed. He has opened a second store (Madison Ave at 84th St.), and on 1 August will open a third (Madison at 49th). All are second-floor walkups, decorated in a discreetly masculine fashion. If the stores seem concentrated in the ad-agency area, it's no coincidence. "What with the upkeep of a house in the suburbs, two cars, children in college, membership in a country club, a boat, domestic help and maybe alimony, an adman's salary doesn't leave much on which to look 'well-dressed,'" says Rallo. "That's where I come in. I sell to guys with taste, but modest means." Some of Rallo's stock comes from performers who tire quickly of their wardrobes. Other suits and jackets come from dieters, successful and unsuccessful. Minimum value: \$100. Rallo's average price: \$39.00. When a big clothing account changes agencies, Rallo notes, many admen house-clean their wardrobes.





Tv is top drawer at furniture store

RETAILERS generally, who have shown reluctance to use tv to any great extent, should check Bill Myers of B. F. Myers Furniture and Appliance Store, Goodlettsville, Tenn. During 1962, his first year in the medium, the business chalked up a 1,000% increase in sales and, in the first five months of 1963, showed an increase of 800% over the '62 increase. Vehicle of the phenomenal track record is "Country Junction" aired by WLAC-TV, Nashville. Beginning with three spot announcements per week, following much persuasion to induce Myers to use tv, the success has piled up continually. Sales records of 98 years standing went by the boards with the first Saturday and, shortly thereafter, Myers increased sponsorship to three days per week, in addition to Saturday. Before tv, he had nine salesmen, used one warehouse and two vans for delivery. One year later, there are 43 employees, five warehouses, and 12 vans delivering furniture as far as Birmingham. Sales events have included a "Christmas in August" sale, the "Tri-State Furniture Fair," and many other ideas which included P.A. tours by Eddie Hill, the "Country Junction" star. Coming up are further Myers expansion of store and warehouses, and a 100th anniversary sale. "Country Junction" itself is a variety show, including music, news, weather, and guest personalities. Agency for the sponsor is Dawson & Daniels, of Nashville.

aire, manufactured in France, to its butane lighter line, as of the middle of August.

High spot open for Fair-fetched ads

Advertisers angling for the attention of the hordes expected to visit 1964-65 World's Fair—and willing to compete with potential pink elephants—will be interested in the availability of 40 ad panels at the "Drinks-Around-the-World"

cocktail lounge.

The lounge is a completely glass-enclosed elliptical ring situated directly beneath the Top of the Fair restaurant, 120 feet above the ground, in the Port Authority Helipoint and Exhibit Building. It offers a panoramic view of the entire Fair and the Manhattan skyline. The panels are around the inner circle of the lounge, framed and built into the wall. Each panel measures four feet across and 40 inches high, and is illuminated from the back.

The cost is \$15,000 per panel for the two-year Fair period. Officials are interested in attracting food, tobacco, beverage, fashion, travel, and hotel business.

APPOINTMENTS: The Health Insurance Institute to Foote, Cone & Belding to inaugurate an ad program that will further augment the Institute's public relations programs . . . Pfizer Ltd. to Kenyon & Eckhardt Ltd. . . . Little Yankee Shoes, Fitchburg Savings Bank, Jay Peak ski development, and Kearsarge Valley Country Club to Weston Associates . . . DeLuxe Reading Canada Ltd., newly formed subsidiary of the U. S. toy manufacturer, to Cockfield, Brown, Toronto, for Canadian advertising. Children's tv programs will be main ad vehicle . . . Inca Piseo, a new product of McKesson & Robbins' Liquor Import division, to Kenyon & Eckhardt . . . The United States—Japan Trade Council to Maurer, Fleisher, Zon & Associates, for special public information projects . . . Milton J. Wershow Co. of Los Angeles, one of the west's largest industrial auctioneers, together with Stiller-Hunt account executive Elliott Wolf, to Sanford Weiner . . . Bowman Dairy Co. to Earle Ludgin . . . Lincoln Mercury Dealers Assn. of Houston to Kenyon & Eckhardt . . . Frantz Manufacturing Co., manufacturer of garage doors and hardware products, to The Walker Agency of Davenport, replacing Geyer, Morey, Ballard . . . Baker Boy Bakeries to Enyart & Rose Advertising . . . Berry Industries, Birmingham, Mich. to LaRue & Cleveland . . . Kirk Dayton to Savage-Dow, Omaha . . . American Home Foods division of American Home Products to Richard K. Manoff for the G. Washington's line of instant broths and seasonings. This is the second brand assigned by American Home Foods to Manoff, which already represents Golden's Mustards . . . Mid-America Raceways to Stemmler, Bartram, Tsakis & Payne . . . Gourmet Restaurants located in Disneyland Hotel, to Braugham/Brewer/Holzer, Los Angeles . . . Scott Paper to J. Walter Thompson for its consumer publi

city, effective August 1 . . . Walsh Ford, Media, Pa., Valley Supply Co., Bethlehem, and The Penthouse, Philadelphia, to C. Robert Gruver Associates . . . Smith Brothers, Poughkeepsie, to Pritchard, Wood, effective September 2.

NEW AGENCIES: Another new Los Angeles agency, Adams & McMahan Advertising, has open offices at 2330 West 3rd Street, with Bob McMahan as principal and John Adams as a partner. Phone number is DU 4-5256 . . . Norman Laden has opened an office at 155 Montgomery Street, San Francisco. Norman Laden & Associates will provide counseling on all aspects of communications.

RESIGNATION: Gardner Advertising and Clark Brothers Chewing Gum have severed their association. Gardner has just acquired part of American Tobacco account and while no direct conflict of products exists (Clark Bros. is a Philip Morris division), the agency felt it could not "in good conscience," serve two parent tobacco companies. The account had been with Gardner since 1960.

NEW QUARTERS: LaRue & Cleveland, local advertising and marketing agency, has taken over a two-story office building at 18930 Greenfield Road, Detroit, to accommodate its growing business . . . After 33 years in the same location, the New York office of Foote, Cone & Belding has moved from 247 Park Avenue to new and larger offices at 200 Park Avenue (The Pan Am Building).

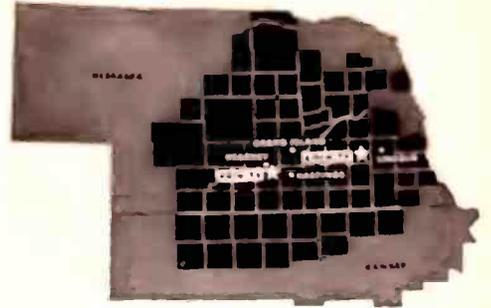
EXPANDING: Reuter & Bragdon, Pittsburgh, has absorbed Carl P. Oswald & Associates and new offices have been established at 527 Madison Avenue, New York. Carl P. Oswald will continue with the firm, as vice president and general manager of the New York office, out of which the tv and radio department will operate . . . Dordick-Larkese Co., Chicago, has joined Presba-Muench, bringing an additional \$350,000 billings to P-M. Combined volume is estimated at about \$2,500,000.

MOVING: Fred E. Phillips to vice president and account group manager, Herbert F. Grayson to vice president in charge of merchandising and promotion, St. Clair O. Dixon to production director, and Cecil M. Hunt to account executive, all at Cooper, Strook & Scamnell, Milwaukee. All were formerly with Klan-Van Pietersom Dunlap Sandford C. Smith to Kaster Hilton Chesley Clifford & Atherton as vice president and account executive. William R. Wilgus, vice president

and manager of the Hollywood office of J. Walter Thompson to associate director, broadcast department. Robert Buchanan to manager of the broadcasting department New York. John F. Ball to director of programs and Ruth Jones becomes responsible for all network and station relations including supervision of spot and network buying for both radio and tv. Walton Purdom to vice president of Schlessinger & Associates.



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



**Lincoln-Land is now
nation's 74th TV market!***

It doesn't take long to learn about TV markets in Nebraska. There are two. One of them—Lincoln-Land—reaches more than half the buying power of the entire state.

Lincoln-Land is now the 74th largest market in the U.S., based on the average number of homes per quarter hour delivered by all stations in the market. KOLN-TV/KGIN-TV delivers 206,000 homes monthly—homes that are a "must" for any advertiser who wants to reach America's top markets.

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

*November, 1962. (ARB Ranking)

**AVERAGE HOMES DELIVERED
PER QUARTER HOUR**

(Feb.-March, 1963 ARB—6:30 to 10 p.m.)

LINCOLN-LAND* "A"	
(KOLN-TV KGIN-TV)	61,700
OMAHA "A"	63,800
OMAHA "B"	54,700
OMAHA "C"	54,300
LINCOLN-LAND* "B"	23,600
LINCOLN-LAND* "C"	23,600

*Lincoln-Hostings: Kearney



The Selzer Station

1800 WEST SALAMANDER-BATTLE CREEK
WEST OMAHA OFFICE
PHONE: 635-8800
WWW-TV: WWW-TV
TELEVISION
KOLN-TV (KOLN) OMAHA
KGIN-TV (KGIN) LINCOLN
KOLN-TV (KOLN) LINCOLN
KGIN-TV (KGIN) LINCOLN

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1060 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1060 FT. TOWER

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

Chevy revving up for another net ride

Only Chevrolet, DuPont, and Kraft will be underwriting full-hour, regularly telecast network shows in the 1963-'64 season, with Chevy's commitment just an extension of its long-term, uninterrupted heavy investment in the medium, beginning with sponsorship of the old 15-minute Dinah Shore strip in 1951. Next season, Chevrolet will be backing in full the hour-long *Bonanza* on NBC, and have half-sponsorship of the one-hour *Route 66* on CBS.

Not many years ago, when program and sponsor identification was held in high esteem and it was common practice for big companies to underwrite a series, Chevy's sponsorship of *Bonanza* would have passed unnoticed. But single sponsors of regular series faded away as the networks—pressed by 60-minute formats and rising costs—introduced the magazine or multiple sponsorship concept.

Since its entrance into network tv with *Dinah*, Chevrolet has had its various variety hours hosted on

the medium by such stars as Shirley MacLaine, Shirley Temple, Ethel Merman, Bob Hope, Nanette Fabray, Betty Hutton, Edie Adams, Tom Ewell, Roy Rogers, Keely Smith, Anna Maria Alberghetti, Louis Prima, Janet Blair, John Raitt, Art Linkletter, Giselle MacKenzie, Jane Powell, Andy Williams, and Walter Slezak.

Big as that list is, Chevy's ad agency, Campbell-Ewald, points out it represents only a small segment of the auto company's total involvement in tv. There was the major undertaking of 104 Sunday evening hours hosted by Miss Shore, who virtually became synonymous with Chevrolet in their 12-year association. Chevy also underwrote *Treasury Men in Action*, the *Pat Boone Show*, *Crossroads*, and Fred MacMurray's *My Three Sons*.

Looking ahead to '63-'64, Chevrolet notes that *Bonanza*—first one-hour series to be filmed in color specifically for tv—has seldom been out of the top five since it moved it from Saturday to Sunday evening

three years ago. Also, *Bonanza's* 1962-'63 season was not only its most successful in the U.S., but also internationally. It has also reaped many kudos and awards, in addition to being voted most popular show two successive seasons by *TV Guide*.

Route 66, which is currently shooting in the Minneapolis area after having completed lensing assignments in Florida and Colorado for next season, is one of the few series filmed entirely on location. Chevrolet feels that *66* gains tremendously in believability and impact from realistic backgrounds and fresh faces of ordinary people who appear as extras during its travels.

NBC closed-circuits plans

NBC's 203 affiliated tv stations were given a look at the network's plans for advertising, promotion, and publicity of next season's schedule last week in a special, 45-minute closed-circuit colorcast set up as a result of requests by promotion managers who had viewed the presentation previously at regional seminars in New York, Chicago, New Orleans, and San Francisco.

Highlights of the plans are the sixth annual promotion managers contest, the NBC Star Parade, a weekly press conference with an NBC star via closed-circuit tv, the annual Personally Yours tour, the largest photo mailing in the NBC Press Dept.'s history, extensive telephone interviews for the press with NBC stars, plus broadcasting of new 60-second, 20-second, and 10-second on-air promotional announcements as well as print advertising.

Monroe Auto sparks CBS TV sports sked

Making its initial swing into network tv, Monroe Auto Equipment (Aitkin-Kynett, Philadelphia) is sponsoring the ten-minute pre-game show which precedes each Sunday's baseball *Game of the Week* on CBS TV. A heavy spot tv advertiser, Monroe seems also to be developing an affinity for national tv sports, with plans call for similar



Buckling down after 10 years on the job

Donald H. McGannon (r), president, and Roland V. Tooke, exec v.p. of Group W, present Harold C. Lund, v.p. of KDKA (AM & TV), with a gold engraved belt buckle for ten years with Westinghouse Broadcasting. Lund is actually near 13-year mark



Happy Birthday "To Mitch—the Greatest"

When the cast and crew of NBC TV's "Sing Along with Mitch" staged a giant birthday party on the stage of Brooklyn Studio One, "the bearded one" received a gold money clip from them, presented by Reid R. Davis, NBC facility manager at the network studios

sponsorship linked to NCAA football games when the baseball season ends.

The present schedule is on behalf of Monroe-Matic shock absorbers and Load-Leveler stabilizing units. National coverage is being supplemented in the 17 major league cities where *Game of the Week* is blacked out by participation in similar local shows covering home team appearances. Monroe is no stranger to air-media sports, though this is the first network tv venture. The company has been and will continue as sponsor of Bill Stern's daily *Sportsreel* over the 450-station Mutual Broadcasting System radio network. Budget for the CBS TV buy is over and above what Monroe spends in other media which include, in addition to MBS, consumer and trade magazines.

SALES: Lehn & Fink Products Corp. (Geyer, Morey, Ballard) bought into nine NBC TV 1963-34 nighttime programs—including *Espionage*, thus becoming the program's ninth sponsor . . . Wynn Oil (Erwin Wasey, Ruthrauff &

Ryan) bought a quarter-sponsorship of ABC Radio's heavyweight championship fight tonight, 22 July (10:05 p.m.) . . . Georgia-Pacific Corp. (McCann-Erickson) and Monroe Auto Equipment (Aitkin-Kynett) will sponsor *NFL Highlights*, a new show on NBC TV Saturdays (5-5:30 p.m.) during the 1963 NFL season, starting 21 September . . . Bing Crosby will star in an hour-long musical variety special on 7 November (9-10 p.m.) on CBS TV, sponsored by Lever Brothers and Pontiac. Buddy Ebsen of *The Beverly Hillbillies* will guest star . . . *Return to Oz*, a fully animated color filmed feature musical, will be among a series of fantasy specials to be presented various Sundays (5-6 p.m.) on NBC TV under sponsorship of General Electric.

MOVING: Arthur Salzburgh to manager of research for ABC Radio and William A. Cummings to account executive. Robert Norvet to the new post of general manager of film operations, CBS TV, Hollywood.



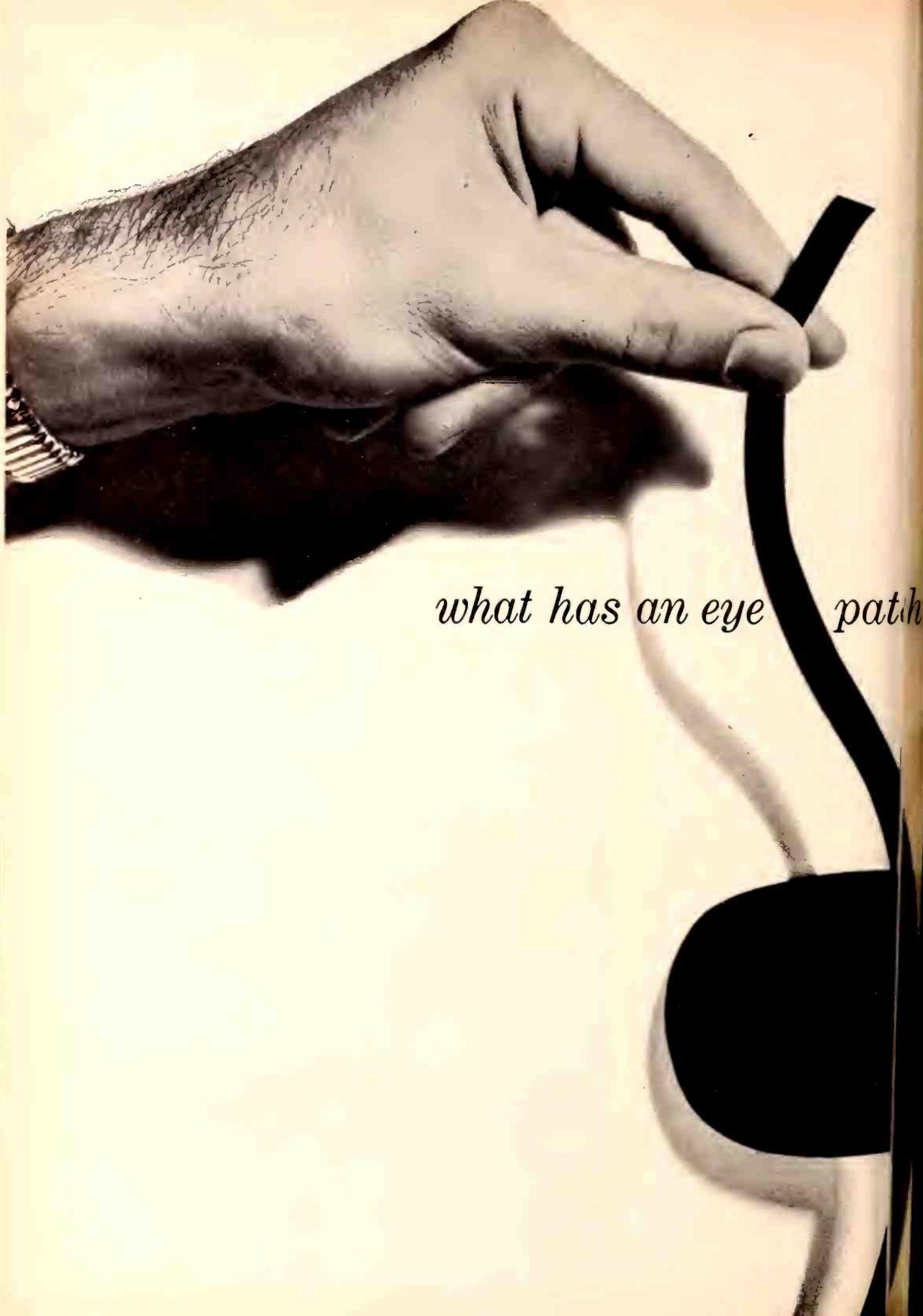
**YOUR
MONEY
IS
WORTH
MORE
IN
TAMPA
ST. PETERSBURG**

Your advertising dollar goes three times farther on **WSUN-TV** the pioneer station

WSUN-TV

Tampa - St. Petersburg

Nat'l Rep. VENARD TORREY & M. J. O'NEILL
S. E. Rep. JAMES S. AYERS



what has an eye patch

to do with you?

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.

▶ SPONSOR

THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE

WABC-TV in new 'live & local' look

WABC-TV, flagship for ABC, kicked off a series of o-o previews of fall programming plans last week in New York's Plaza Hotel amid reports of good response by advertisers and agencies to the upcoming schedule geared to a "new live and local look" for the station.

Sales chief Dick Beesemyer said all programming in the local schedule is being sold on a participating basis, except for *Death Valley Days*, already moved over in a Saturday evening slot from WNBC-TV by U.S. Borax, and a number of clients have already locked up their buys for the 15 September start. The minutes are on a rotating plan.

Host at the N. Y. session, attended by the general managers of the other four ABC o-o's in addition to some 1,200 top agency and client execs and press reps, was John O. Gilbert, newly named v.p.-gen. mgr. of the flagship.

He revealed that WABC-TV has entered into an agreement with David Susskind for the production of a minimum of six live entertainment specials for next season, and is presently negotiating with other independent producers to lens "im-

portant" live specials for nighttime presentation.

Other new live programs include a daily one-hour morning service show for women; a daily college-level course of study in cooperation with a local university; a series of five-minute newscasts throughout the morning and afternoon; a nightly discussion program, and continuance of on-air editorializing by Gilbert.

WABC-TV, one of the leaders in the move to one-hour newscasts, has also revealed it's cutting its segment back to a half-hour, including 15 minutes of network and 15 of local. All told, however, the station this fall will be offering a total of 76 individual newscasts per week.

In the entertainment area, said Gilbert, his station has grouped specific programming into a 90-minute evening segment titled *The Big Show*. From 5-6:30 each day, this will include feature films and various syndicated series, highlighted by the first-run of *The Lee Marvin Show* on Fridays. A late-night offering, from 11:20 on, will be *Broadway*, consisting of first tv run

feature films pre-empted at regular intervals by "live" entertainment such as an off-Broadway play, a night club review, a one-man show, or a jazz concert.

Gilbert said all these innovations, coupled with ABC's fall lineup, should make this season one of the best for the flagship.

Meantime, o-o KGO-TV in San Francisco adopted a McHale's Navy theme for its preview, hosting more than 200 ad execs and press reps on a Bay cruise from Fisherman's Wharf to Tiburon aboard "PT 7" (better known as Harbor Queen). "Admiral" of the presentation was v.p.-gen. mgr. David M. Sacks, who guided everyone to the Tiburon Playhouse to view the presentation, and to The Dock restaurant for lunch.

Attending the preview sessions in addition to Gilbert and Sacks were WBKB (Chicago) v.p.-gen. mgr. Sterling C. Quinlan; WXYZ-TV (Detroit) v.p.-gen. mgr. John F. Pival, and KABC-TV (Los Angeles) v.p.-gen. mgr. Elton H. Rule plus other o-o and network execs.

7 Arts sales soar

A banner year for the domestic distribution arm of Seven Arts Productions Ltd. saw a sales tally of \$14,739,109 for the fiscal year ending 31 January 1963. Seven Arts Associated pulled in the added \$2,539,991 over the previous year \$12,199,118 largely from the 21 Warner Bros. and 20th Century-Fox "Films of the 50's."

Here's a breakdown on the distribution pattern of the post-1950 features: volume 1 went into distribution in October 1960 and was sold in 131 markets; volume 2, released in May 1961, was sold in 106 markets; volume 3, released in January 1962, was sold in 88 markets, volumes 4 and 5, released in September 1962, were sold in 53 and 47 markets respectively. Other products contributing to the sales peak: one-hour tv concert specials; five new series including *The Emme Kelly Show*, a series of 39 half-hour children's programs; *En France*, series of 26 half-hour French language entertainment - instructi-



Execs gather for preview of web, local fall plans

Among the 1,200 key ad agency, client execs, and press reps attending last week's ABC o-o fall programming preview hosted in N. Y.'s Plaza Hotel by WABC-TV were (l-r) Tom Lynch, of Young & Rubicam; Angela Nicolais, Cunningham & Walsh; Harry Mulford and Martin Shapiro, WABC-TV sales, and Rich Buseiglio, Cunningham & Walsh

films starring Dawn Addams, *Mahalia Jackson Sings*, a series of 82 five-minute programs, and *Laffs*, a series of 65 one-minute comedy sketches.

Parent company Seven Arts Productions reports total revenue for the fiscal year of \$19,107,905 with earnings of \$1,705,793 amounting to \$1.08 per share. This compares to the previous year's total revenue of \$15,990,874 with earnings of \$1,100,355 amounting to 85 cents per share.

Accenting the selling strength of the "Films of the 50's," Seven Arts, coincidentally announced its acquisition of 228 additional 20th Century-Fox films, including 103 Post-18's such as "Bus Stop" and "Mr. Belvedere Goes to College."

Station spawns newspaper

Flying in the face of tradition which finds so many newspapers as originators, owners, and/or operators of broadcasting companies, WVMC, Mt. Carmel, acting to fill an editorial void in the community, has given birth to a weekly tabloid called "Midweek." John F. Hurlbut, president and general manager of the station, is publisher and A. Philip Tofani, sales manager for WVMC, will be general manager.

The newspaper will be managed and sold entirely separately from the broadcasting operation, with Tofani working full-time as general manager. He'll be replaced at the station by John R. Hibbard, presently account executive at WLPO, LaSalle. Hurlbut was formerly president of the Broadcast Promotion Assn. and was promotion director of the WFBM stations in Indianapolis.

Ad budgets seen gauge of how consumers spend

When there are more dollars to spend, where are they spent? Harry Novik, general manager of Negro-oriented WLBB, New York, figures advertisers provide a good criterion since ad budgets are geared to catching those dollars via retail sales. A comparison of his present 1963 clients' roster, to date, with that for the entire year 1961—in terms of product fields—reveals this run-down for the Negro Community of Greater New York:

Over and above food (ad budgets were particularly increased

for packaged and processed foods, baked goods, and frozen items), the fields increasing their schedules, in order, were appliances (35%), clothing (29%), cigarette brands (27% more time used to service additional brands added to copy lineup), beers (25%), soft drinks (18%), furniture (17%), autos (15%), cosmetics (14%), and motion pictures (13%).

Novik noted this comparison may be indicative of national Negro Community buying trends since the Greater N. Y. area, with annual consumer income now in excess of \$2.25 billion and highest in history, represents 11% of the national total.

"Good Guys" warm up to pinch hit with Bunnies

Big sporting event this week will be the 25 July confrontation of the WMCA, New York, "Good Guys" softball team and the Playboy Club Bunnies. The scene will be Central Park and on the mound for the "Good Guys" will be "Dandy" Dan Daniel.

The game station personalities have offered to trade stuntman Harry Harrison nighttime for B. Mitchel Reed, and all righter Bill Davis for any member of the Bunnies' troop, but program director Ruth Meyer won't hear of it. Chances are the cotton-tail costumed Bunnies' cars will perk up when they learn that slugger Jack Spector played third base for the Brooklyn Dodgers' Carbondale squad before joining WMCA.

Spiegel helms researchers

Harvey Spiegel, vice president of research for the TVB, succeeds Henry Brenner, president of Home Testing Institute-TVQ, as president of the Radio and Television Research Council. He takes office 1 August for a year's term.

The Council, a 20-year-old organization formed to further the informal discussion of broadcast research problems, has 60 active and 25 honorary members. Other officers elected were Dr. Philip Eisenberg, president of Motivation Analysis, vice president and Avery

WAVE RADIO AND TV

ARE

VARIABLY

EFFECTIVE

LOUISVILLE

BOTH NEG

BOTH REPRESENTED BY THE KATZ AGENCY

(Antique type from the Robinson-Pforzheimer Collection.)





U. S. a classroom for Japanese broadcasters

Officials of Tokyo Broadcasting recently toured Straus Broadcasting hqs. at WMCA, N. Y., while observing radio-tv in U. S. L-r are TBS radio prod. dir. Taneki Inada; Mrs. Frank Prout of TBS' office in N. Y.; Straus secretary-director Roger W. Turner; TBS radio news dir. Kuniomi Shimazu; Chusaburo Watambe, mgr., radio sales research-plans

Gibson, sales development vice president of H-R Representatives, secretary-treasurer.

Pioneers open roster

The Broadcast Pioneers has amended its constitution to widen the eligibility list for membership. The new regulation permits those to join who have had 20 years of association with the radio industry at the time of application, or who

have been associated with the tv industry prior to 1 August 1953.

Officers of the Pioneers who will serve to 1 July 1964 are Ernest Lee Jahncke, Jr. (NBC), president; Robert J. Burton (BMI), 1st v.p.; Joe Baudine (Westinghouse Broadcasting) and Ben Grauer (NBC), v.p.'s; Raymond Guy (consultant), secretary, and Robert J. Higgins (BMI), treasurer. In addition, new directors have been elected as fol-

lows: Robert Coe (ABC), Walter M. Erickson (Gray & Rogers, Phila.), Arthur Hayes (CBS), Paul Mowrey (tv consultant), and Ward L. Quaal (WGN, Chicago).

Also designated were new officers and directors of the Broadcasters Foundation, with Jahncke named interim president to fill the post of the late Arthur Simon (*Radio-TV Daily*). V.p. is Charles Alicoate (*Radio-TV Daily*); treasurer, Robert Higgins (BMI); secretary, Edward Benedict (Triangle Broadcasting). Directors are Jahncke, Burton, Higgins, Guy, Coe, Hayes, Quaal, Charles Godwin (MBS), and D. L. Provost (Hearst Radio-TV).

SALES: Seven 52-week contracts head the list of WCCO, Minneapolis-St. Paul, program sponsorship renewals. They are Milk Foundation, Farmers and Mechanics Savings Bank, Fund Bros. Seed Co., Minneapolis Savings and Loan Assn., Monarch Chemicals, Cy's Men's Wear, and DeLaria's Kitchens . . . *The Frank Howard Clemson Football Show* which will originate on WSPA-TV, Spartanburg, and be carried on four other stations, sold to Duke Power Co., South Carolina Electric & Gas, and Carolina Power and Light . . . New contracts for KWKW, Spanish-speaking station in Los Angeles, include Pall Mall, Unimart, S&H Green Stamps, Monticello Drug, and Gold's Clothing Store . . . American Airlines sponsoring *Music 'Til Dawn* on WTOP, Washington, D.C., Monday nights through Sunday mornings, between the hours of 11:30 p.m. and 6 a.m. . . . WERE, Cleveland, will again broadcast the full 14-game regular season schedule of the Cleveland Browns National Football League games, plus six pre-season exhibition games. Sponsors are Carling Brewing, Standard Oil of Ohio, Household Finance, The Giant Tiger Stores of Cleveland. WERE will also be the flagship station of a 55 station Brown's network extending throughout Ohio, Pennsylvania, New York, Massachusetts, West Virginia, and Indiana . . . Liberty Mutual Insurance Co. (BBDO) and



Shades of the Roaring 20's, a Charleston Contest!

Providence's WJAR turned back the clock recently with a Charleston Contest it sponsored in conjunction with the annual old fashion days promotion of the downtown shopping area. Adding color by dressing in striped blazers and bowler hats were WJAR d.j.'s Sherm Strickhouser, Dick Wood, and Gene DeGraide, who joined in the contest

Fels & Co. (S. E. Zubrow), have purchased a six-part, hour-long series of documentary specials spanning the American and international scenes from World War I to the present historical period, which WPIX, New York, will televise monthly beginning in November. The programs are from the workshop of David Wolper.

QUINTUPLE PROMOTION: In its 35th anniversary year, the Yankee Network, RKO General's claim of 30 radio stations in six New England states, has undertaken an extensive promotion. Over 1,200 of the nation's leading advertising executives and time buyers will receive a colorful red, white, and blue "Yankee Fact File" folder in which to keep all the facts on the Yankee Network. The mailings include a letter from Yankee president William M. McCormick, with the file folder, a station map, and the following fact sheets: the Yankee Network news service; the market; penetration; a food success story; a special entry blank for a contest, limited to those receiving the mailing, to follow up with prizes on Yankee's actual anniversary, Columbus Day, 12 October.

NEW CALL LETTERS: KVIP-TV, Redding, Calif., now using the letters KRCR-TV . . . WMGO has replaced letters WDOB on 1370 kilocycles in Canton, Miss. and the station has moved from the outlying area to downtown and into a completely redesigned building with all new broadcasting equipment including a Collins Transmitter. Programming has been reworked into an all-family format, including news and weather, farm and home, commerce and industry reports, legislative items, sports and local activities, Sunday morning group singing, beauty, fashion, child care, family and health, etc.

REMOTES MOVE MOTORS: VEJL, Scranton, got good results for Moore Ford Company. Station broadcast four three-hour remote programs from the dealer's storage lot. A week-long saturation schedule of announcements was used in connection with the broadcasts and station personality provided Hammond organ music on location. Result: total sales in four days were 35

new cars, six new trucks, 15 used cars.

OFF-BROADWAY BOWS ON TV: New program fare for the mass medium of tv—at least in New York—seems to be the satire-studded off-beat reviews which previously stuck close to intellectual ghettos like Greenwich Village. WPIX, New York, will televise a special two-hour program called *The Promise*, 20 July, 9-11 p.m. The program, which will be introduced and hosted by David Susskind, features the entire cast of the show. WNEW-TV has scheduled the first full-hour tv version of *Second City* 31 July, 8-9 p.m. The transplanted off-Broadway show, to be repeated on 1 August, will also be carried on both dates by Metropolitan Broadcasting Television's WTTG, Washington, D.C.

BACKGROUND MUSIC: Capitol Library Services, Los Angeles, offering a new background library called Production Music Series (PMS). It classifies music by category, rather than the usual system of individual title, and is offered on 14 LP, 33 1/3 double-faced discs, containing 254 different selections. Price is \$85. Categories include sports and metro, news and industrial, fast activities, slow business, documentary marches, scenes, light and happy, etc.

POWER BOOST: KETO (FM) has moved its transmitter site on Congar Mountain, Seattle, and installed a new Jampro 8-bay antenna on its new 149 foot tower. This increases station's effective radiated power to 40 kw from 17.7 kw.

SIGN ON: WEMP (FM), officially went on the air earlier this month, broadcasting daily from 6 a.m. to 12 midnight on 99.1 megacycles at full power, 25 kw. All am programs are being duplicated, including the Milwaukee Braves baseball games.

HAPPY ANNIVERSARY: Philadelphia's oldest continuously sponsored tv series, *Television Kitchen*, marks an important milestone in its long video history on 24 July, with the telecast of its 700th program on WRCN-TV. Sponsored by the Philadelphia Electric Co., whose insti-

CENTS
MAKE
DOLLARS
IN
CENTRAL
ILLINOIS
the 52nd* market

buy the
PLAINS
TELEVISION
STATIONS

SPRINGFIELD
DECATUR
CHAMPAIGN
URBANA
DANVILLE

271 838 TV Hours

wics wchu wicd

*ARB

90

CALL
ADAM
YOUNG

tutional messages promote use of electric appliances and electric cooking, the weekly series aired in color Wednesdays 1:30-2 p.m., has been hosted by home economist Florence Hanford since its present cooking format was instituted in 1949.

FINANCIAL NOTES: WDMV, Salisbury, Md., reports an increase

in billings of nearly 30% during the first half of 1963 compared with the same 1962 period. The gain over January-June 1961 is some 70% . . . Gross Telecasting revenue for the year's first half increased 15% to \$1,315,607 compared to \$1,145,517 in 1962, and earnings were up 19% for the same period.

KUDOS: Franklin C. Snyder, vice

president and general manager of WTAE-TV, was elected president of the Pittsburgh Radio and Television Club for the 1963-64 season.

MOVING: Manny Sternfeld to business manager of WRC-TV and radio, Washington, D.C.

James Rayburne Lightfoot to director of operations at KLAC (AM & FM), Los Angeles.

Marvin M. Freeman to promotion manager of WTVO, Rockford.

Shirley M. Bahns to director of promotion and publicity for WQAD-TV, Davenport.

Edward P. Lawless to executive vice president of TvB of Canada.

Thomas A. Dooley to the sales staff of WABC, New York, from eastern sales manager of Adam Young.

Robert D. Vieno to sales manager for the fm operations of the Northeast Radio Network.

John R. Heiskell to public service director for WSAZ-TV and radio, Huntington, W. Va.

Richard P. McCauley to the sales department of WBZ, Boston.

Elizabeth B. Harris, former manager of radio research at ABC, to manager of research at WQXR, New York.

William J. Fahey to manager, merchandising and sales coordinator, for WNAC-TV and radio, Boston, and the Yankee Network in New England.

James M. Polston to account executive at WAVY, Norfolk-Portsmouth-Newport News.

Jane Flamingan, Miss Indiana 1962 to women's director of WKJG-TV and radio, Ft. Wayne, effective 1: August.

Howard W. Meagle, general sale manager of WWVA, Wheeling promoted to assistant general manager.

Dick Newman to general manager of WDMV, Salisbury, Md., replacing Jack Moran, resigned. John A. Walker was named to the post of local sales manager.

Edwin C. Metcalfe to director of sales operations for CKLW (AM & TV), Windsor-Detroit. He has been in charge of the RKO General National Sales office in Los Angeles.

Michael Chipko to account executive

Rep platter spins sales patter

A NEW all-audio presentation titled "That Agency Thing" has been put together for CBS Radio Spot Sales to convey in musical comedy terms the message that radio today is a new medium, and limitations of its effectiveness are bounded only by the creativity and imagination of agency and client. The 20-minute production was introduced before more than 500 top ad agency people in Chicago by v.p.-gen. mgr. Maurie Webster, and today the CBS Radio Spot Salesmen in N. Y., Phila., Detroit, L. A., Chicago, Atlanta, S. F., and St. Louis begin playing a tape of the recording to agency people throughout the country, leaving behind a disc copy. A full-scale musical production, complete with original score, a fine orchestra, and top cast of performers, the presentation takes place at the mythical "Inlike Agency," whose creative dept. discovers the new medium, "ra-di-o," and explores a number of effective ways to use their discovery to sell a variety of products.

CBS REPRESENTING AMERICA'S MOST INFLUENTIAL RADIO STATIONS PRESENTS



★ ★ ★ CREATED AND WRITTEN BY ★ ★ ★
 HERSHEL BERNARDI ★ ★ ★ HOWARD MORRIS
 BYRON KANE ★ ★ ★ JUNE FORAY ★ ★ ★
 BOB THOMPSON ★ ★ COMMERCIALS
 COURTESY OF ALAN ALCH ★ ★ PRODUCED BY
 INCORPORATED ★ ★ LOS ANGELES ★ ★



New Detroit SRA officers plan '63-64 season

New officers of the Detroit chapter of Station Reps Assn. (l-r) v.p. James R. Sefert, account exec at Peters, Grillin, Woodward; president William W. Joyce, Katz Agency v.p., and secretary-treasurer Stuart Mackie, Blair Tv account executive, plan for '63-64

ive for the Franklin Broadcasting Co., owner of WFLN (AM & FM), Philadelphia, and WFMZ (FM), Alentown.

Robert B. Beusse to director of advertising and sales development for WOR (AM & TV), New York, succeeding Martin S. Fliesler who recently was named vice president and general manager of KHJ, Los Angeles.

ess Spier to the sales staff of WNEW-TV, New York.

Barnard Bee Wilson to the local tv sales staff, Joe C. Monroe to the local radio sales staff, and Terrence Ford to the radio promotion department, all at the WFAA stations Dallas.

Thomas J. Knott, producer-director, public affairs director, and Robert Weinstein, to the production department, WBZ-TV, Boston.

Michael B. Styer to the department public relations and promotion WHIC, Pittsburgh.

v Trachtenberg to account executive at KATU, Portland, Ore.

d Dunbar to account executive in local sales, at KNBR, San Francisco.

ette Elliott to director of women's activities for WRAL-TV, Raleigh.

verett Wren to general manager WOLF, Syracuse.

Dick Woollen, program director of KTTV, Los Angeles, and vice president of the now defunct Times Mirror Broadcasting Co., resigned the day before Metromedia took over the operation.

Herb James to account executive for WMT, Cedar Rapids.

Donald E. Tykeson, general manager of KEZI-TV, Eugene, to vice president of Liberty Television.

Frank Wilson leaves the news division of WTOP, Washington, D.C. to become the station's first general production manager.

Marion Dean and Jasper Rowland to full-time duties in the sales staff of KSRF, Santa Monica.

SYNDICATION

SALES: KINT, El Paso, and CJCA, Edmonton, Canada, have signed for Mars Broadcasting's *Dick Clark Radio Show* for July starts, bringing total markets to 32. Econommee Television Programs, a division of United Artists Television, recorded a total of 140 station sales for its 75 *Science Fiction Theatre* half hours.

EXPANDING: Translux Television is opening an international (Please turn to page 59)

JACKSON, MISSISSIPPI
WJTV CH. 12

OVER
350,000
TV HOMES

OVER 1 3/4
BILLION
DOLLAR
CONSUMER
INCOME

1615 FT.

JACKSON, MISSISSIPPI



Tempting Totals

North Carolina's biggest market — North Carolina's Golden Triangle tops in population, households, retail sales

NO. 1 MARKET IN THE NO. 12 STATE

WSJS
TELEVISION

WINSTON-SALEM GREENSBORO CUMMINGTON
Rebroadcasted by Peters, Griffin, Woodward

Newsmakers in tv/radio advertising



Edward Codel

Presently a v.p. of the Katz agency, Codel has been re-elected for a second term as president of the Station Representatives Assn. at its annual membership meeting. Others elected include Adam Young, v.p.; Robert Eastman, treasurer; Bob Dore, secretary. Elected to the SRA board of directors are Frank Headley, John Blair and J. William Knodel.

Tom Burkhart

Burkhart has been appointed general sales manager of WLOS-TV, Greenville-Asheville-Spartanburg. Local sales manager of WTVJ, Miami since 1961, his appointment marks a return to WLOS, where he served as regional sales manager prior to his WTVJ post. Morton Cohn, v.p. and general manager of WLOS, a Wometco station, made the announcement.



James de Tarr

BBDO has named de Tarr, now account group head on Pepsi-Cola, a v.p. Before joining BBDO's Chicago office as account exec de Tarr was with Leo Burnett and Coca-Cola as district mgr. Also named v.p. is marketing supv. Henry Norman, who joined BBDO in 1960. He had been gen. sales mgr. of Pharmaco Div., Schering, and v.p. Union Pharmaceutical.

Donald Chapin

Chapin has been elected v.p. in charge of sales for Taft Broadcasting, replacing Kenneth Church who retired recently. Chapin joined WKRC-TV, Cincinnati as local sales mgr. in 1950, advanced to general sales mgr. and assistant general mgr. He was then made eastern sales mgr. in New York, and in 1958 returned to Cincinnati as v.p. for national sales.



Ralph Butler, Jr.

Butler and Robert Weenolsen have established an operation to provide assistance and supervision in tv, radio, marketing, research and advertising to out-of-town and foreign agencies. Butler will be executive v.p. of the organization, called New York Services for Advertising, and Weenolsen president. Both have wide advertising experience here and abroad.

555 FIFTH

(Continued from page 23)

piece stated that NBC Radio Network takes in about \$17 million a year in gross sales. This should have read \$17 million in net sales.

Again, I would like to express my appreciation for this fine article.

William K. McDaniel,

Executive v.p.
NBC Radio
New York

TWO-FACED

TvB's Pete Cash dropped me a line. As a matter of fact it was a couple of sentences; he was apparently *that* disturbed. The script was in his own handwriting and sprawled over a double-truck ad above my signature which appeared in the 1 July issue of SPONSOR. I think it deserves an answer.

The ad in question was called "the two faces of advertising." It outlines my feelings concerning those station managers who appear to have one face when it comes to "selling" advertising but who put on another when it comes to "buying" some for themselves.

Here is the full text of Mr. Cash's reply: "and did you know broadcasters market by market are the biggest advertisers or don't you think channel numbers-network ident's-a's—eyes and chimes are ads. Buy some tv for your outfit and see what happens."

From the tone of the letter one might venture that Mr. Cash was a bit overwrought at the time and a man in this state of tension should be treated with gentleness. So I shall be as gentle as I can.

The facts, however, are still the following: radio and tv sold some \$2 billion worth of time last year. It spent about \$7 million in trade paper advertising or about 1/3 of 1% of total sales. Let's double that amount for the amount spent in coin of the realm at the local level—bringing the combined figure in actual dollars expended to 1%. The whole ball of wax is still roughly 33 1/3% of the lowest figure which many industries employ as the minimum yardstick for advertising in relation to sales. And that figure is 3%.

REPEAT: The broadcast field—whose very life depends on promotion—actually spends 1/3 of what

it repeatedly advocates as the very basic minimum ratio for the successful pursuit of business.

I know (and I'm sure Mr. Cash knows I know) that channel numbers, network idents, a's, eves and chimes are advertising. But I was talking about money . . . not about tradeouts, reciprocal deals, jingles and plugs that a station gives itself on its own air. An expenditure of dollars is rarely involved in these actions. The stations are so loathe to part with capital (or perhaps have so little faith in what they themselves have to sell) that they often pay back at better than three-for-one for these extraneous promotions. And for the most part many of the facilities themselves do not consider it an expenditure in advertising for it is generally buried somewhere in the ledger as an "exchange."

It might be interesting to inquire, as an addendum, as to just how difficult it is for TvB itself and RAB to sell its own members and keep them sold; as to how much expenditure is necessary on an annual basis to convince the industry to join even these basic important groups and to stay with them year after year. Mr. Cash's own salary, I understand is well above average. Would it be that high if an excellent man were not needed to do the job? And would such a top-flight man be "a must" if the job were anywhere as simple as it ought to be?

In your considered judgment, Mr. Cash, of the 5,000 or so radio and tv facilities in this country—how many have a full-time promotional manager on staff or consistently employ the services of any outside advertising or public relations concerns at all? They all talk "consistency" when it comes to selling advertising; how many of them actually do practice what they preach?

I know as well as Mr. Cash that there are intelligent, aggressive companies in this field who DO believe as strongly in "buying" advertising as in "selling" it. Their efforts and their names are very well known to all. I was speaking of the majority, not of the few.

Jay Victor,

the Jay Victor Co.
Newark, N. J.



College student earns his 'intern' stripes

Kent State (Ohio) speech-broadcasting major John Stagnutta gets an assist with his programming "operation" while "interning" at WHEW, Syracuse, from Mary Kay Simpson (c), secretary to the program director, and continuity director Bonnie Thompson. He's earning credits toward degree while working in WHEW Depts. over 10 summer weeks.

(Continued from page 57)

sales office in Zurich on 1 September, under the helm of Rudi Witschi, a Swiss who has been active in

overseas sales for leading American companies. Properties available in overseas markets include *The Mighty Hercules*, *Mack and Myer* for



Ribbon-cutting at WTEV open house

Vance Eckersley (center) 200 mbr. of Providence-New Bedford's WTEV, and New Bedford Mayor Edward Harrington, cut ribbon for open house, aided by Mickey Mouse.

WHAT ARE YOUR PHOTO REQUIREMENTS?

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

BUT QUALITY is something else again ours is superlative.

And SERVICE is still another matter ours is unbeatable!

**BAKALAR-COSMO
PHOTOGRAPHERS**

111 W. 56th St., N.Y.C. 19
212 CI 6-3476



Station asks listeners what radio should program

Mullins Broadcasting's KBTR, Denver, last week launched a three-month "Public Opinion for Programing" campaign, involving 500,000 individual questionnaires to seek out listeners' desires. At the end of the 90 days, KBTR will revise its entire schedule to conform to their wishes. Of the questionnaires, 300,000 will be mailed directly, 100,000 distributed by Frontier Oil service stations, and 100,000 enclosed in Royal Crown Cola cartons. Prizes will be awarded in a contest to be conducted concurrently with the campaign. At planning session with Mullins Broadcasting owner-president John C. Mullins (seated) are (left to right) Don Dietersfeld, Frontier; Bob Bevan, Frontier; Larry Buskett, KBTR gen. mgr.; Bill Goodfro, of Goodfro Ford (prize giver), and Mal Dominico, Royal Crown

Hire, Felix the Cat, Guest Shot, and Frontiers of Knowledge. Heretofore, Trans-Lux international sales (in 25 markets) were handled by various foreign sub-distributors.

BACK FOR A SIXTH: The production team of Levy-Gardner-Laven have signed a new exclusive joint venture pact with Four Star Television marking the sixth year of the unit's partnership with the production firm. The three will start to work immediately on three new properties. In the past five years they have produced with Four Star *The Rifleman, Robert Taylor's Detectives*, and over 300 tv shows.

NEW QUARTERS: McKean Associates has moved from 418 West 54th Street to 72 West 45th Street, New York. Organized early this year by Calhoun McKean, the firm is an independent producer of motion pictures for tv, industry, and government.

DATA ON DOWN UNDER: Fremantle International now has 45 film shows on the air in Australia. The first year of *Biography* is running in ten markets and ATN-7, Sydney, and KTV, Melbourne, have already purchased the second year's production. In addition to the 45

film shows, Fremantle is the producer of a five day a week live program, *Romper Room*.

MOVING: Ed Perlstein to the contract administration division of Desilu Productions.

Herbert W. Hobler elected vice president in charge of production operations at Videotape Productions of New York.

Donald Lee Lawrence and Ruby R. Wright to directors at Fred A Niles Communications Centers.

Malcolm Scott to Robert H. Klæge Associates as sales manager of the firm's business films division. Ben Kranz to general mgr., VPI

REPRESENTATIVES

APPOINTMENTS: WTAR (FM Norfolk, to Good Music Broadcasters . . . WTVD, Raleigh-Durham to Blair Television . . . WQXR, New York, to Ohland/Robeck, newly formed rep firm . . . KNOX-TV Grand Forks, N.D., KCND-TV Pembina, N.D., KXGO-TV, Fargo, N.D., KFRM, Salina, Kan., WMNI North Adams, Mass., and WHM Northampton, Mass., to Vic Pian Associates . . . KMOP, Tucson, to KPUB, Pueblo, to the Ewing Rad rep firm of Los Angeles . . . KTC Minneapolis, to Jack Masla & C
(Continued on page 62)

Syndie skein takes viewers, sponsors up creek

GO fishing for a new type of tv syndication bait that will attract both advertisers and viewers and what would you come up with? One lure that has been proving successful is "Gadabout Gaddis, The Flying Fisherman," only syndicated fishing series available to tv. Consisting of 26 half-hour programs in either color or b&w, each segment takes viewers on a fun-filled but interesting fishing adventure, with the narration giving constant instruction to anglers. The host, whose real name is R. Vernon Gaddis, took a nickname which best describes his way of life. He had lived in 17 states before he was 11 and, by the time he turned 18, had been fishing in the wilds of Alaska, Canada, and South America. After his World War I discharge, he lived in Europe for several months and found his way home via China. Since then, he has spent a good deal of time gadding about the fields and streams of this country, work-

ing as a fishing tackle salesman since 1930. He got started in tv with guest appearances, and several years ago had a 15-minute syndie series — "Goin' Places with Gadabout Gaddis" — originating in Boston and aired in almost every U.S. tv market. He is now a pilot, hence the addition of "Flying Fisherman" to his nickname. First 13 segments of his new series were test-sold to KTRK-TV, Houston, and WRGB-TV, Schenectady, with full 26 picked up by, among others: WHEN-TV, Syracuse; WHDH-TV, Boston; WTED-TV, New Bedford-Providence, KHSL-TV, Chico, Calif., and WFGA-TV, Jacksonville. The stations, as well as Gadabout Gaddis Productions, in Boston, have been receiving enthusiastic letters from both sponsors and viewers, attesting to show's pulling power in the untapped audience of 40 million Americans who fish. French-dubbed version of the feature has also been made available.



REPRESENTATIVES

(Continued from page 60)

KORL, Honolulu, to Savalli/Gates. It's the first new station since the merger of Pearson Representatives and Gates Hall . . . KITE, San Antonio, to The Bolling Co. . . . WAPX, Montgomery, WADC, Akron, and WKYW, Louisville, to Spot Time Sales . . . KSJB, Jamestown, N.D., to Roger O'Connor.

REALIGNMENT: Metromedia's purchase of Los Angeles tv station KTTV and radio station KLAC has resulted in a shift in sales personnel in the San Francisco office. Office manager Rick Schutte will continue in that capacity and head Metro Radio Sales. Graham Moore has been named to the new post of manager for Metro TV Sales in San Francisco. Ed Hawkins, of the KTTV San Francisco sales staff, will remain as an account executive on tv sales.

MOVING: Don Bruce to the radio-tv sales staff of Avery-Knodel, Los Angeles.

Thomas H. Hagner to account executive in the New York office of CBS TV Stations National Sales.

Charlotte K. Sears to the public relations staff of William L. Simpson & Assoc.

Raymond Padden to the Los Angeles sales staff of McGavren-Guild, from Venard, Torbet & McConnell.

AROUND COMMERCIALS: Jack Grossberg, producer-director of tv film commercials and associate producer on several feature movies, has joined Sarra, Inc., as producer-director . . . Faillace Film Productions and Henkin Productions have consolidated their commercial and industrial film production operations to form H-F Productions, Inc., with offices at 1270 Avenue of the Americas. Telephone number is CI 6-7676. Faillace Productions, as musical producers and composers, will continue to operate as a separate entity but will be creatively associated with H-R . . . Les Goldman has withdrawn from active participation in Quartet Films, Hollywood, reflecting a divergence of interest with the studio. Quartet produces animated and live action tv commercials and other films.

SMALL AGENCIES

(Continued from page 31)

flexible. If somebody gets an idea in the middle of things, we're not so strictured that we can't stop everything and start all over again with a new premise. We're not strictured by a 'basic strategy' designed by some remote management group which tends to inhibit the all important free flow which is so critical an element in creativity . . . and I'm talking about marketing and media creativity every bit as much as copy and art. I believe we've done more unusual types of broadcast buying, for example, than the giant agencies.

"If I was an advertiser, I'd be looking for an agency which is so set up that top people can contribute to my account without complicating things by tables of organization."

Everyone has to be a pro in an efficiently-run small agency (according to Tom De Huff, who was a vice president at Cunningham & Walsh until he recently joined The Zakin Company as a partner.

Like Dodge and other smaller agency top executives, De Huff maintains that such an operation demands that the principals service accounts and to do this they must be backed by top-notch staffers.

"Service and speed must keynote the smaller agency's performance," De Huff asserts, adding that these qualities, resulting in efficiency and economy of operation, necessitate "a closer tie between such an agency and an advertiser."

Smaller agencies react with greater speed to the needs of clients, he adds, without consuming weeks in intra-agency committee meetings to make decisions. Moreover, Huff believes that smaller-agency management is aware of the advertiser's sales and production problems almost as soon as they happen.

"A well-organized small agency has as principals men who are well-rounded in marketing and merchandising as well as advertising," De Huff continued. "These men perform for several clients what a larger agency may assign a group to do.

"If there appears to be safety in numbers, there's a smaller margin for error in a streamlined operation.

Clients get the best of the staff rather than parts and pieces of committees and groups."

Television today, in the opinion of Max Tendrich, executive vice-president and director of media for Weiss & Geller, is sufficiently developed and patterns have been so formed that most advertisers and agencies, no matter the size, can recommend, buy, and utilize the medium without fear of the gamble that existed years ago.

"In the beginning, large agencies borrowed heavily from 'show biz' to produce shows for clients, and like Broadway and Hollywood, the 'flops' exceeded the 'hits,'" says Tendrich. "This required large staffs who found it important to push the tv medium to warrant the expensive agency overhead. However, the smaller and medium-sized agencies did not stand-by.

Flexibility of Approach

"They learned to utilize the medium for their smaller advertisers by helping to develop the fringe time of tv, such as daytime, late night and early evening. Such tv advertisers as Lestoil, Charles Antel Proctor-Silex, are some examples of this. The smaller agency which is not affected by inter-department and inter-media competition, usually is more flexible in its tv approach for its clients. It owes no strong allegiance to any of the networks or stations because of any major buy made for a large tv advertiser."

Agency principals often function in several capacities with relation to buying, and creating for tv and oftentimes contact the client as well. Tendrich states. He notes that decisions are made faster and that buys, storyboards, selection of talent, need not be referred back to the agency for revision. Further, the smaller agency can often elicit stronger tv station co-operation from its advertiser especially in dealing with local client sales managers at key stores.

The agencyman from a small shop often attends local sales meetings where he gains knowledge of marketing differences from one area to another, and thus gets the opportunity of meeting tv station managers at the home office and in the field.

"With the increase in tv costs . . .

the near-sold out condition of the leading tv outlets, the smaller tv advertiser and his agency must utilize its advantages of flexibility, speed of decision, more intimate knowledge of field conditions in order to remain in the medium," the Zakin executive concludes.

Over and over again, smaller agency chieftains throw up their hands at what has been described as the "nightmare structure of departmentalization" of most big Madison Avenue agencies.

"The advantages of being a smaller agency are, by definition, advantages which a giant shop can't share," Leo Greenland, president of Smith Greenland says flatly.

"We employ fewer people. Our internal communications problems are minimal. We do not labor under a nightmare structure of departmentalization, branch offices, personnel hierarchy, complex financial management. As a result, in the smaller shops we have more time to spend on our basic business, advertising. This is why, in my opinion, the smaller agencies are turning out more than their share of the exciting advertising today." Greenland hastens to say that "we must give clients credit too."

Looks ahead, too

Greenland's parting tongue-in-cheek observation: "Ask me the same question in five years. I hope I represent the 'giant' side of the piece by then."

Meanwhile, advertising's Davids can teach the industry Goliaths some tricks.

Says Charles Goldschmidt, chairman of Daniel & Charles, "Sure, big agencies can learn from us—only it won't do them any good. They're not built right. They're too big. Too many people, too many memos, too many committees, too much running up and down the flagpole, too much motivation research, copy research and all the rest, ad infinitum, inauspicious, ad mediocrity."

As Goldschmidt sees it, the smaller creative agency wins its reputation for two reasons, one, because of agency management's willingness to take a stand and fight for what believes is right and, two, because of the size and structure of the agency which permits a flexibility in creative effort. "We can turn on a dime," Goldschmidt says. "We can mix and

match copy writers and art directors until the magic comes. And the top people in the agency are always in there, waving the wand and the whip, to see that it does come."

What happens when the smaller creative agency begins to prosper and grow fat and it too starts running brainstorming up and down the flagpole? Can it still maintain the same happy "mix" that built the agency?

Decries "the commonplace"

Dan Karsch, president of Daniel & Charles, has this to say: "The danger is great that compromises will be made, one here, another there. We suspect it is an almost inevitable concomitant of size. On the other hand, if the creative spirit of the agency is strong enough, if new business acquisitions are held to those whose philosophies mesh closely with the agency's, if management's gaddly role is undiminished, then the smaller creative agency can grow and still slum the commonplace."

Local ad agencies can aid national ad agencies directly, according to Phillip R. Cole, president of Cole Advertising, Toledo.

"We constantly utilize nationally-supplied materials, adapting them to our own needs at a cost a local client can afford, *when* we know they are available and *when* we can manage to dig them out of a client's bottom drawer," Cole says. "The national agency's client should promote the use of a reputable local agency on the distributor or dealer level. Then if the local agency could establish a *direct* pipeline to the national agency, the advertising job could go the full way, unencumbered."

The national agency's job is "to tell the people about the products," Cole adds. "The local agency's job is to lead the consumer into a particular place where the product may be purchased. Since the two are so directly related, it would seem nearly 100 per cent more effective if they worked together, doing the same thing at the same time. . . . national advertising strength could virtually be doubled if the local agency knew when the national agency is breaking with a campaign, what the campaign is, and could pick it up locally at the same

time. When a national agency establishes communication with a sound professional local agency, the advertising cycle matures. A case history of what happens when small agencies invade the world of big agencies comes from Bill Pitts, vice president, Ben Sackheim, Inc. who says "we look beyond accepted patterns to find out best solutions."

Two years ago, dissatisfied with available one shots, the agency produced the only hour tv special, *The Legend of Rudolph Valentino* for a client, Peter Pan Foundation. Recalls Pitts:

"It ran in 25 markets at a low cost per minute, won enormous publicity and achieved a national tv look for Peter Pan. Last week it showed up as a rerun in New York loaded with participations from big agency advertisers. Before that we bought the radio coverage of the Grace Kelly wedding in Monaco for the same client. It cost all of \$14,000 but yielded a million bucks worth of publicity for Peter Pan."

Merchandising pays, he says

When his agency buys time for its clients "we set aside a significant part of the budget to merchandise the campaign to dealers," Pitts says. "It pays off big because product distribution is sharply stimulated before the first commercial appears."

"We look for custom networks for regional advertisers. We prod stations harder to promote our clients' efforts. The formula is simple: brainpower plus energy. It has worked so well, we really shouldn't be quoted in your survey, we're not a small agency any more."

Is there a pattern to the pithy, confident comments of the small shop agency men concerning their ad-fraternity brothers who commute from the more chic suburbs to carpeted quarters in BBDO, JWT, B&B, Y&R and the other king sized agencies? Is there an overall lesson to be learned?

It might be stated thusly: the smaller agencies frequently represent a dynamic force in advertising because of their ability to "stay loose" in fast-moving creative and media situations. When an agency loses its nimble quality, whether it's on Madison Avenue or Main Street, it is already well along on the road to "bigness."

OPTION TIME

(Continued from Page 27)

him greatly, if the outlets are in minor markets.

But the loss of clearance in even a few top markets could be critical for a major advertiser. This is the spectre which currently haunts network sales officers.

It's in the biggest markets, where there is the most demand for spot time, that affiliates may be tempted to abandon networks and grab full-dollar spot business.

Affiliates refusing to clear probably wouldn't all hit the same time periods, leading to a checkerboard of vacancies. CBS has made a model of this situation, taking three successive evening half-hours in the top 60 markets. It's projected that 14 stations fail to clear in the first half-hour, 11 in the second and 12 in the third, (each station fails only once.)

Even this low rate of failures would rob network advertisers of, respectively, 14.3 percent of total U. S. population; 10.5 percent, and 10.6 percent.

The commissioners observed in their May order that clearance was more or less guaranteed in the top five markets, through each network's owned stations. This is probably realistic, but it strikes observers as an odd comment since the commission had earlier been perturbed at the reported tendency of o&o's to be treated as conduits for network programming.

However, consistent failures of clearance within the top 100 markets would pose serious problems for network advertisers. The commission thinks most of these would be solved by delayed broadcasts and similar accommodations between networks and stations.

This assumption probably would hold for the marketer who wants a bulk audience. But it seems to overlook the large number of marketers whose product or service is tailored to a specific profile.

The advertiser whose audience is defined by age, sex, income or education may have a difficult task if, in major markets, networks cannot guarantee particular programs cleared at particular times.

Advocates of the rotating-spot or "magazine" principle will hail the FCC decision. Repeal undoubtedly could be a stimulus to development

of this practice. Since it probably would lead to guaranteed minimum audience, many of the largest marketers would stand in its favor. But a great deal of precise market and advertising analysis might have to be abandoned — and this certainly would hurt campaigns of specific rather than general appeal.

Meantime, the buyer of national spot time sees an immediate advantage. Repeal means that more availabilities should be created for him.

But the advantage depends upon viewing staying at levels created earlier by top-flight network programming. The riddle is whether spot advertisers or stations can procure independent programming of similar appeal, and can promote it as thoroughly. Of course, this is the whole point of option time's repeal — that it should encourage independent production and presentation.

Nobody knows — yet. Meantime there's not a major rep firm which dares give public opinion either way on the sales question that's here involved. The Station Representatives' Assoc. is more or less opposed to option time in principle, but its members don't speak with a united voice on the practical advantages or disadvantages of repeal.

It's only regional and local advertisers who seem likely to make a clear-cut gain. Airtime will undoubtedly be opened to the large regional marketer and this was an important consideration with the FCC.

However, there's little evidence of "starvation" among this class of advertiser. Thousands of words of testimony given the commission during its network inquiry were drawn almost solely from national advertisers.

On the programming front, the commission expresses hope that repeal will revive independent production, and ensure freedom of choice to station licensees.

There's considerable debate about the first part of this proposition. During the lifetime of the Barrow committee and its study of networking (1955 to 1958), most big syndicators thought they'd have tv by the tail if only option time was banned.

Since then, program syndication has largely been reduced to the function of basement retailing. It's

almost impossible there could be a startling recrudescence.

What may emerge is one or two production groups, backed with immense financial strength, producing a severely limited number of high-calibre shows.

These will compete directly with the weaklings among network programming. Repeal of option time gives stations the chance to junk shows that fail, but which today stay in the lineup because there's nothing better available and because there also is a contractual obligation to the network.

A considered view of this is given by Dan Denenholtz, v.p. of The Katz Agency, who says: "Networks have the power and resources to deliver quality programming and big-talent, big-name box-office values. So long as they continue to offer such values, affiliates will continue to provide clearances.

"The networks, however, will be under constant pressure to maintain the quality of their product. Any slackening will encourage independent producers to launch programs of higher quality, since it will be possible to obtain clearances on network affiliates during prime time."

This may eventually prove to have been a pious hope. The final result of repeal will be a long time coming. Whether it's a useful or a destructive result depends on how the industry approaches this novel situation.

Advertisers will have new problems — and new opportunities. The networks, upon whom so much now rests, will have to decide whether their true saleable product is time, or talent.

COMMERCIAL CRITIQUE

(Continued from page 41)
standing and initiative by those who pay the bills.

All in all, our evening's research seemed to point up the advantage in the retention of the light touch. In this manner, a sense of experiment and entertainment can be retained now and again, and a morbidly adventurous attitude allowed a airing.

Not everyone can present silence — but too much noise can make people reach for the switch — and that as we all know is fatal in this business.

BEWARE: OBSOLETE IMAGES CAN FOOL YOU

By George Bolling

president, The Bolling Company

Image-inflation, or illusion about image, has been spreading like a virus throughout the broadcasting and advertising industries.

Timebuyers have been pressured for the past few years to examine station status for more than rating numbers. Rep firms have proudly announced research programs for audience characteristics, viewer loyalty, and local image. Station groups trumpet their community involvement, and public relations men wax eloquent.

I'm the last man to knock image-building. It's a desirable point of my company's blueprint and a business essential today. But I wonder if the job in many cases hasn't been done too well. Often, the campaign is so successful that the company itself and all its various publics believe a little too fervently, as if an image is a stationary thing.

Nothing stands still. An image changes as the realities which made it in the first place change. The image, however, changes much more slowly. It can linger for years after the realities have ceased to support it. An old-line radio station, for instance, can have a wide and general reputation for public service programming and strong community influence, even though it switched to hard music several years back and the manager isn't on speaking terms with the mayor.

Conversely, a small formula outlet can go all-talk and still project a top 40 image to the industry for a season after season, because the decision makers haven't caught up with the new truths.

The history of television, though shorter, contains as many examples of anachronistic reputation. At this moment, for example, there is a certain tv market which most anyone can tell you is dominated by one company-owned station of long life

and repete. It's "always first in the rating books," they say—only it isn't.

In the past two years, it's pretty regularly been second, occasionally third, occasionally first. It "produces more class programming fare than the others," they say. But it doesn't, if you add up the half-hours. It actually produces less live local programming than two of the other outlets in the market, as well as less public affairs and public service programming, by any definition.

In the same market, there is an independent. Without network affiliation, it is perhaps forced into producing more public service, more local live, into buying "Festival of the Performing Arts," "Play of the Week," and Dr. Bergen Evans, into cultivating civic leaders and groups. It's a station on the rise, with executives dedicated to the uplifting of viewers' tastes and the service of the public interest. Nevertheless, the average advertiser "knows" it's the "least influential station in the market."

Can't keep track of changes

No matter how hard we try to absorb monthly changes in rating positions, it's impossible to keep abreast of them all. How much more difficult it is to assess changes in local status, in corporate policy, in station goals and emphasis. Until such time as the NAB research center might become a reality, we tend to rely on vague reports from friends, on numbers alone or on that deceptive quicksand or public relations, image.

Privately financed reports by an independent research firm on a regular basis would be a boon to stations, advertisers and their agencies, if they measured the community standing of station image. A brief questionnaire to 100 VIP's in the market could produce startling results in many cases. The Bolling Company is willing to participate.

What is old is not necessarily what is finest or best. What is new is not always what is most progres-

sive or successful neither is it important. When you bought your spots strictly by the numbers, I might have wagged my head a bit because they were obsolete when you bought them, but you were entitled. Now that you're mixing image into the batter, I have to wag more vigorously, because a real chef doesn't limit himself to name brands. They're bland and they're pretty safe until there's a tuna fish scare!

I believe the stations, networks and reps are ahead of advertisers in topical assessment techniques. They know much about themselves and each other. Protecting their own interests, they commission private surveys, maintain individual sources which serve as keystones and touchstones, send their station people out as modest CIA operatives to "ease" the opposition.

Research directors are more keenly aware of which stations are rising and falling than almost everyone else in the business, because they don't sit back on their preconceptions of trust image-inflation.

George Bolling



In broadcasting since 1925 when he became Chicago's first commercial spot radio salesman, his initial rep firm experience was gained at John Blair Co., where he was Detroit manager and later vice president. He organized his own company in 1947, commutes among 14 branch offices.

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SPRAY GLUE WILL STICK TO TV

ENERGINE Spray Glue is being introduced for home use in aerosol containers by the Cummer Co. division of the d-Con Co., a subsidiary of Sterling Drug, via television. The new glue's advantages—"the longer it 'sets', the firmer is its adhesiveness, etc."—are now being proclaimed in a spot tv campaign in Louisville, Ky., utilizing I.D.'s. Spot tv is expected to follow further distribution of the new product. Tv drive has magazine and Sunday supplement support. Agency is Thompson-Koch (New York).

TV BUYING ACTIVITY

- **DuPont's Zerex** anti-freeze will be emphasized in the company's 1963 merchandising program, although the other DuPont automotive cooling system anti-freezes — Telar (year-round anti-freeze and summer coolant with "color check"), Zerone (anti-rust anti-freeze), and commercial methanol anti-freeze—will be pushed also. Advertising program will include heavy tv spot schedules starting in September, timed to weather conditions, which determine peak selling periods in each area of the nation. Network radio and tv, consumer and trade print, and point-of-purchase aids will also be employed. Agency is BBDO (New York); buyer Lon Bullock.
- **Clark-Cleveland's Fix O Dent** denture adhesive now buying daytime and fringe minutes for a campaign due to run in Los Angeles and San Francisco 9 September for four weeks. The schedule may be expanded to include more markets later on. Timebuyer is Howard Webb at the Ralph Allum Co. (New York).
- **Bristol-Myers 4-Way Cold Tablets** going into "a lot" of markets all across the country with a campaign of nighttime chainbreaks and I.D.'s. Start dates are varied (30 September, 7 October, 14 October) to follow the sneeze season in different markets; all will run through March 1964, however. Marv Glasse at Doherty, Clifford, Steers & Shenfield (New York) is the buyer.
- **Heublein A-1 Sauce** buying daytime minutes for a 4-week campaign which will start 12 August. The number and location of markets has not been disclosed. Buyer at Fletcher Richards, Calkins & Holden (New York) Jonny Johns.
- **Stokely-Van Camp** will air a schedule of nighttime chainbreaks starting 5 August for 10 weeks. Markets have not been disclosed. Buyer at Lennen Newell (New York) is Marian Jones.
- **National Cotton Council** fall national spot campaign will get underway August for a 13-week run of nighttime minutes. CBS Network will carry a 8-week campaign of daytime minutes starting 5 August. Agency is Fuller Smith & Ross (New York). Buyer: Bernie Rasmussen.

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

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the time-buying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized time-buyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the

timebuyer is king.

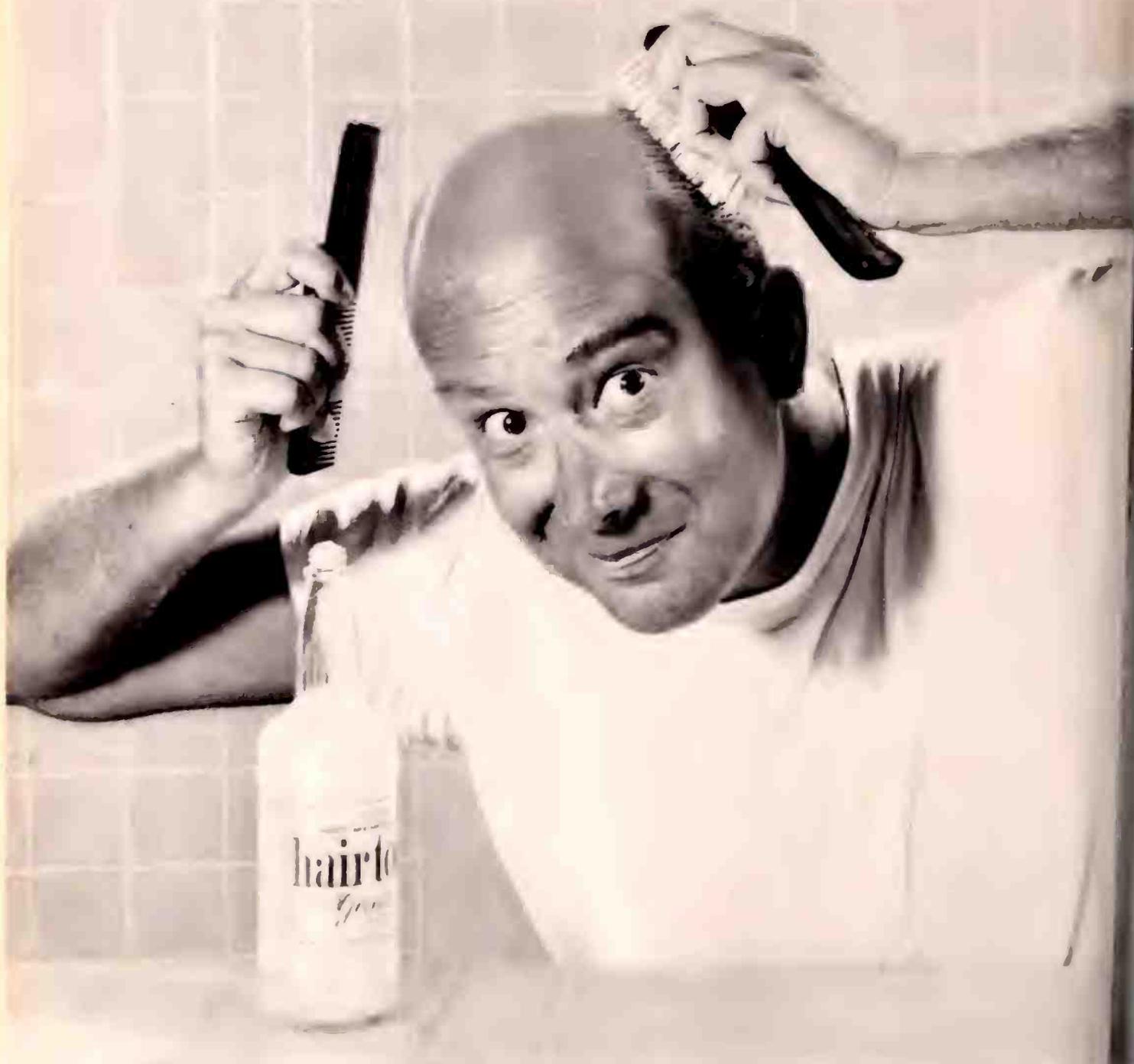
Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand time-buyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

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—that's advertising efficiency.



WBAL-TV ₂₈ BALTIMORE

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