

**ARB and RKO  
in joint project  
to gauge radio  
audiences p. 25**

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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NEW YORK 20 N Y  
ROCKEFELLER PLAZA  
NEW YORK 20 N Y  
ROCKEFELLER PLAZA  
NEW YORK 20 N Y  
ROCKEFELLER PLAZA  
NEW YORK 20 N Y  
ROCKEFELLER PLAZA

*only WALB-TV sells it all!*

## **the \$842 million market some timebuyers miss!**

Tucked away in the southwest tip of Georgia . . . and stretching southward into Florida to include Tallahassee, there's a \$842 Million Trading Area some time buyers miss! It's not a glamorous hard-packed market like Fresno or Youngstown, but a look at page 100 of your ARB Television Market Analysis for 1962 will show you that it's **bigger** in tv homes!

**The New South is Here!** An industrial revolution has taken place in Dixie, and here's where it shows up best! Fields that once produced tobacco, cotton and peanuts now serve as plant sites for America's best known industrial firms. New payrolls and new people have swelled the population to over 880,000. Ex-farmers have moved to town to stay . . . while down the road, farms are big-

ger, better, producing more, paying off more than ever before! Sleepy country towns have come alive. Traffic lights now stand next to courthouse square statues, and inside the stores . . . there's a happy cash register jingle that can be heard all the way from Unadilla to Tallahassee!

**Only WALB-TV sells it all!** If you want to reach into the 49 county market

surrounding Albany, Georgia named by Forbes Magazine as one of the top ten trade cities . . . want to sell the area that Sales Management has listed as a "preferred" market . . . put your schedules on WALB-TV . . . the only television station that effectively sells it all with a 1,000 foot tower and 316,000 big watts!

**The BIG Surprise!** WALB-TV has more equipment, including video tape . . . is better equipped for remotes with permanent inter-city micro-wave installations, has more seasoned air salesmen and directors than most top metro market stations Call now for avails You'll look good on Channel Ten! Represented nationally by Vernard, Torbert & McConnell, Inc., and in the South by James S. Ayers Company

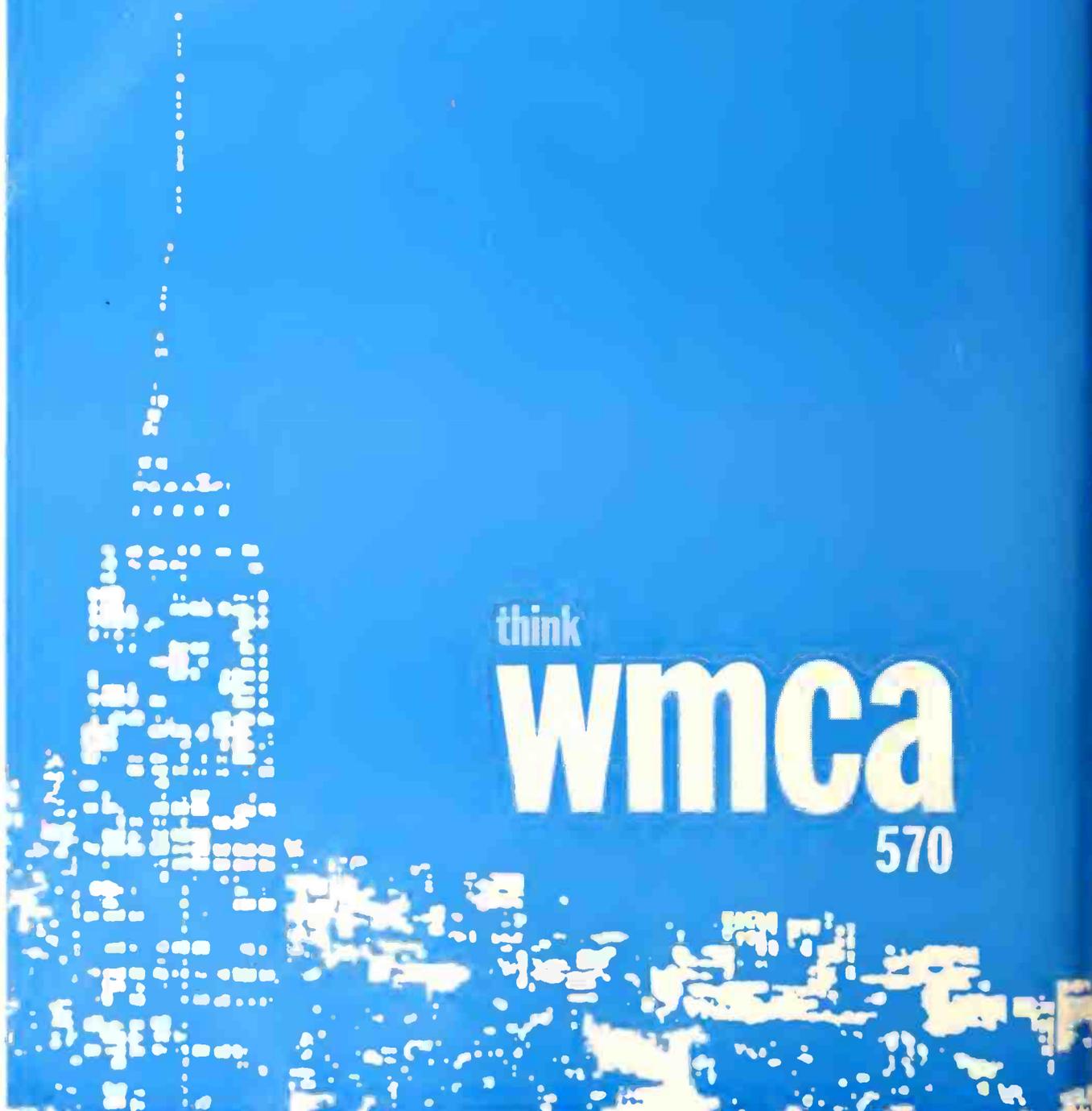
<b>WALB-TV</b>	
ALBANY, GEORGIA	<b>10</b>

NBC  
ABC

The B G Scope Station  
in the \$842 Million Market  
Raymond E. Caron, General Manager

when you think

NEW YORK  
RADIO



think

**wmca**

570

**Freedom now:** "Activities of the Federal Communications Commission are becoming more and more intolerable to American broadcasting. The headlong rush to government control must be stopped, and NOW." This challenge was issued on the weekend by Jack Williams, executive secretary of the Georgia Association of Broadcasters, speaking before southern district American Women in Radio and Television convention. While noting GAB had worked closely with FCC, and will continue to do so, Williams charged recent edict on fairness doctrine is a quagmire. "It is unthinkable, unworkable, unfair, and totally undermining to the basic tenet of free broadcasting that the licensee is master of his own house." He said the FCC proposed limitations on commercials could lead to a public utility structure for broadcasting and eventual government control of all programming. "The FCC has outlived its effectiveness in dealing with radio and television. The problems of communications are far too great to be handled by a single agency which must grant up to one million licenses in every conceivable area of communications." He concluded, "Let every turntable, transmitter, and tower from every broadcasting station in the nation toll the end of oppression by the federal government. We would declare our freedom . . . NOW!"

**Richmond station sold:** McLendon Richmond Company, headed by John McLendon has purchased, subject to FCC approval, WRGM, Richmond, Virginia, from Southern States Radio. Price is \$185,000, plus liabilities of \$4,000. Broker is Blackburn.

**Agency general manager:** Harold H. Marquis, Jr., executive vice president of Hoefler, Dieterich & Brown, San Francisco, has been named general manager of the agency. Marquis has been at agency since 1955, serving first as copywriter, later as account executive, and in other capacities.

**Communications Act revision:** "It is probable that the whole Communications Act needs revision," Ben Strouse, president of WWDC, Washington, said Friday in testimony before the Communications and Power Subcommittee of the House Interstate and Foreign Commerce Committee. Strouse, who is also NAB Radio Board chairman, spoke on the Moss Bill to control broadcast editorializing. Noting the problems raised by Section 315 of the Communications Act, calling for equal time, Strouse said he would have no objection to the bill if it was amended to the extent "that where a station allows a candidate to personally respond to one of its editorials, Section 315 would be suspended."

**RAB comments on ARB:** Radio Advertising Bureau, noting the new ARB-RKO General radio study (see page 25), had this to report on Friday: "We don't know enough about the specific plan to comment in any detail. As a generalization, any added valid knowledge of radio audience measurement which can be developed should be useful to the industry. If a trend toward methodology research has now been generated, it could be constructive. Objective studies by individual research firms of their own methods could be a valuable supplement to an overall industry study of all methods." RAB has been planning extensive methodology study on radio research for a number of months.

**ABC news appointment:** John Lynch, program manager of special projects department, ABC News, has been promoted to manager, ABC News, Washington, reporting to Robert Fleming, chief of the bureau.

**New Grant post:** William B. B. Fergusson has been named senior vice president in charge of marketing services at Grant Advertising. Fergusson was vice president, international advertising for Colgate-Palmolive, International.

**New tv lens:** A new tv lens, with the "primary ability in distorting and moving the focal plane for emphasis on a particular action or subject" has been developed by Fred A. Niles Communications Centers. Niles said the achievement would contribute a new approach to the tv commercial business. "Until now, in order to focus audience attention on a particular portion of the screen, the industry has had to rely solely on lighting, costly optical, or extensive special effects work. Not only is it now possible literally to soften, at will, controlled portions of the frame so as to direct attention to specific areas within the frame limits which remain in sharp focus, but a narrow plane of focus can be moved through a scene vertically, horizontally, or diagonally."

**CBS Radio Spot Sales:** New York station clinic agenda 30 September will include address by BBDO vice president and media director Herb Maneloveg. Theme for session is "Radio—Today and in the Years Ahead."

**U. S. Plywood results:** U. S. Plywood, which reported "impressive" results from the use of television (SPONSOR, 24 June), last week told stockholders sales were headed to new records. For the year ending 30 April 1964, sales should climb to well over \$360 million. Sales for the first fiscal quarter were \$92.3 million, a new high.

**Respite from theories:** A respite "from theories, resolutions and emotional statements" about smoking and health so long as the "theories regarding possible causes of lung cancer and heart disease are in dispute among scientists" was urged today by George V. Allen, president of the Tobacco Institute. "Perhaps then the scientists can determine the areas of research that must be undertaken and work together to solve these health problems, Allen said in address prepared for the National Association of State Departments of Agriculture.

**Plans for NAB conclave:** The convention committee of the NAB has laid the groundwork for the 1964 convention to be held at the Conrad Hilton Hotel in Chicago, 5-8 April. The committee (1) Rescinded accreditation procedures which, in past years, had provided management-accredited representatives with a different color badge from other delegates. (2) Reaffirmed exhibit policy which permits associate member equipment manufacturers, transcription companies and television film producers and distributors to exhibit in the regular Convention exhibit areas. (3) Agreed to ask the FCC to appear as a panel again and to invite the FCC chairman to speak at one of the three management luncheons. (4) Voted to continue the same program format.

**Standard Brands radio test:** An all-out test on KSFO, San Francisco for Standard Brands Royal Gelatin may be the proof-of-the-pudding on spot radio for Standard Brands. Campaign involves only one product, on one station, in one medium for 52 weeks. 25 minutes of advertising a week will be aired during the morning, afternoon, late afternoon and evening. Advertiser has reportedly tried every form of advertising "but printing on rocks," believes such an all-out test will be "significant." A problem has been trying to separate Royal gelatins from common jellos. San Francisco has been weak market previously for product; therefore considered good for test.

**CBS Radio affiliates:** Arno H. Johnson, J. Walter Thompson vice president and senior economist, and CBS president Dr. Frank Stanton, will address tenth annual CBS Radio affiliates meeting in New York, 1 and 2 October.

**New ad manager:** William W. Aston has been named advertising manager of Dallas Power and Light Company. He has been with company since 1946.

# WPEN



## philadelphia radio 95

Represented by AM Radio Sales Company

in the Philadelphia Market... not only the adult audience... but the other media depend on...

# WPEN NEWS

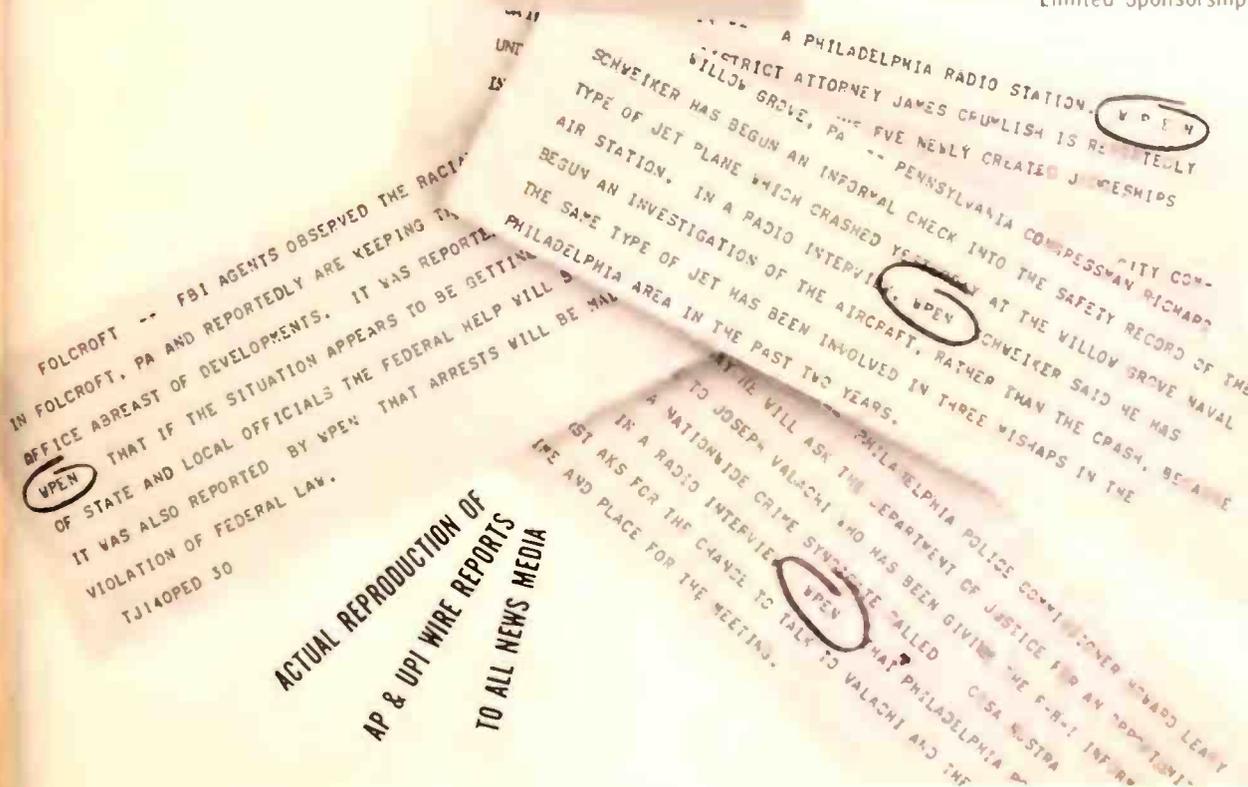
alert... aggressive...

authoritative... alive

with the sound of

the newsmakers!

10 Minute Newscasts at  
7, 8, 9 AM, Noon, 4, 5 & 6 PM  
Limited Sponsorship Available



ACTUAL REPRODUCTION OF  
AP & UPI WIRE REPORTS  
TO ALL NEWS MEDIA



**Underneath is Charlotte**

Beneath all the business and bustle is Charlotte. More than 100,000 cars enter this booming city on an average day. And you'll find more people in the Charlotte 75-mile radius than in a corresponding radius around Atlanta, Indianapolis, Kansas City, and Minneapolis. What better way to get at this thriving market than through WBT Radio Charlotte? For over 40 years, WBT has had the largest adult audience for the 37-county basic area. And this is the audience that receives and spends most of Charlotte's \$2,612,784,000 worth of spending money.\* Reach them with the station they turn to for responsible programming, outstanding service, and finer entertainment. WBT Radio Charlotte. Jefferson Standard Broadcasting Company. Represented nationally by John Blair & Co.

# SPONSOR

23 SEPTEMBER 1963

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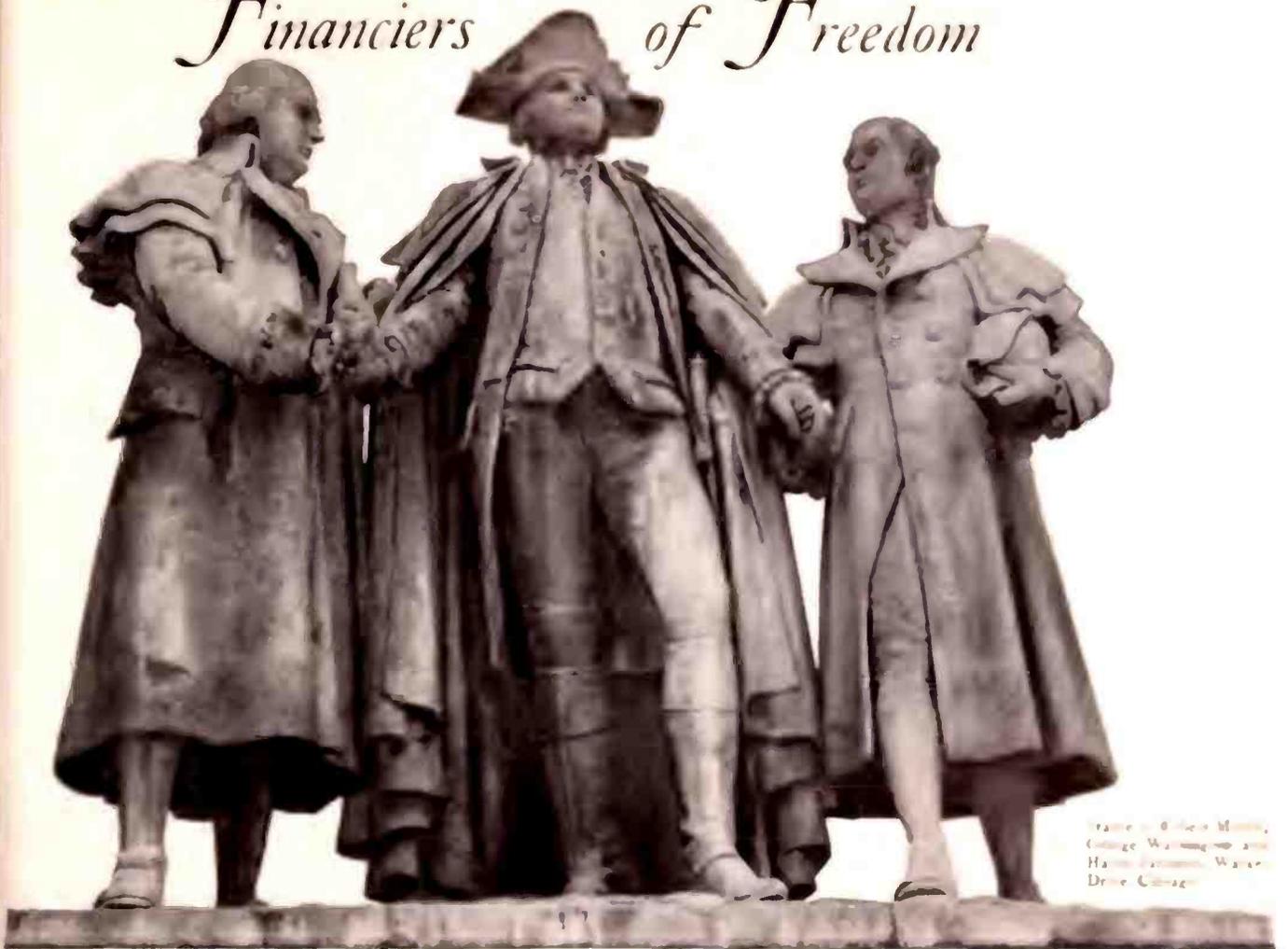
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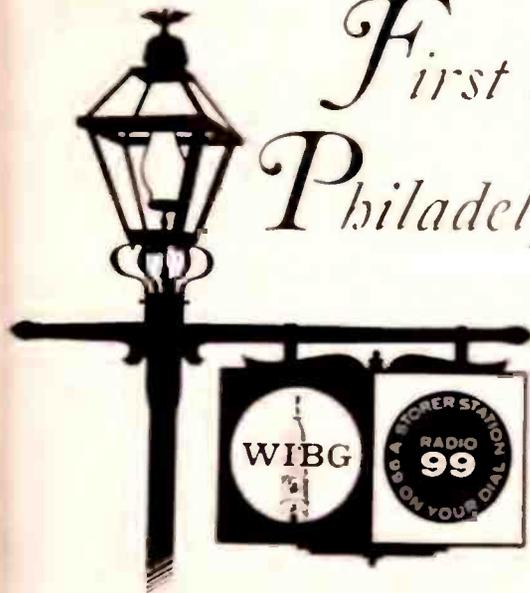
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# Financiers of Freedom



Statue by Ellen Mintz, College-Washington and Haym Salomon, Water Drive, Chicago

## First in Philadelphia



At the time of the revolution, two prosperous Philadelphia merchants were our nation's first and greatest financiers.

The two—one born in Liverpool, England, the other from Poland—undertook the formidable task of raising money to back the revolution. Their personal endorsements and subscriptions encouraged citizens' confidence in the tenuous financial affairs of the young nation. The outcome of the struggle may very well have been determined by the financial acumen and personal salesmanship of the great Philadelphians, Robert Morris and Haym Salomon.

Vigorous salesmanship is a vital asset of the Philadelphia community. For over 5 years, dominating radio in the City of Firsts is WIBG, Radio 99—first in listenership according to Pulse, Hooper and NCS. Of prime importance to every salesman!

Registered by FCC, 1954

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



## Why WDAU-TV bought Volumes 1, 2, 3, 4, 5 & 7 of Seven Arts' "Films of the 50's"

**Says William G. Hunefeld, Jr.:**

General Sales Manager WDAU-TV, Scranton-Wilkes Barre, Pa.

"Viewers and sponsors alike expect nothing but the best on WDAU-TV, Scranton-Wilkes Barre, Pa. We bought Volumes 1, 2, 3, 4, 5, & 7 of 'Films of the 50's' because we were sure they were top-draw quality with outstanding, consistent features.

## WDAU-TV and SEVEN ARTS put the SURE in PLEASURE

Judging from audience interest, sponsor reaction and ratings of these 'Money-Makers of the 60's.' We are pleased to welcome these Seven Arts' features to WDAU-TV's other outstanding programming... WDAU-TV... the pleasure station not only in Northeastern Pennsylvania but also in the area including the world's greatest saturation of community antenna television homes. We feel sure the Seven Arts' 'Films of the 50's' will ensure our top-ranking position in the Scranton-Wilkes Barre market."



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
 NEW YORK 200 Park Avenue YUkon 6-1717  
 CHICAGO 4630 Estes, Lincolnwood, Ill. OReard 4-5105  
 DALLAS 5641 Charleston Drive ADams-9-2855  
 LOS ANGELES 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276  
 TORONTO, ONTARIO 11 Adelaide St. West EMpire 4-7193

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

# PUBLISHER'S REPORT

One man's view of  
significant happenings in  
broadcast advertising

## If I ran a station group

LET'S face it.

One fact of life that every broadcaster and every broadcast advertising user must recognize is the unpredictability of the FCC.

With each new commissioner the scene changes. Each new man brings new ideas.

During my 31 years in the industry I have observed the shifting sands of FCC philosophy and regulation with ever-increasing amazement.

At times broadcasters have been encouraged to apply for an fm license along with their am. But later a commissioner considers this duopoly. Broadcasters are wooed into the uhf camp. Then come years of confused planning and rulings. The "fairness doctrine" has the broadcaster on the ragged edge. How does he satisfy equal opportunity or even decide what equal opportunity is? What about editorializing—is it a service or a sword?

In his recent talk at Lincoln, Nebraska the FCC's newest commissioner, Lee Loevinger, proposes "diversified ownership." The *Lincoln Evening Journal* and *Nebraska State Journal* said in reply:

"If the tremendous economic resources of the movies cannot achieve more than 100 good pictures a year (with the rest being pot-boilers) how can a complete diversity of 1,000 tv stations buy the talent or hire the staffs of journalistic calibre to amortize the cost of 2,000 good tv programs a year for one community . . ."

So now it's the group operations that are under attack, with the phenomenon of an unrelated newspaper rising to its defense.

Is this a serious proposal, or another in the endless stream of Commission and Congressional utterances designed to keep the industry on its toes?

The trouble with being a regulated industry is that you can't afford to ignore any of them.

In the case of group operations Commissioner Loevinger may be doing the groups a big favor.

If I ran a group I would consider his proposal a challenge.

I would point out the advantages of group operation.

I would show how groups can benefit a community with outstanding public service.

I would express how high-calibre headquarters experts can assist local staffs.

I would prove how experience in several markets helps provide better service in each.

This is a story that should be told. Some groups are telling it. More should—for the benefit of their separate stations as well as for their group setup and policies.

*Norm Glenn*

FACTS PROVE

CONCLUSIVELY!

**K-NUZ**

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 Metra Area  
Pulse, Oct., 1962 Based on schedule  
of 12 one-minute announcements per  
week for 13 weeks, from rates pub-  
lished in SRDS, Feb., 1963

SEE KATZ FOR COMPLETE ANALYSIS  
OF ALL TIME PERIODS!

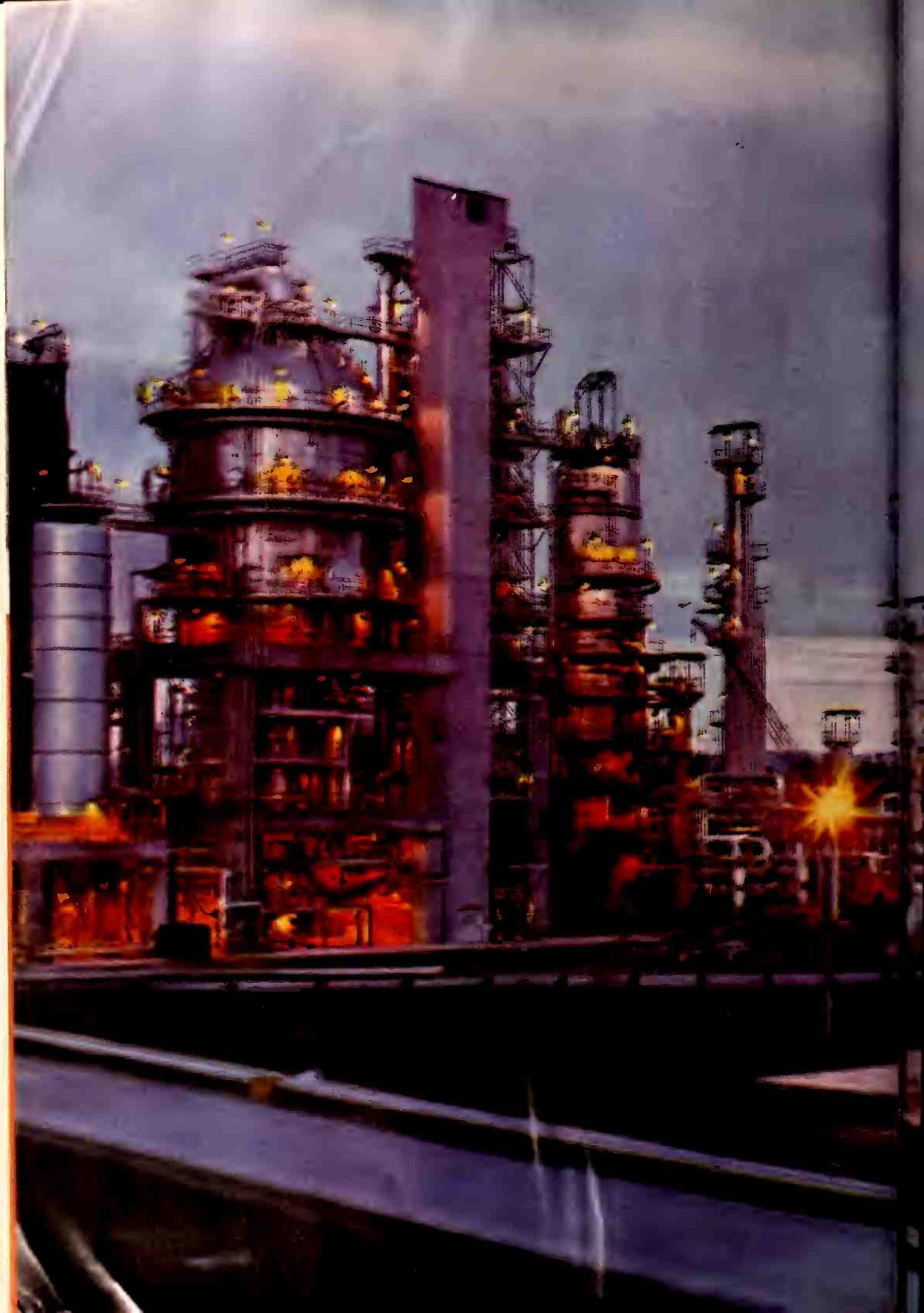


**THE  
KATZ AGENCY  
INC.**

NATIONAL REPRESENTATIVE

IN HOUSTON call  
DAVE MORRIS . . . . . JA 3-2581

**K-NUZ**



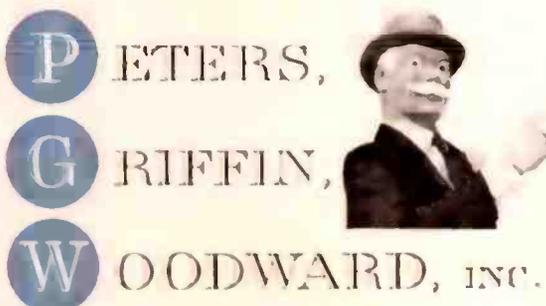
## A PICTURE OF GOOD SELLING

Oil moves the finished products and raw materials that salesmen sell, and when trains, trucks, planes, ships and factories call for fuel—and more fuel—THAT is a sign of good business...a sign of good selling.

Good selling has never been so important to so many Americans as it is today...but America has never had a salesman quite like television...spot television.

The television stations represented by Peters, Griffin, Woodward are welcomed regularly into MILLIONS of American homes where they spend more than 5 hours each day entertaining, informing and selling...selling by demonstrating and displaying the goods and services that keep our economy rolling.

In SPOT TELEVISION the advertiser can specify the number, the timing and the type of his television salescalls in EVERY market...and THAT is good selling!



*Pioneer Station Representatives Since 1932*

NEW YORK / CHICAGO / DETROIT / PHILADELPHIA  
ATLANTA / MINNEAPOLIS / DALLAS-FORT WORTH  
ST. LOUIS / LOS ANGELES / SAN FRANCISCO



### REPRESENTS THESE TELEVISION STATIONS:

#### EAST-SOUTHEAST

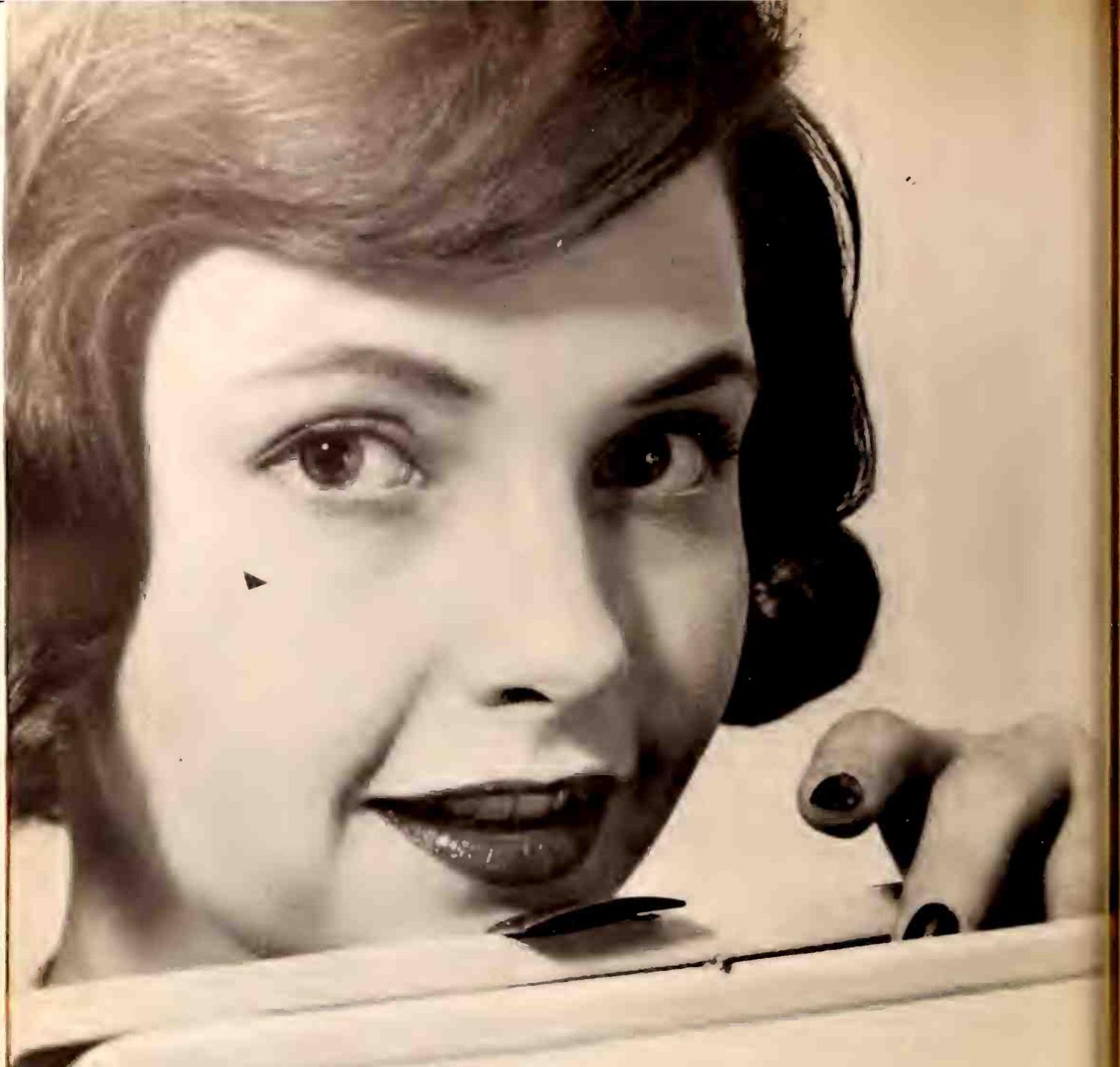
WAST	Albany-Schenectady-Troy	ABC
WWJ-TV	Detroit	ABC
WZZM-TV	Grand Rapids-Kalamazoo Muskegon	ABC
WPIX	New York	IND
WSTV-TV	Steubenville-Wheeling	CBS-ABC
WNYS-TV	Syracuse	ABC
.....		
WCSC-TV	Charleston, S.C.	CBS
WIS-TV	Columbia, S.C.	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	ABC
WFGA-TV	Jacksonville	NBC
WTVJ	Miami	CBS
WSFA-TV	Montgomery	NBC-ABC
WSIX-TV	Nashville	ABC
WDBJ-TV	Roanoke	CBS
WSJS-TV	Winston-Salem Greensboro	NBC

#### MIDWEST-SOUTHWEST

WCIA-TV	Champaign-Urbana	CBS
WOC-TV	Davenport-Rock Island	NBC
WHO-TV	Des Moines	NBC
WDSM-TV	Duluth-Superior	NBC
WDAY-TV	Fargo	NBC
WISC-TV	Madison, Wisc.	CBS
WCCO-TV	Minneapolis-St. Paul	CBS
WMBD-TV	Peoria	CBS
KPLR-TV	St. Louis	IND
.....		
KFDM-TV	Beaumont	CBS
KRIS-TV	Corpus Christi	NBC
WBAP-TV	Fort Worth-Dallas	NBC
KENS-TV	San Antonio	CBS

#### MOUNTAIN AND WEST

KVOS-TV	Bellingham (Vancouver, Victoria)	CBS
KBOI-TV	Boise	CBS
KBTV	Denver	ABC
KGMB-TV	Honolulu	CBS
KMAU-KHBC-TV	Howell	
KTLA	Los Angeles	IND
KSL-TV	Salt Lake City	CBS
KRON-TV	San Francisco	NBC
KIRO-TV	Seattle-Tacoma	CBS



# Billion Dollar Spender

... that's North Carolina's Golden Triangle Market. Over \$1 Billion in annual retail sales—and it's yours to tap when you buy the strong, 33-county coverage of WSJS Television.



NO. 1 MARKET IN THE NO. 12 STATE

**WSJS**

TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

# SPONSOR-SCOPE

23 SEPTEMBER 1963

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

## Commercial talent negotiations will swing into action this week.

At session tomorrow in New York, Screen Actors Guild and American Federation of Television and Radio Artists will present "proposals" to Joint Negotiating Committee which includes representatives of Association of National Advertisers and American Association of Advertising Agencies. First meeting is expected to be somewhat routine, with formal negotiations starting in mid-October. In interim, proposals will be evaluated, then things will go down to the 15 November contract expiration date.

No one wants to talk about proposals yet, for fear it might cause friction in later dealings. But strong front is expected by advertising side, since this year is first for joint committee. (For earlier report, see SPONSOR, 20 May).

## Viewing patterns look healthy in the first half of 1963, Nielsen figures report.

All time periods in the January-June 1963 period were up over a year ago. TV viewing per average minute, January-June, by time segment for recent years, looks like this (Source: Nielsen Television Index):

Time Period	1963		1962		1961	
	%	Homes (000)	%	Homes (000)	%	Homes (000)
7 a.m.-noon	13.7	6,823	13.1	6,419	13.9	6,519
noon-5 p.m.	24.8	12,350	23.4	11,466	23.5	11,022
5-7 p.m.	35.3	17,579	35.2	17,248	36.4	17,072
7-11 p.m.	56.0	27,888	55.6	27,244	57.1	26,780
11 p.m.-1 a.m.	23.3	11,603	22.6	11,074	22.4	10,506

## The fall network tv rating battle began in earnest last week.

But like the early evening "scattered precincts" on election night, the results to date are far from confirming the final pattern. ABC TV, with a jump on its competitors, coupled with heavy audience promotion and a complete schedule which kicked off as a unit in one week, scored well, according to Trendex information. It remains to be seen, however, what the trend will be when CBS and NBC get their complete fall lineups into action. Conflicting reports can be expected for a while, as Arbitrons, Multi-Market Niensens, and Nielsen Nationals (later) are presented.

## ABC TV is naturally proud of many of the Trendex reports.

*Outer Limits* with a 34.7% and 37.6% share for its two half hours topped what will be the regular competition. *Breaking Point* rolled up 38.1% and 50.6% half hour shares in its premiere, though other nets are yet to start their new shows in the time period. Other impressive Trendex shares were: *Combat* 48.8%; *McHale's Navy* at 49.0%; *The Greatest Show on Earth* at 49.3%; *Fugitive* at 51.3%.

## Popularity of storewide promotions by supermarkets is growing.

While trading stamps are meeting increased resistance among grocery chains, storewide selling is producing new results. One of the oldest forms of merchandising, the storewide could be of benefit to radio and tv, since these media lend themselves more readily to selling single items or ideas. rather than serving as a classified price ad as in print. Vital to the storewide promotion are point-of-purchase materials.

## CBS TV's new series, The Great Adventure, will get strong educator support

Members of the National Education Association, some one million strong, will receive promotion through the NEA Journal, the NEA Reporter, and via special booklet with program descriptions. CBS TV also will work through affiliates to reach local educational leaders. Study guides go to affiliates for local distribution.

The series, based on American history, is being presented by CBS TV in cooperation with the NEA and its National Council for the Social Studies.

## A. C. Nielsen is making a change in reporting home data.

Starting with the new season, all nationally projected ratings will be given to the nearest 10,000 homes, not thousand as in the past. Rating percentages will continue to be carried out to tenths, which the company notes, are equivalent to about 50,000 homes. Hope is to answer critics who claimed the previous basis was too small.

## One planned series for next season is thinking about sponsors way ahead of time.

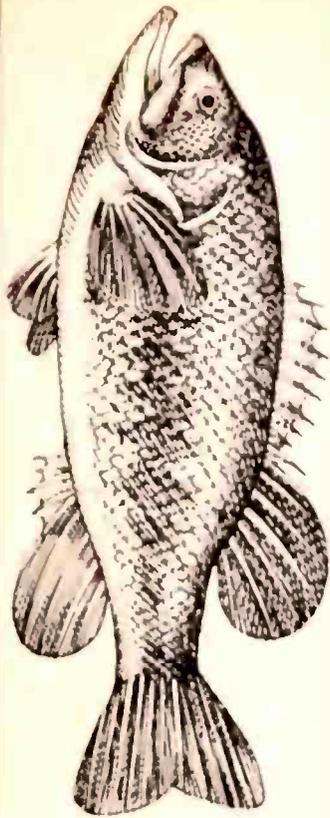
The color show, a joint venture between Revue and Stan Freberg, is called a "situation-less comedy," and will feature Freberg. The latter, through Freberg, Ltd., has produced many commercials and is offering now to produce them for whatever advertisers buy the show.

## Senate Commerce Committee's approval of partial suspension of equal time proviso of the Communications Act does not satisfy Sen. Vance Hartke (D., Ind.).

Hartke would banish equal time concept altogether, freeing broadcasters from need to grant equal time to any political candidate whose rival has had air time. "The broadcasting industry, by its own objectivity and good judgment in reporting political news and events of the last few years, has proved it is mature enough and responsible enough to abide by the dictates of the 'Fairness Doctrine,'" he said.

## Kraft Foods is moving into the dry dog food field

Introduction nationally is being charted by Clinton E. Frank. Other new products being tested include: Cashmere Liquid Detergent from Colgate, through Ted Bates; S.O. ettes from General Foods. miniature S.O.S. pads, through Foote, Cone & Belding; Post Bran and Prunes, freeze-dry cereal, also from General Foods, through Benton & Bowles.



# *What's cooking with Accent?*

Today, more chicken, more fish, more lamb chops, more everything, are cooking with Ac'cent<sup>®</sup> than ever. The reason? Since 1961, Ac'cent has been cooking almost exclusively with radio.

As Ac'cent's basic advertising medium, radio has more than kept the pot boiling. John Q. Herzog, General Sales Manager of Ac'cent-International says, "It has continuously generated increased consumer awareness and sales."

Here's the Ac'cent recipe.

In '61, they bought four weeks on the CBS Radio Network—a volume plan that included Dimension fea-

tures and news. In '62, they tripled their '61 buy. And in '63, they more than tripled their '62 buy!

The current buy—a 52-week campaign—will keep Ac'cent on the CBS Radio Network through June of 1964. "CBS Radio," to quote Mr. Herzog again, "has played a vital role in contributing to Ac'cent's dynamic sales progress." So Ac'cent-International is taking no chances. They've made sure of their '64 time on CBS Radio.

Have you?

---

*The CBS Radio Network*

# COMMERCIAL CRITIQUE

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

## A PRODUCER BY ANY OTHER NAME

PETER COOPER  
*vice president, radio to production  
Doherty, Clifford, Steers & Shenfield*

**T**HE QUESTION of whether or not agency tv producers are equipped to meet the demands of their titles is indeed a very real one. Too often the function becomes mechanical; too often the function becomes that of an intelligent messenger.

Production is a craft which must include knowledge and creative judgment. Producers are vital links in a creative chain and they must assume this obligation with an awareness of the importance of their role. They must be producers in the theatrical sense, knowing the

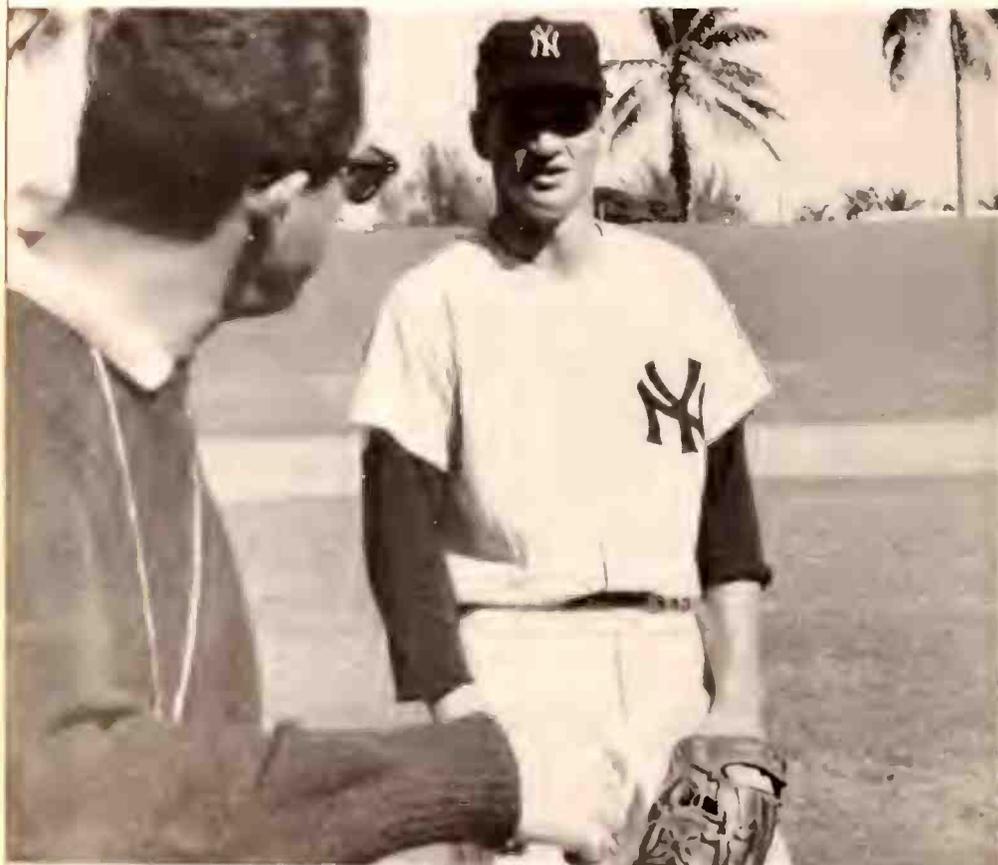
medium in which they are working, exercising creative judgment, considering the effect of what they do on an audience.

This responsibility is being assumed more and more by art directors and writers (depending on the orientation of the agency), leaving the producer little more than the acts of delivering storyboards, getting bids, and minimal supervision. Probably the primary reason for this lies in the all too prevalent production void which requires filling, if an agency's creative end product is to be dynamic and fresh. Agency producers too frequently accept the lesser role, too frequently ignore

the need for acquiring the many tools of their craft. They often tend, consequently, to be defensive and, indeed, to be uncertain of what their function really should be.

The other side of this problem is the fact that agency management has generally regarded television production as some strange and inexplicable thing, which, if treated with selective ignorance, will eventually turn to dust and be blown away by print and radio. This attitude has never encouraged the development of properly trained tv producers and has contributed to confusion over the role.

Producers at Doherty, Clifford, Steers & Shenfield are indeed producers. They know the mechanics as well as the creative potential of the medium with which they are concerned. They work with copywriters and art directors from concept onward in an unusual spirit of mutual respect. Their experience, their training, their unending desire and ability to learn and to experiment has created a department with freedom of judgment and production control, a department which, in my experience, is practically unique in this respect. ▀



Cooper sets up Ralph Terry, ace righthander of the N. Y. Yankees for Vitalis spot series

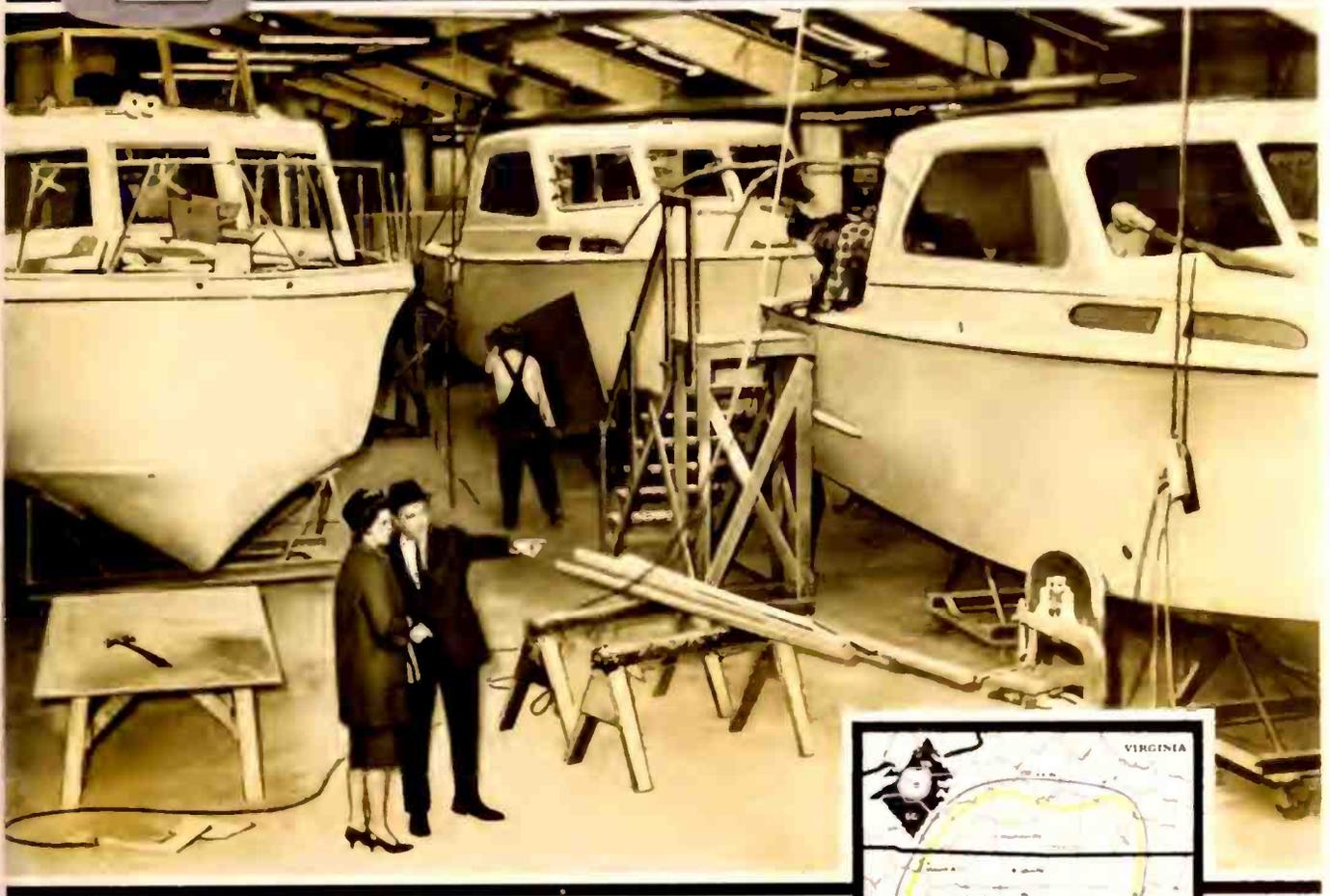


PETER COOPER is vice president for radio and television production, at Doherty, Clifford, Steers & Shenfield, Inc. Prior to joining the agency, his career included nearly 12 years in every phase of the film production business. He came to DCSS in 1962 from Robert Lawrence Productions, where he was a director.



in

# HIGH POINT



Built for the high seas in High Point . . . 200 miles from the ocean! WFMY-TV's John McMullen and wife see why the nation's largest mass producer of fiber-glass hulled yachts chooses to build in this Piedmont North Carolina city. As the center of the greatest concentration of furniture manufacturing in the world, High Point affords the craftsmen, fine woods and fabric to meet the demands of a variety of industries. A famous furniture capital with 92 furniture factories and a mammoth exposition building covering 23 acres . . . a leading textile center . . . home of the world's largest commercial still-photo studio and the huge bureau serving as state Junior Chamber of Commerce headquarters . . . this is High Point, selected by the National Municipal League and Look Magazine as a "1962 All-America city." High Point, Greensboro and Winston-Salem form the largest metro tv market in the Carolinas, the heart of the 51 county area served by another see-worthy performer, WFMY-TV.



## 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 CAROLINAS

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## Vote of thanks to Holte

With so many trade publications arriving every day, it is sometimes a few weeks before I can catch up. I just finished reading Clarence Holte's excellent article in the 26 August Negro issue of SPONSOR, and I am very grateful that someone had the courage to speak up and articulate what must be in many minds.

This is more important today than ever before because of the events occurring each day, and the spotlight being focused on *all* aspects of the Negro market.

I hope that copies will be made and directed towards the people who need to be told the facts of life as expertly as you did in the article.

The entire advertising fraternity owes Mr. Holte a big vote of thanks.

**Selvin Donneson**  
vice president for sales  
WWRL, New York

## Comments on the new look

Congratulations on SPONSOR's "new look."

Really though, I don't see how you can improve the best trade magazine . . . but you did.

You are right about promotion men . . . we're natural born leaders!

**Terrence S. Ford,**  
radio promotion  
WFAA Radio, Dallas

I have watched SPONSOR and its growth pattern since the inception of the publication in 1946.

Your bright new face, as evidenced by the 9 and 16 September issues, indeed will permit faster reading and quick coordination of related information.

Please accept my best wishes for the continued success of SPONSOR.

**Morton H. Henkin,**  
president  
KSOO-TV, Sioux Falls.

Congratulations on the new makeup!

You seem to be one of the few trade books in any field to grasp the universal "hang-up" of limited reading time. You've really gone a long way in preparing a clean, taut publication that can be read faster than it takes to skim many another.

You have my nomination for the book less likely to be speedily skipped through.

**Dick Newton**  
publicity director  
WIND, Chicago

The changes you have been making over the past few months have made SPONSOR a much more interesting magazine. Your new departmentalization is a very real improvement, especially since you have eliminated those annoying carry-overs.

The weekly newsletters on yellow stock are extremely helpful. Having always preferred saddle-stitching to side-stitching, this innovation is much appreciated. One thing we would like to see, though, is a return to AM, FM and TV rather than am, fm and tv. Since AM, FM and TV are our business, let's not hide them in lower case any longer.

Expect that SPONSOR's new format will be able to cover the broadcast industry in a much more readable way.

**Charles W. Kline,**  
president  
FM Unlimited

Just a word of praise to you for the "new look" of this week's SPONSOR.

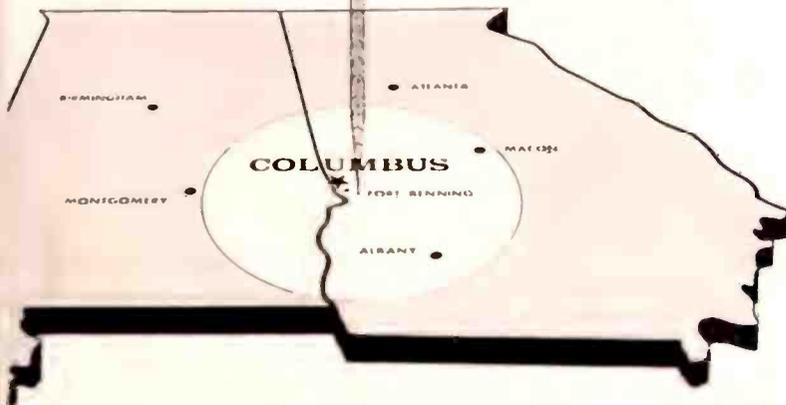
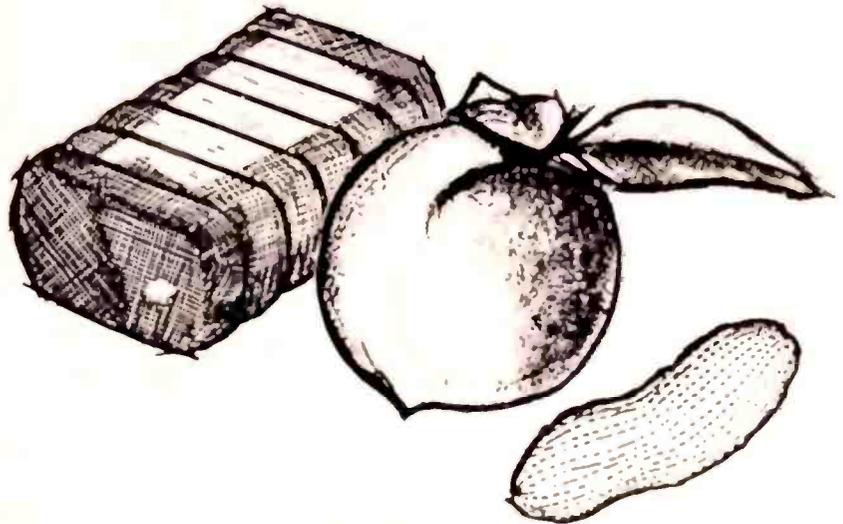
We are particularly delighted with your new radio media section.

Your new packaging makes for even better reading.

**Fred E. Walker,**  
general manager  
KDKA Radio, Pittsburgh

look South . . . and you'll see TV 3

*the land of*



**PLUS . . .**  
Consistently High  
Industrial Employment  
and  
Military Payrolls!

Year-in, year-out, TV-3 continues its growth with the audience and the advertiser. In fact, no other media penetrates the 66 counties in TV-3 land like TV-3. No wonder it's the "first choice" of local and national advertisers. People believe in us, have confidence in us and depend on us. So can you.

## **WRBL-TV**

**Columbus, Georgia**  
TELECASTING FROM THE  
WORLD'S TALLEST TOWER

*"1749 feet above ground"*

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



CBS  
NBC

REPRESENTED BY  
GEORGE P. HOLLINGBERY COMPANY

Now  
50,000 WATTS!

# KGON

PORTLAND, OREGON

Serving Wealthy Oregon  
and Washington  
24 hours a day!

Now!

*Represented Nationally by*

**P G W** RADIO

*Pioneer Station Representatives Since 1932*

# Now!

## TRIGG-YAUGHN

### Golden Sound Stations

### KITE

SAN ANTONIO

5,000 W DAY  
1,000 W NIGHT  
930 KC

### KHOW

DENVER

5,000 W  
630 KC

### KROD

EL PASO

5,000 W  
600 KC

### KRNO

SAN BERNARDINO

1,000 W DAY  
250 W NIGHT  
1240 KC

### KOSA

ODESSA-MIDLAND

250 W  
(1,000 W DAYTIME PENDING  
FCC APPROVAL)  
1230 KC

Represented Nationally by

**P G W** RADIO

Pioneer Station Representatives Since 1932

Keep  
Watching  
The  
Crazies

# KWTO

LOCATED IN  
MISSOURI'S  
BIG  
THIRD MARKET  
DOMINATES  
THE \$3.3  
BILLION MARKET  
IN  
59 COUNTY  
PRIMARY AREA

KWTO delivers 270% more counties than the second station — This means 145,573 more population, \$2,873,886,000 more CSI and \$2,034,538,000\* greater retail sales

SRDS CM Data May '63

plus

### METROPOLITAN DOMINANCE

The March, 1963, Springfield Missouri HOOPER shows KWTO with a 40.7% average share of audience (7 a.m.-6 p.m. M-F). The second rated station delivers an average 32.5% all day share.

# KWTO

on 560 kc with  
5000 WATTS

means it serves an area of 60,000 sq. miles. It would take 590,000 watts—or 118 times the power than KWTO to serve the same area at 1260 kc.

Contact: Savalli/Gates  
formerly Pearson National  
Representatives, Inc.

5000 watts  
560 kc  
abc

# KWTO

Springfield, Missouri

## CALENDAR

The when and where  
of coming events

### SEPTEMBER

Radio Advertising Bureau, management conferences, Gideon-Putnam, Saratoga Springs, N.Y. (23-24); O'Hare Inn, airport, Chicago (30-1 October); Riekey's Hyatt House Hotel, Palo Alto, Calif. (3-4); Town House Motor Hotel, Omaha (7-8); The Executive Inn, Detroit (14-15)

Nevada Broadcasters Assn., 1st annual convention, Hotel Sahara, Las Vegas (23-25)

The Center for Research in Marketing, conference on the dynamics of purchase behavior in the Negro market, Overseas Press Club of America, New York (25)

Assn. of National Advertisers, workshop, Nassau Inn, Princeton (26-27)

New Jersey Broadcasters Assn., 17th annual convention, Colony Hotel, Atlantic City, N. J. (30-1 October)

Georgia Assn. of Broadcasters, regional meetings, Athens, Rome, Thomaston, Albany, Statesboro (30-4 October)

### OCTOBER

Advertising Research Foundation, 9th annual conference, Hotel Commodore, New York (1)

CBS Radio Affiliates Assn., 10th annual convention, New York Hilton Hotel, New York (1-2)

Direct Mail Advertising Assn., 46th annual convention, Pittsburgh Hilton, Pittsburgh (1-4)

Missouri Broadcasters Assn., annual fall convention, Missouri Hotel, St. Louis (3-4)

Sales Promotion Executives Assn., 2nd annual Southwest Sales Promotion Workshop, Statler-Hilton Hotel, Dallas (4)

American Women in Radio and Television, east-central area conference, Coach House Inn, Milwaukee; New England conference, Chatham Bars Inn, Cape Cod, Mass. (4-6)

Advertising Federation of America, 7th district convention, Memphis (5-6)

Nebraska Broadcasters Assn., annual convention, Scottsbluff (6-8)

Kentucky Broadcasters Assn., fall meeting, Downtown Motel, Owensboro (7-9)

International Film Festival of New York, Barbizon-Plaza Hotel, New York (8-10)

Advertising Federation of America, 3rd district convention, Norfolk (10-12)

Alabama Broadcasters Assn., annual fall conference, Hotel Stafford, Tuscaloosa (10-12)

American Women in Radio and Television, west central area conference, Holiday Inn South, Des Moines, Iowa (11-13)

Missouri Associated Press Radio-TV Assn., meeting, Arrowhead Lodge, Lake Ozark (12-13)

Society of Motion Picture and Television Engineers, 94th semi-annual technical conference, Hotel Somerset, Boston (13-18)

Assn. of National Advertisers advanced advertising management course, Hotel Moraine-on-the-Lake, Highland Park, Illinois (13-18)

North Dakota Broadcasters Assn., 12th annual convention, Ray Hotel, Dickinson (14-15)

National Assn. of Broadcasters, fall conferences, Statler-Hilton, Hartford (14-15); Leamington Hotel, Minneapolis (17-18); Pittsburgh-Hilton, Pittsburgh (21-22); Americana, Miami Beach (24-25)

Indiana Broadcasters' Assn., 15th anniversary convention, French Lick Sheraton Hotel, French Lick, Indiana (16-18)

American Assn. of Advertising Agencies, central region meeting, Sheraton Hotel, Chicago (17-18)

Texas Assn. of Broadcasters, fall convention, Cabana Hotel, Dallas (20-21)

Mutual Advertising Agency Network, meeting, Palmer House, Chicago (24-26)

American Women in Radio and Television, board of directors meeting, Mayo Hotel, Tulsa (25-27)

Institute of Broadcasting Financial Management, 3rd annual general meeting, New York Hilton, New York (28-30)

International Radio & Television Society, newsmaker luncheon, Waldorf Astoria, New York (30)

National Retail Merchants Assn., special seminar, Commodore Hotel, New York (31-1 November)

### NOVEMBER

Oregon Assn. of Broadcasters, convention, Hilton Hotel, Portland (1-2)

Central Canadian Broadcasters Assn., management and engineering convention, Royal York Hotel, Toronto (4-5)

American Assn. of Advertising Agencies, eastern annual meeting, Waldorf-Astoria, New York (6-7)

Illinois Broadcasters Assn., fall convention, Chicago (7-8)

Washington State Assn. of Broadcasters, fall meeting, Ridpath Hotel, Spokane (7-9)

Assn. of National Advertisers, annual meeting, The Homestead, Hot Springs, Va. (10-13)

National Assn. of Educational Broadcasters, national convention, Hotel Schroeder, Milwaukee (17-20)

The Television Bureau of Advertising, annual membership meeting, Sheraton-Blackstone Hotel, Chicago (19-21)

Broadcasters Promotion Assn., annual convention, Jack Tar Hotel, San Francisco (17-20)

New York University's Division of General Education, editorial workshop, Hotel Lancaster, New York (18-20)

American Assn. of Advertising Agencies, annual convention, Statler Hilton Hotel, Cleveland (20)

National Academy of Television Arts and Sciences, dinner, Hilton Hotel, New York (22)



# WANTA MINUTE?

WTTG is the only Washington television station with minutes consistently available in prime time. Buy WTTG's major coverage plan and you'll receive 21 minute spots each week (Six A's and 18 B's). Use this plan for one week and you'll reach 51% of the Washington area's television homes with an average frequency of 2.7 times per home\*. In just four weeks, your spot will be seen in 80% of these television homes 7.3 times per home\*.

# TAKE A MINUTE!



**Metropolitan Broadcasting Television**  
A division of Metromedia, Inc.  
Represented Nationally by Metro TV Sales



Courtesy of The Detroit Institute of Arts

**"HEAD OF  
PAN"**

*Pan, with his shaggy locks and broad snub nose, looks his lips gloriously in this 2nd century B.C. Greek sculpture. Fashioned in Parian marble with golden-reddish patina, it was probably part of a group representing a satyr seducing a nymph.*

*in a class by itself*

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

**WWJ and WWJ-TV**  
THE NEWS STATIONS

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

SPONSOR/23 SEPTEMBER 1963

# ARB-RKO join forces to study radio

New research project  
tackles a top problem



ARB's Jim Seiler (l.) and RKO's Hathaway Watson focus on Detroit

**A**MERICAN RESEARCH BUREAU will enter the field of measuring radio audiences. The Beltsville, Md. firm, long a leader in the television field, has been commissioned by RKO General to conduct a methodology study in the Detroit area this fall designed to evaluate the use of diaries in measuring listening.

The radio methodology test by ARB in Detroit could lead to a new local radio measurement service in other markets by 1964, if successful, it was reported.

The test could also have other implications since ARB will try two diary formats, one for personal radio listening, the other to include TV viewing, newspaper reading, and magazine reading. Already, Nielsen has entered the field of magazine and newspaper measurement. Alfred Politz, well known for his print measurements, is another providing data for broadcast media as well, as is W. R. Simmons.

Designing the methodology test will be E. H. Clay, ARB director of research and production. The project was suggested by Frank Boehm, RKO General director of research and promotion.

For many years a subject of major discontent among broadcasters, radio audience measurement was brought to the fore earlier this year when sweeping criticisms were registered before the House subcommittee under the leadership of Rep. Oren Harris. Since then, many actions have been initiated, including:

Establishment of the NAB Ratings Council to make a complete study of radio and tv research, under Westinghouse president Donald H. McGannon, who is also NAB research committee chairman. Their report is anticipated within the next few days and is expected to make specific recommendations for standards, auditing, etc. (see *Washington Week*, 16 September).

Inauguration of a radio rating methodology study by Radio Advertising Bureau costing some \$200,000. The project is soon to begin. (RKO General Stations are members of the bureau.)

Recommendations by the American Association of Advertising Agencies in a report titled "How Advertising Agencies Evaluate Various Types of Radio Research."

While pointing out deficiencies, the report did not suggest specific methodology.

Launching of local market radio data by Sindlinger. Highly praised by such industry leaders as ABC president Robert R. Pauley, Sindlinger's first report, due this week, in Detroit. Data will include station audience measurement by 15-minute periods, by sex, and where listened. Detroit sample was some 2,500. Upcoming are reports on Los Angeles, Chicago, Philadelphia, and New York (the latter sample to be about 9,000). Support for the data has come from Campbell-Ewald (for Chevrolet), J. Walter Thompson (for Ford), and Chrysler. Sindlinger plans demonstrations of the information before the Federal Trade Commission and the Harris subcommittee. Based on telephone interviews, the data provides information on newspapers, magazines, and tv as well. Sindlinger plans include surveys four times a year in 13 cities, three times yearly in 26 cities.

Discontinuance of local radio ratings by A. C. Nielsen, and its planned switch to diaries for network

radio research instead of audimeters.

In announcing the ARB project today, Hathaway Watson, president of RKO General Broadcasting said, "We share the concern of many broadcasters, agencies and advertisers with respect to the adequacies of presently available radio audience information. While this project will be limited to a single major U. S. market, we are confident that satisfying results from this test will result in extension of the methodology by ARB to other markets, and could result in a new syndicated local radio measurement, providing more complete, valid, and reliable audience estimates than have been available before. We are especially pleased that as part of this test, radio's impact on an area beyond the census-defined metropolitan market will be examined."

RKO General's participation will be limited to financial support of the test, and interest in development of radio audience estimates, not in design of the survey.

ARB in the announcement said the study will be based on a concept designed to measure individual listening. It questioned whether

"homes reached," and other techniques could provide valid estimates of the total radio listening audience.

ARB director James Seiler said the transition of radio listening to a personal activity necessitates a new approach. "The essence of the approach is that the sample, the measurement technique, and the final results are defined in terms of persons' rather than in terms of homes."

The primary purpose of the ARB study is to provide estimates of the total radio listening audience, defined as listening by persons 12 years of age and older, which occurs on any type of radio set, home or away. To qualify, a person must listen for five minutes or more during a measured period.

The test will attempt to develop estimates of radio audience for Detroit stations as follows:

(1) Average daily quarter-hour audience, by one-hour periods, 6:00 a.m. to 6:00 p.m., Monday through Friday; Saturday and Sunday separately.

(2) Average Monday-through-Friday quarter-hour cumulative audience, by one-hour periods, 6:00 a.m. to 6:00 p.m.

(3) Average Monday-through-Friday quarter-hour cumulative audience, 6:00 a.m. to 6:00 p.m. by one-hour periods.

(4) Average quarter-hour audience for each day, by one-hour periods, 6:00 a.m. to 6:00 p.m.

The reported estimates will be specified in terms of "total number of persons reached" and also by the following age and sex groups:

Total Persons	Male	Female
12-17	12-17	12-17
18-34	18-34	18-34
35-50	35-50	35-50
50 plus	50 plus	50 plus

When appropriate, "at home" and "away from home" listening audience estimates will be shown.

Demographic characteristics of families from which respondents are selected will be obtained to show family size, number of persons in household (12 years old and older) age and education of housewife, and occupation of male head of household.

To develop a profile of radio set ownership in the Detroit market, data will be gathered relating to the total number of working-order radios in the respondent's family, and identification as to those equipped to receive fm broadcasts, the number of working-order portable (cordless) radios, and the incidence of car radios among those respondents that have cars.

The survey area for the radio test is identical to ARB's current definition of the Detroit television market. The sampling frame will consist of residential listings in telephone directories covering the nineteen counties which make up ARB's definition of the Detroit market.

ARB said that although the reported estimates will show only the listening habits of the telephone population from a statistical viewpoint, these estimates will be considered applicable to the entire universe. The assumption is that listening patterns of the telephone population adequately reflect those of the total population being measured. To the extent that listening by the unlisted telephone population and the non-telephone population differs from listening by the listed telephone population, this



TO EVALUATE DIARIES: E. H. Clay (l), ARB dir., research production, has designed methodology test for Frank Boehm (r), RKO General dir., research and promotion

assumption may not be valid.

The decision to test a multi-media diary for also measuring radio listening, as opposed to only a radio diary, was based on two factors. ARB has been testing and comparing both single medium and multi-media diaries for almost a year. In terms of the validity of the responses, one of the most successful of the diaries tested has been a personal diary which asks for responses relating to radio listening, television viewing, and newspaper and magazine reading.

A second reason for testing the multi-media diary is related to the principles of sound questionnaire design. In structuring a questionnaire for measuring a particular activity, it is considered good practice to observe the activity under observation by either asking open-end questions, or asking questions which give the respondent a series of alternative answers from which he can make only one selection.

#### Seven-day radio diary

A seven-day radio diary has been designed to obtain open-end responses for a respondent's total radio listening. To attain this objective, the diary has been constructed so that the respondent can indicate, for each of his entries, whether his listening took place at home or away from home. Since it is estimated that car radios account for over 25% of all working-order radios in the country, the "away from home" section of the diary has been divided to obtain responses for "car" and "other."

The seven day multi-media diary has been designed to obtain open-end responses for radio listening, television viewing, newspaper reading and magazine reading.

ARB reports that return rates for multi-media diaries are somewhat lower than those for single medium diaries; therefore, in the test the multi-media diary placement will be proportionately higher than the placement requirement for the radio diary. The overall placement requirement for both the multi-media diaries and the single-medium diaries will be 2500 diaries.

ARB will use two types of special surveys for validation studies of the radio and the multi-media diary surveys. ▼

## Y & R's Langhoff urges 4A to examine role of computers

**T**HE POTENTIAL RISKS of small as well as large advertising agencies in use of the computer to keep abreast of competition, was stressed Friday by Dr. Peter Langhoff, Young & Rubicam v.p. and research director, while addressing a session of the 4A at the Mark Hopkins Hotel in San Francisco.

He also dwelt at length on Y&R's experience, results, and future possibilities from computer use. The agency pioneered in this innovation when it put the first computer into operation in the advertising industry (Remington Rand Univac File—Computer Data System—Model #1) 9 May 1960.

In pointing out small agencies could maintain and improve their positions, Langhoff said that "fears that computers will drive small agencies out of business are as ill-founded as the notion that media buyers will become victims of technological unemployment. Quite the contrary is true in both cases. The function of the media planner, coupled with the computer, is raised to a skill of higher order. The same is true of agency service."

However, he warned that "if both or either choose to ignore the

inevitable, they will become the victims of progress.

Langhoff said he realized the financial problems faced by smaller agencies in outright ownership of the computer and recommended consideration of an independent service as a solution, at least for the present.

He predicted that the time is not too far distant when Y&R will develop a system whereby its domestic and international offices will be able to take advantage of the New York based computer center.

Commenting on the possible future role played by 4A, Langhoff said: "It is none too soon for the American Association of Advertising Agencies to examine its role in this drama of men and electronic machines. Perhaps there might be established a standing Committee on Computer Administration and Technology. Its field of opportunity is substantial. We may hope for such leadership and activity to expedite the best in the new technology to be shared by all agencies." ▼

## People principal ingredient in advertising, Steers says

A leading New York executive has warned that the advertising world may be in danger of overlooking the basic ABC's of good advertising. Addressing a joint luncheon meeting of the Detroit Ad Club and the Audit Bureau of Circulation board of directors, William E. Steers, president of Doherty, Child, Steers & Schenfield, said that "in this age of the computer and the statistic, we have begun to lose sight of the principal ingredient in advertising—people—and the role they play in advertising."

"There are two kinds of people I believe deserve our special consideration," he continued, "those who read the ads and those who create them."

"I think we are tending to forget that the most important thing is to know the people we are trying to sell. Our first ABC is to know people—not only statistically, but also emotionally. Are we in our



#### Philip Morris' pleasure pack

Philip Morris this fall will offer a "TV Pleasure Pack," as a participating sponsor in seven one-hour entertainment shows, a half-hour nightly news program, plus its eighth year of NET gridcasts

pre-occupation with new ways of counting noses, forgetting to count heartbeats? Are we pushing into a back drawer such considerations as ... what do people want? What do they expect? What makes them think and react the way they do?

"Let's remember that advertising is selling, and selling is persuading," he added. "In order to be persuasive with another human being, you have to get that other human to like you. And to achieve that usually requires a mutual understanding that can come only from close, personal exposure. But advertising must do its persuading long distance—and on a mass scale—so the ultimate personal touch is never quite possible. We must remember that our ability to get close to the consumer—to win his regard—to persuade him—depends ultimately on our own ability to judge what makes him tick. Our ability, if you will, to anticipate his frame of mind."

"We live today," he continued, "in the age of the measurable statistic. A measurable statistic, per se, is fine. A statistic is a very useful, usable tool—a relatively easy tool to use. And this may point up the inherent danger lurking in a statistic—it may be too easy a tool. In advertising, are we in danger of falling in love with the measurable statistic, and of using it in favor of anything else? As practitioners, are we in danger of coming to rely too much on the statistic—or retreating to it when in doubt—or searching through a pile of facts for a statistic which we can use as a 'crutch' for a decision? Or even in place of a decision? I think we may be."

#### Disclaimers not enough

"A disclaimer clause will not do." So stated former Harris committee investigator Robert E. L. Richardson at Dallas Radio Advertising Bureau session. To be safe, broadcasters should use no ratings at all until NAB or government has system of auditing, or use ratings only after taking precautions as to their validity. Precautions include, he said, having a qualified staff person "reproduce the ratings report in every detail," plus analysis of sample, weighting and editing procedures. He added he was impressed by RAB's approach to the problem of radio measurement.

## FCC confirms '62 results: Tv Advertising at peak

EVERYTHING was up in 1962 tv, the FCC reports in its tv financial data for calendar 1962, released last week. Revenues surged to a new high of nearly 1.5 billion dollars, and profits hit \$311 million, in spite of expenses for the industry of \$1,174.6 million. The year's cheerful record made up for 1961, when profits lagged \$7 million behind 1960.

Total revenues for tv, including major nets, their 15 owned stations and 539 other tv stations, were \$1,486.2 million, up \$167.9 million, nearly 13 per cent over 1961. Profits before taxes of \$311.6 million were nearly one third higher than the 1961 income of \$237 million, which had dipped from 1960's 244 million, largely due to network revenue fall-out. Over a ten-year period, revenues have increased about 4½ times and profits about 5½ times, FCC estimates.

In general, 73 per cent of total tv revenue came from time sales, and 27 per cent from sale of talent and program material to advertisers. These were the same proportions as in 1961, and marked a break in the increasing percentages made by talent and sundry sales prevailing in recent years. The levelling off did not hold for networks—they made 58.7 per cent of their revenue in this category, continuing upward trend from 1959 share of 49 per cent and 1961 share of 57.4 per cent.

For the first time, sales of non-network time to national advertisers exceeded network time sales \$539.5 million to \$521.5 million, out of total of \$1,035 million in time sales (before commission deductions to agencies and reps.) Sales of non-network time to national sponsors accounted for about half the \$14.5 million increase over 1961 time sales total.

FCC breakdown on time sales shows total industry take after deductions of commissions for agencies, reps et al, was \$1,083.4 million for all sales, net and non-net, up from 1961 total of \$962 million. Nets took in \$520.2 million on time sales, paid out 36.1 million to o&o stations, \$164.5 million to affiliates, and 77.9 million in com-

missions—retaining \$241.7 million out of the network time sale total. Owned stations kept \$160.8 million and other stations \$680.9 million, after deducting commissions.

Non-network time sales were \$782 million in toto, with national and regional advertisers accounting for \$539.5 million and local advertisers \$242.5 million. The 15 net-owned stations made \$114.8 million in national and regional non-net sales, and \$8.4 million from local sponsors, for a total of \$153.2 million.

Industry revenue from sales of talent and programs was \$322.5 million, plus \$80.3 million in other miscellaneous sales, totalling \$402.8 million from incidental broadcast activities. Nets made a substantial \$343 million from talent, programming et al, out of the entire industry total of \$402.8 million. Net's o&o's made only \$8.7 million and the other 539 stations made \$51.1 million on the sale of these sundries.

About the networks: networking per se, by the three majors, without owned station revenue, brought in before tax-profit of \$36.7 million. Revenue was \$584.7 million, and expenses were \$548 million. Networking profit figure is a good lift from 1961 profit of \$24.7 million.

Nets and 15 owned stations had revenue of \$754.2 million, up nearly 12 per cent from 1961 total of \$675.3 million; expenses were \$642.8 million, up 9 per cent from 1961's expense of \$588.3 million. Income before taxes for nets and their stations: \$111.4 million, up a resounding 28 per cent from \$87 million in 1961. Other stations, including VHF and UHF (latter had a surprising surge, with a group of 83 ultra highs reporting \$34.4 million revenue, averaging \$415,000 per station) made \$732 million revenue, up nearly 14 per cent over 1961; their expenses were \$531.8 million, up nearly eight per cent, and profit before taxes of \$200.2 million, up a substantial 33.5 per cent over 1961. Ultra-highs will gloat over 250 per cent increase in before-tax profit, to \$900,000 in 1961, over 1961 loss of \$600,000 to the group.



40 YEARS OF  
PROGRESSIVE BROADCASTING-

**WTAR** *The Voice of Tidewater*

ONE OF AMERICA'S GREAT RADIO STATIONS

Air Date Sept. 21, 1923

NORFOLK-NEWPORT NEWS, VA.

## MORE THAN MEETS THE EYE



W. B. COLVIN, in tv 13 years, the last six with TvB, with two-year interruption to head advertising and sales promotion at WBZ-TV, Boston. Long interested in sales psychology, he here explores a theory he says he has been "carrying around for some time."

W. B. COLVIN  
Vice-President—Member Services  
Television Bureau of Advertising

**F**AILURE TO ACCOMPLISH the advertiser's desired goals is more often a lack of understanding of the television medium and not a failure of the medium to do the job the advertiser needs done.

Years ago many advertisers wouldn't use television because, as they put it then, "I must demonstrate my product in order to sell it." (Often it is best to demonstrate the effect that using the product has upon the user.) And, there are still those who say today, "television isn't for me, I can't put as many items in a commercial as I can put in a full page ad."

In their era these statements may have been true. But, they were true, not because they revealed a basic inability of television, but because at that time they revealed the basic inability of people both in television and outside television, to capitalize upon an elementary function of the human mind.

Television often fulfills an advertiser's objectives in a way that is unique to television and therefore foreign to all other media. Recognizing what makes television unique and learning how to use the uniqueness of television is often all that is needed for the advertiser to succeed.

The facts that once eluded us are more clear today. However, accomplishing the desired results with television requires an awareness of the existence of a facet of the human mind which responds to the abstract stimulus, a quality present in the television medium. Although a few years ago such a claim might have been shrugged off as just so much "advertising-craziness" it is quite possible this very factor is responsible for much more of the success currently being enjoyed by tv advertisers than some imagine.

Look again at the reasons early advertisers gave for not using television. Each makes a common-denominator assumption—that product or service selling is the shortest and most direct route to increased sales. Although on the surface this appears to be sound reasoning it may be that sales success is also derived from another source as well.



Source: U. S. Tele-Service



Television's unique ability to motivate the viewer by the depiction of "parallel experience" scenes is well illustrated by the current Hertz Rent a Car commercials which stimulate the mind by putting "you in the driver's seat today."

To contend, as an advertiser sometimes does, that he won't use television because he can't put into a one-minute commercial as many items as he can put into a full page ad is tantamount to saying, "television is just another newspaper." Or, saying, "to serve my advertising needs, television must sell like a newspaper."

Despite the fact both have four wheels, the automobile didn't displace the buggy because it was similar but because it was vastly better.

Because the contention differs from the older and more familiar ways of selling the premise that television sells by motivating people in a way that is unique to television, still has not found widespread acceptance among advertisers even today. Particularly advertisers at the local level who feel they "know their customers" better than anyone else. The point is, do they "know people?" Some of the difficulty is bound up in the word, selling. The connotation of this word has been widely expanded in recent years. Once its meaning was limited to the simple transaction wherein money was exchanged for goods of equal value. The "value received" concept.

Today, the statement, "I'll buy that," applies often as not to the acceptance of an idea. And, it is this kind of "viewer buying" — the buying of an idea — that makes television the persuasion instrument par excellence.

However, because idea buying, on the part of the viewer, can be accomplished concomitant with product selling on the part of the advertiser, many tv advertisers obtain their desired sales goals believing that they did so by concentrating entirely on product selling. But, it is quite possible that their results may have been gained in another way, and although the advertiser appeared to be concentrating upon product selling, he may have profited to a far greater degree, because of television's abstract stimulus, by giving the viewer reasons to "buy an idea." And, the idea which the viewer bought, *because it was his own*, became a more potent and persuasive message force than the advertiser's efforts to sell his products and actually enabled the ad-



THE MIND RESPONDS TO ABSTRACT STIMULUS



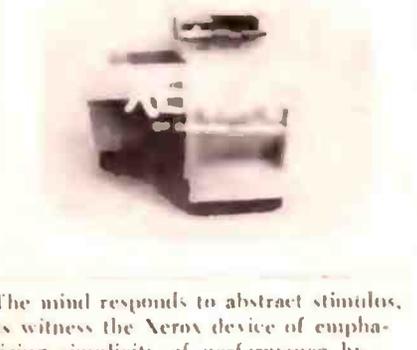
THE MIND RESPONDS TO ABSTRACT STIMULUS



THE MIND RESPONDS TO ABSTRACT STIMULUS



THE MIND RESPONDS TO ABSTRACT STIMULUS



THE MIND RESPONDS TO ABSTRACT STIMULUS

The mind responds to abstract stimulus, as witness the Xerox device of emphasizing simplicity of performance by casting a chimpanzee as the operator of a copying machine in a business office. Illogical, perhaps, but effective, the TVB vice president believes

vertiser to sell more products.

Why does such phenomena occur?

The answer to this question is also one of the chief reasons why television is unique.

It is said that the most powerful force on earth today is not the A-Bomb or the H-Bomb but an idea whose time is *now*. And a large measure of television's success in terms of potency and power is explained by the abstract stimulus inherent in television which makes viewers into "idea buyers." And because of its unequalled ability to foster *idea buying*, television is like no other advertising medium in existence.

But, let's return to our question. How is it possible for a television advertiser who is successfully selling products, and is increasing his sales as a result of his product selling efforts, to obtain at the same time, even greater sales benefits by also selling an idea that he may not be conscious of selling but is nevertheless a more persuasive message force than the actual product buying points he is using?

The reason is because viewers tend to create "parallel experience scenes" in their minds when visually confronted by scenes which depict scenes they have experienced or that they might like to experience regardless of whether the scene depicted is logical, realistic or based upon fantasy. An advertiser may be noted for "putting people into the driver's seat" but it is doubtful that, in reality, he does it by levitation as depicted in his commercials. Nevertheless, the "parallel experience" principle applies.

Nor is the ability of the viewer to create a parallel experience scene in his mind limited to the use of actual or real people. Instead, it depends upon the scene itself. If the scene depicts experiences that are logical to the viewer or if it depicts scenes which, presented as fantasy, appeal to the viewer's desire to participate in a similar or counterpart scene, then the viewer accepts the fact that he "could be" a participant in such a scene and his assumed participation becomes, in his mind, a parallel experience.

For example, a chimpanzee operates a copying machine. Is this a logical scene? No. But, through

reality of simplicity the scene depicts logic. However, the logic was not achieved by declaring in so many words that the machine was simple to operate. By the use of a scene which depicts the logical simplicity of the machine's operation, the commercial invites the viewer to create a parallel experience scene and "buy the idea" that it is reasonable to conclude the machine is so simple to operate, "a person can even train an animal to do it."

The scene or setting in which the commercial action takes place acts as a catalyst to the abstract stimulus which in turn triggers the parallel experience principle and invites the viewer to formulate an idea which he then "buys" as his own idea and uses as the basis for drawing a personal conclusion. Thus, it is possible for a tv advertiser to "sell" more than just the product he features in his television commercial.

Take a supermarket commercial that uses a picnic setting. Feature as the product for sale, a well known brand of potato chips. Now, let's explore how the abstract stimulus of television and the parallel experience principle function.

#### *Invites participation*

As the picnic scene unfolds on the screen, the viewer tends to "join in" on the basis of, in this case, the presentation of a scene with which he is familiar. (This is the abstract stimulus at work.) His mental participation leads him to create a parallel experience with him as the central character. From his parallel experience he formulates an idea. *Namely, that a picnic menu of nothing but potato chips is not complete.*

He now proceeds to draw a personal conclusion—the menu should be "filled out." And, this he proceeds to do, subconsciously, to suit his own personal tastes.

Now, what is the value to the supermarket advertiser? The value can be considerable, and here's why. By prominently featuring a well known brand of potato chips in a picnic setting and, because the supermarket advertiser also sells other "picnic oriented" products, the commercial that made use of the picnic setting will impart extra message values to the viewer. When the

viewer next thinks about having a picnic, he will recall the picnic scene, not as he saw it but as he created it in his parallel experience. He will visit the store that "staged the picnic scene" upon which he based his own parallel experience, and, buying his earlier idea about the incomplete picnic menu, will proceed to "fill out the menu" to suit his personal taste as he did originally using other picnic oriented products sold by the supermarket advertiser.

The same theory applies in the case of a store that has "many items and departments to sell" and does not feel it can use television because, "I can't put as many items in a television commercial as I can put in a full page ad." We might add, "you not only can't and shouldn't but you don't need to when you use television."

The reason this is true is best explained by the fact that an advertiser who uses television consistently over a period of time, features a variety of products, customer services and benefits, different departments and other prospect-oriented buying points—but at the same time is never able to feature all he has to offer—will usually find that his advertising-to-sales-ratio is favorable and he is rewarded by increased sales.

But, as pointed out earlier, his success is only partly due to the fact that he is using a "products and services"—or, practical, to him—selling approach.

*Because the abstract stimulus not only invites the viewer to collaborate but also to elaborate, the concept of the total store can be conveyed without necessarily devoting a commercial to each department or trying to cram into one commercial the same number of items that can be placed in a full-page ad.*

Much of the advertiser's success can be traced to the abstract stimulus not only because the products featured in his commercials depict a multiplicity of product scenes and in-store scenes, but because they trigger an even greater parallel-experience effect due to the implied relationship of the featured products. For example, featuring a battery operated pepper mill and the latest washer-dryer combination in the same commercial tends

to invite the viewer, from his own parallel experience scene, to formulate the idea—"this store offers so much variety it must carry many more items than it features"—and, buying his own idea, draws the personal conclusion that, "this store would probably be a good place to go shopping for practically everything."

Take the case of a store that consists of fifty departments and during a six-month period runs 10 commercials per week. But, although when combined, the items and services that were featured represented 100% of all the customer services offered by the store, only half the fifty departments were included. What viewer conclusions about the "total store" would be invited? Many prospects might conclude that the store was only half the store that store management knew it to be.

By failing to present a wide variety of related product scenes that would encourage the viewer to "fill in the menu" via the parallel experience principle, thereby formulating the idea that the store no doubt offered much more than it featured and, buying the idea, draw the personal conclusion that "the store would be an ideal place to shop for everything," the advertiser failed to profit from the abstract stimulus.

#### *Viewer elaboration encouraged*

The secret of reaping maximum sales benefits from television's abstract stimulus and capitalizing upon the parallel experience principle lies not only in presenting a multiplicity of varied commercial scenes but in depicting scenes that encourage the viewer to expand or elaborate upon the scenes presented, by creating his own parallel experience scenes, thereby formulating in his mind the idea, which idea he then "buys" because it is his own idea that each commercial actually delivers to him a fuller message than it appears to contain.

By letting the viewer not only participate in the commercial scene but also expand upon the content of the commercial itself, he is then in a position to gracefully accept the sales story from the salesman to which he is most vulnerable . . . himself. 





## The Royal Embassy of Saudi Arabia

His Excellency Sheikh Abdullah Al-Khayyal,  
Ambassador of Saudi Arabia, with his  
youngest daughter, Jasmine, at the  
entrance to the Embassy . . . another in the  
WTOP-TV series on the Washington diplomatic scene.

WTOP-TV



Represented by TvAR

**POST-NEWSWEEK  
STATIONS** A DIVISION OF  
THE WASHINGTON POST COMPANY

Photograph by Fred Maroon



THE NATION'S 33rd TV MARKET

The  
**CREAM**  
of  
**NBC and CBS**  
Shows are on  
**WAPI-TV**  
**BIRMINGHAM**

When you place a schedule in the Birmingham market you can be sure that there are *no* "weak" nights on WAPI-TV. Check this impressive list of greats. And too, WAPI-TV has the best movies from every major feature film package.

- ☆ Bonanza
- ☆ Richard Boone
- ☆ Beverly Hillbillies
- ☆ The Lucy Show
- ☆ Andy Griffith
- ☆ Perry Mason
- ☆ Dick VanDyke Show
- ☆ Red Skelton
- ☆ Garry Moore

- ☆ The Virginian
- ☆ Mr. Novak
- ☆ Danny Kaye
- ☆ Rawhide
- ☆ Dr. Kildare
- ☆ Bob Hope
- ☆ Joey Bishop
- ☆ The Defenders
- ☆ Gunsmoke
- ☆ NFL Pro Football

- ☆ NCAA Football
- ☆ The Merv Griffin Show
- ☆ As the World Turns
- ☆ Huntley-Brinkley Report
- ☆ The Lieutenant
- ☆ Espionage
- ☆ Eleventh Hour



**WAPI-TV**



**BIRMINGHAM, ALABAMA**

REPRESENTED BY HARRINGTON, RIGHTER AND PARSONS, INC.

# Sponsors up net tv ante

Bristol-Myers and Procter & Gamble lead the way as gross time billings increase 6% in first half

**P**ACED by Bristol-Myers and Procter & Gamble, which jointly increased their spending by some \$8.4 million, network tv gross time billings moved ahead 6.0% in the first half of 1963 over the like period a year ago. Among the top 25 advertisers for the medium released by TVB, seventeen increased their spending from 1962, while

eight showed declines.

Bristol Myers gross billings in the first half were \$15.3 million, compared with \$10.1 million a year ago. The rapid increase by the company is not new, having expanded its use of tv advertising in the past year. Spot tv billings also show heavy increases again this year.

Procter & Gamble network bill-

ings in the first half rose to \$25.1 million from \$24.9 million a year ago. Of the eight advertisers whose network spending was reported down, none was lost to the total medium. All showed heavier use of spot tv. Those showing declines, among the leaders, were Colgate-Palmolive, Lever Brothers, General Foods, Ford Motor, Brown and

SOURCE: TVB/LNA-BAR

## ESTIMATED EXPENDITURES NETWORK TV ADVERTISERS

PRODUCT CLASSIFICATION	Jan.-June 1963	Jan.-June 1962	% Change
Agriculture & Farming	\$ 24,400	\$ 81,845	70.2
Apparel, Footwear & Accessories	4,730,500	4,665,927	1.4
Automotive, Automotive Accessories & Equipment	28,772,100	24,905,093	15.5
Beer, Wine	3,655,600	4,058,424	9.9
Building Materials, Equipment & Fixtures	4,958,100	3,025,070	63.9
Confectionery & Soft Drinks	10,553,100	13,999,742	24.6
Consumer Services	2,078,600	3,645,275	43.0
Drugs & Remedies	58,784,500	48,787,065	20.5
Entertainment & Amusement	596,100	486,072	22.6
Food & Food Products	66,859,900	67,841,854	1.4
Freight, Industrial & Agricultural Development	68,700	76,600	10.3
Gasoline, Lubricants & Other Fuel	5,206,600	9,243,941	43.7
Horticulture	546,900	304,325	79.7
Household Equipment & Supplies	16,184,300	14,938,648	8.3
Household Furnishings	1,511,800	1,732,665	12.7
Industrial Materials	9,327,700	9,915,930	5.9
Insurance	8,856,700	7,356,407	20.4
Jewelry; Optical Goods & Cameras	4,625,000	6,098,433	24.2
Office Equipment, Stationery & Writing Supplies	2,098,500	1,428,147	46.9
Political		3,898	
Publishing & Media	459,900	627,609	26.7
Radio, TV Sets, Phonographs—Musical Instruments, Accessories	1,765,000	2,392,073	26.2
Retail or Direct by Mail	22,800		
Smoking Materials	46,274,700	43,583,137	6.2
Soaps, Cleansers & Polishes	43,298,700	40,494,769	6.9
Sporting Goods & Toys	3,054,200	3,015,804	1.3
Toiletries & Toilet Goods	79,241,300	70,007,337	13.2
Travel, Hotels & Resorts	1,250,300	603,689	107.0
Miscellaneous	6,359,900	4,452,636	42.8
<b>TOTAL</b>	<b>\$411,165,900</b>	<b>\$387,772,615</b>	<b>+ 6.0</b>

Williamson, Kellogg, J. B. Williams, and National Biscuit. (For spot tv increases, see sponsor, 16 September.)

When it came to spending by brand data, two product groups dominated the upper ranks. These were drugs and remedies, and smoking materials.

Billings for drugs and remedies in the first half of the year totalled \$58,754,500, up 20.5% from last year. Smoking materials advertising was up 6.9% to \$46,274,700.

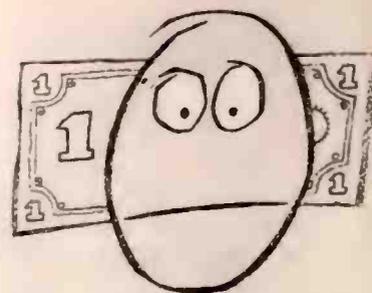
Among the top 25 brands on network tv, nine were cigarettes. Leading brand was Salem at \$4,381,600, followed by Winston close behind at \$4,252,700. Others ranked near the top were: L & M Filter Tip, \$3,561,400; Camel, \$3,464,300; Pall Mall \$2,934,700; Kent, \$2,814,200; Marlboro, \$2,148,900; Viceroy, \$2,130,100, and Chesterfield, \$1,953,300.

Placing in the top 25 among drugs and remedies were these

eight: Anacin, the leader, at \$6,014,600; Bufferin, in second place on the total list at \$4,730,400; Bayer Aspirin, \$3,996,500; Alka Seltzer, \$2,836,500; Dristan, \$2,649,300; Excedrin, \$2,458,700; One-A-Day, \$2,083,000; and Geritol, \$1,946,300.

Beyond these two groups, the other brands rounding out the top 25 brand list were: Crest, \$4,029,200; Chevrolet, \$3,625,000; Colgate Dental Cream, \$2,443,000; Campbell's Soups, \$2,437,000; Prudential Insurance, \$2,034,800; Pillsbury Chilled Products, \$2,020,100; Nabisco Cookies, \$1,954,300; and Ford cars, \$1,911,900.

Total network billings in the first half of 1963 were \$411,165,900, against \$387,772,615 last year. While the 1963 figure exceeds the gross time figure for spot tv, it doesn't mean more is being spent in the latter medium, since gross time estimates for network do not include programing, a lesser expenditure in spot tv.



Osborn cartoons to sell commercial banks

### Bank foundation schedules sports show in first tv use

The Foundation for Commercial Banks has earmarked some \$200,000 of a \$1.4-million advertising budget for participations in ABC TV's *Wide World of Sports*, the first and only video schedule in its plans. To air from 5 October through 21 December, the campaign will spotlight the "full service" benefits of commercial banks: checking, savings, all types of loans.

The remaining \$1.2 million in the budget provides for national magazine advertising through June 1964, using six two-color two-page spreads in *Reader's Digest*, plus a total of 61 b-&-w full-page ads over a 28-week period in *The Saturday Evening Post*, *Time*, *Newsweek*, and *Sports Illustrated*.

The campaign has been created by the New York office of Guild, Bascom & Bonfigli, features dominant illustrations by caricaturist Robert Osborn over such headlines as "Every ambitious young man should own his own banker," "Dig out the fortune that lies hidden in your bank book," and "Just when you get both ends to meet, does somebody move the ends?"

Discussing the stepped-up drive, Morris R. Brownell, Jr., advertising vice chairman of the foundation's board of trustees and v.p. of the Philadelphia National Bank, noted that a recent Politz study conducted for the foundation "revealed, among other startling facts, that 24% of the respondents had no idea of the functions of commercial banks. Also, almost 50%—including customers with checking accounts in com-

SOURCE: TVB/LNA-BAR

### LEADING NETWORK TV ADVERTISERS

	Jan.-June 1963	Jan.-June 1962
1. Procter & Gamble	\$28,066,400	\$24,855,975
2. American Home Products Corp.	18,412,900	15,667,124
3. Bristol-Myers Co.	15,270,700	10,054,309
4. General Motors Corp.	13,783,200	11,605,241
5. R. J. Reynolds Tobacco Co.	12,669,700	12,190,640
6. Colgate-Palmolive Co.	12,405,800	12,681,654
7. Lever Brothers Co.	12,375,400	12,924,868
8. General Foods Corp.	9,505,600	9,825,622
9. Gillette Co.	8,075,800	6,633,290
10. Alberto-Culver Co.	7,776,600	6,145,162
11. Sterling Drugs, Inc.	7,029,900	5,406,118
12. General Mills, Inc.	6,925,900	5,777,739
13. P. Lorillard Co.	6,568,800	6,338,969
14. Ford Motor Co.	6,424,000	8,208,377
15. Brown and Williamson Tobacco Corp.	6,331,400	6,876,932
16. American Tobacco Co.	5,963,300	5,756,197
17. Philip Morris, Inc.	5,958,900	5,021,715
18. Block Drug Co., Inc.	5,833,300	4,171,955
19. Liggett & Myers Tobacco Co.	5,635,400	5,032,494
20. S. C. Johnson and Son, Inc.	5,543,600	4,740,364
21. Miles Laboratories, Inc.	5,517,300	5,045,988
22. Kellogg Co.	5,198,900	5,744,217
23. J. B. Williams Co., Inc.	4,992,800	5,431,139
24. Campbell Soup Co.	4,965,300	4,093,691
25. National Biscuit Co.	4,567,500	5,126,639

mercial banks—did not associate savings accounts, auto loans, mortgage loans or personal loans with commercial banks.”

He said that “based on such findings and on Starch reports on which we scored high in the ‘read most’ category, we intend to step up our program to give the public a better understanding of our full service banks.”

“Each advertisement,” said Brownell, “has been carefully created by Guild, Bascom & Bonfigli in such a way that its elements are easily adaptable to local advertising by individual banks. Promotional material, including ad mats, will also be tied in with the national theme and be made available to banks through our new arrangement with First Financial Advertising Group in Boston. Each bank is urged to use this collateral material to increase the impact of the national advertising in the local community.”

The advertising program of FCB is supported by over 5,200 banks, representing more than 70% of the total deposits in the United States.

## Maryland laundry praises television sales results

“I don’t think we’ll ever get off!” This is the reaction of a Maryland area laundry and dry cleaning firm to WBAL-TV’s *One O’Clock Show*. In commenting on results the afternoon audience participation show produced for them, the sales manager told the Baltimore outlet:

“When you first approached our firm relative to the use of a one-minute announcement in your *One O’Clock Show*, I was very much against the use of tv to promote our laundry and dry cleaning route service. We, and by we I mean me and our president, finally agreed to try it for one week. The rest you know. Results have been amazing.

“The reason for this letter is to make you aware of something that just happened in connection with our special on top coats. Not only has our top coat business gone way above last year for the same period, but my route salesmen keep telling me about people stopping their trucks on the street, and telling them about our tv announcements, and giving them laundry.”



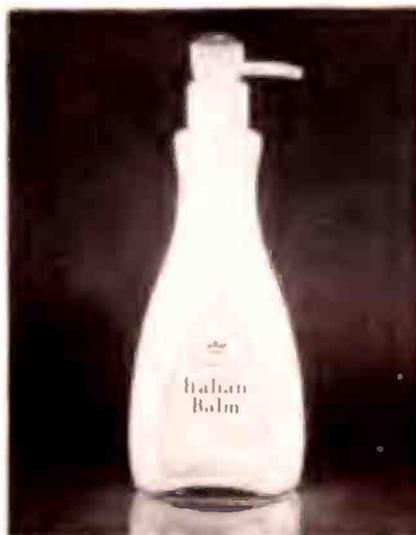
Still photography is used for Italian Balm . . .



with “dramatic lighting” to capture mood



create “unique softness on model’s hands” . . .



indicating qualities which come from product

## ‘Soff’ tv spot for hand lotion

“A diffusion technique which equals the high quality and fashion aura of print advertising,” has been used to create an unusual tv spot for Campana’s Italian Balm hand lotion, according to Jordan Bernstein, tv and radio production supervisor for the firm’s agency, Post, Keves & Gardner (Chicago).

The commercial will be shown on the ABC network show, Lisa Howard’s *News With the Woman’s Touch*, starting next month. Bernstein says the commercial, which “makes use of several devices distinctive for television,” and “ties in naturally with the subject matter and content of the program,” will run indefinitely.

He cites as different commercial treatment “the strong dramatic

lighting of still photography to capture the mood needed for the product” describes tv as “too often a blunt and sharply defined black-and-white medium.”

The Film Makers, Chicago studio retained by the agency for the production, utilized the services of still photographer Leonte Warren whose diffusion technique, according to the agency, “created a unique softness on the model’s hands, indicating the softness which comes from daily use of Italian Balm lotion itself.”

Lincoln Schuele was production supervisor for the Film-Makers studios. Campana Corp., Batavia, Ill., maker of Italian Balm hand lotion, is a division of the Pure Corporation.



COMMERCIAL MESSAGE is taped by spokesman Bart Darby in separate setting for Hibernia National Bank's minute program tri-weekly on WDSU-TV, New Orleans.

## ADVERTISERS

### Minute-long show works for bank

Nowadays when an advertiser refers to his commercial as a "60-second show," the chances are improving that he's not joking. He means it. Such is the literal case with Hibernia National Bank's tri-weekly *Business Report in Brief* on WDSU-TV, New Orleans.

*Business Report in Brief* packs up to half of its commercial minute with news, and Hibernia National Bank likes the short show so well it has renewed for a second 26-week run.

Bauerlein, Inc., New Orleans, agency for the sponsor, created *Business Report in Brief* with the help of WDSU-TV, contracting for time on an announcement-type schedule. The format, a simple one perforce, opens with sound film showing the Hibernia National building and show title, then switches to a taped studio sequence of business stories by a newscaster, finally dissolving to a 20-second commercial message by a performer who acts as the bank's spokesman.



SPONSORING BANK keeps its own picture on rear screen behind newscaster Alex Gifford when screen is not in use for business pictures during editorial portion of program.

Following the Esso news program every Monday, Wednesday and Friday at 10:10 p.m., the *Business Report in Brief* enjoys a position of good program and audience continuity. In a half year on the air, the capsule newscast established that it could do two important things to the satisfaction of agency and client: "First, it delivers a strong commercial message within the context of a news show, and secondly, it performs a significant service by presenting the most important business stories to the community," as evaluated by Hughes D. Drumm of the Bauerlein radio/television department.

### Sponsor must be identified, FCC rules on Mattel case

FCC last week put its foot down on proposed exception to the sponsorship identification requirements by a kiddie cartoon series. In response to a request from California toy manufacturer, Mattel, for a waiver of the rule in the "Funny Company" program, FCC said Mattel sponsorship would have to be announced by stations carrying the series.

Commission says present instance is similar to the "Living Should be Fun" program offered in 1961, not overtly sponsored, but in effect underwritten by Foods Plus, in exchange for spot announcements by stations. FCC ruled the sponsorship had to be acknowledged.

Mattel bought exclusive distribution rights in U. S. and Canada for the "Funny Company" program, helped finance pilot film. Through its advertising agency, the company has offered to take adjacent spots at a cost that will reimburse the stations for cost of rights to use the program. FCC holds this is same as sponsorship. Also, Mattel has exclusive rights to merchandise toys, games, et al, based on the program characters.

The toy company wanted to let stations offer the program to other sponsors, but if Mattel has to be named, fewer stations would use the program it claimed. FCC was not beguiled by reproachful argument that the commission would, in effect, be discouraging sorely needed "good children's programs." The law is the law: identify, says FCC.

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



*where tomatoes are you selling?*

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

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

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

FOR COLOR . . .

**EASTMAN FILM**

## Gilbert raps ads for children

Long-term advertising aimed at children is a waste of time and money. Eugene Gilbert, president of Gilbert Youth Research, drew this conclusion last week in reporting results of a new study his group conducted.

Speaking to more than 200 advertising, agency, media executives, and guests at the 7th Youth Market Clinic in New York, the youth expert added another controversial note: Gilbert said cigarette companies except for Philip Morris, had made a major mistake in pulling their advertising out of college media. College students today are mature enough to be legally and morally responsible, be married, have children, etc., hence can reach their own decisions, he said.

Long-term selling, Gilbert noted, should be confined to teen-agers and college students in the youth market, rather than trying to reach children. The Gilbert organization, he reported, recently re-surveyed a group nine years after it was originally questioned on brand preferences. Those who were in the

8-to-14-year-old bracket nine years ago showed far less brand loyalty than those in the 15-to-19 age bracket in 1954.

With the same people questioned both times, the results were: Of those 8 to 14 who preferred a particular fountain pen in 1954, 32.5% bought the brand in their most recent purchase. On the other hand, of those 15 to 19 years old in 1954 who preferred the brand then, 53.7% bought it recently. For cameras, 40.3% in the younger group bought the brand, while in the 15-to-19 age bracket 67.5% bought the brand they preferred nine years ago. When it came to typewriters, 28.6% of the previous 8-to-14 group bought recently and 41.4% of the older group.

Average brand loyalty was 33.7% for the younger group, 52.3% for the older group.

"It tells us that a teenager is far more likely to retain brand preferences, that are his, between the ages of 15 to 19 years of age than those brand preferences that are his between the ages of 8 to 14," Gilbert said.

Gilbert also noted a marked increase in ownership of equipment and possessions among the 8-to-20-year-old group in a number of fields. Following are ownership figures for the group in two periods of time:

OWN	1954	1963
Dog .....	32.8%	30.7%
Bike .....	57.3	42.0
Camera .....	52.3	58.9
Typewriter .....	18.0	25.8
Fountain pen ..	83.7	47.2
Mechanical pencil	56.2	55.5
Watch .....	64.2	79.6
Small radios ....	44.2	61.8
Family tv sets ...	74.6	90.3

Gilbert noted the decline in ownership of fountain pens could be attributed to the growth of the ball point pen.

Food and drug brand preferences in the 8-to-20-year-old group stayed near the 1954 level, Gilbert said.

PREFERENCE	1954	1963
Bottled soft drinks	92.8%	90.6%
5 and 10c candy .	88.1	81.6
cold cereals ....	83.5	64.5
toilet soap .....	76.3	71.5
peanut butter ...	75.0	67.2
hot cereals ....	57.0	39.4

Among non-owners, brand preferences among young people have shown increases in a number of areas, including cameras and typewriters. On the other hand flashlights and bicycle brand preferences have dropped, which Gilbert attributed to the lack of youth market advertising by these companies.

There is no one youth market, he continued, but three distinctly different markets rolled into one: elementary school, high school, and college students. "Each group must be reached by its own media, be influenced by its own motivations and needs, and be sold through its own appeals. The only similarity between a 5-year-old kindergartner and a 25-year-old collegian is that they are both students."

Other highlights of the youth market cited by Gilbert were: 18 is now the peak age for women to marry in the U.S.; teenagers have allowances and earnings of \$10.5 billion per year; one third of first children are born to mothers 20 and under.

### Top Pea-Picker for Rice-A-Roni



Golden Grain Macaroni has signed "Tennessee Ernie" Ford ABC TV show as fall vehicle for Rice-A-Roni and other food products, using live spots with "great new side dish from San Francisco" theme delivered by Ford. Above are (l-r) Lloyd Fahri & Charles Fall, McCann-Erickson; Paul DeDomenico, natl. sls. mgr. Golden Grain; Ford; Thomas DeDomenico, gen. sls. mgr. Golden Grain; and William Calhoun, M-E

## Buick ad plans include heavy radio-tv schedules

The Buick division of General Motors will break its announcement advertising for its 1961 line in all media during the week starting 30 September, announces Roland S. Withers, general sales manager. Key point to be stressed in all ads is: "above all, it's a Buick."

Tv and radio commercials will be used starting 3 October, preceded by a week-long wave of teaser spots on radio. Also, four-page, four-color advertisements will appear in major national magazines cover-dated during the break week, and newspaper advertisements ranging to full-page size will appear first in weeklies and p.m.s of 3 October and a.m.s the following day. The public will see the new Buicks in dealer showrooms for the first time 1 October.

The '61 campaign will see Buick employing all media somewhat differently from past years, it was explained. The objective is to realize all of the distinct benefits available from the different categories of media.

The Buick advertising plan has assigned definite responsibilities to media, along this line: **NEWSPAPERS AND RADIO**—to create local traffic to the dealerships and to promote action at the point-of-sale in the showrooms; **MAGAZINES**—to show the styling of the whole line of 26 models most magnificently; **TV**—to show Buicks in use and in action dramatically and effectively; and **OUTDOOR**—to provide impact for the Buick car and for the dealer.

The tv commercials for the fore part of the model year have been scheduled in several-week-long waves on networks supported by many local spots on selected stations. The first wave starts 3 October. Radio commercials will be used in waves, too, following a pattern similar to that developed for tv.

Buick's tv waves on the networks will be in or between such shows as NBC's *Monday Night at the Movies*, ABC's *Jimmy Dean Show*, CBS' *Rancho*, NBC's *Eleventh Hour*, and others like *Alfred Hitchcock*, *Defenders*, and *Gunsmoke*.

McCann-Erickson is Buick's agency and serves the account from its regional office in Detroit.



**TOP VALUE REALLY PRIZES McNEILL & CREW:** Visiting with Loppie, the Top Value elephant, at a redemption store in Evanston near the McNeill home are "Breakfast Club" host and cast members Mary Ann Lockett, Bob Newkirk, and Sara Cowling.

## Sponsors 'clubby' with McNeill

ABC Radio's Don McNeill, on the air for more than 30 years, is still proving to be one of the medium's top salesmen and merchandisers, as evidenced by his participation in the campaigns of two of his most recent advertisers — Top Value Stamps and the West Virginia Department of Commerce. The trading stamp advertising and promotion drive, which kicked off Thursday (19), will have McNeill and his *Breakfast Club* group relating the story twice weekly for seven more weeks. In addition to the ABC campaign, McNeill will be heard for Top Value on 210 other radio outlets. His staff will assist in his

participation as the program originates from Chicago. The stamp drive is on each Thursday and Friday, peak food shopping days. Top Value Stamps are available in 40 states and the District of Columbia. Besides the radio drive, ads will be carried in 725 newspapers. The entire campaign will also serve to introduce a new customers participation game, *Play S-A-V-E*. For West Virginia, McNeill recently took his *Breakfast Club* gang to the plush Greenbrier resort there for a week of originations to help the state celebrate its centennial anniversary. The state just renewed for its second drive.



**GATHERING AT GREENBRIER:** Getting together during "Breakfast Club" stay at Greenbrier in W. Va. are (l-r) Charles Gaybor, pres. WHAR, Clarkburg; M. J. Bark, gen. mgr., WHTT, Charleston, and exec. on Centennial Commission, McNeill; Robert C. Smith, commissioner, W. Va. Commerce Dept.; Earl Kay, pres. WKTY, Covington; and

JACKSON, MISSISSIPPI  
**WJTV CH. 12**

OVER  
 350,000  
 TV HOMES

OVER 1 3/4  
 BILLION  
 DOLLAR  
 CONSUMER  
 INCOME

1615 FL.

JACKSON, MISSISSIPPI

**WTRF-TV STORY BOARD**



"TV Seven"

**SPIRIT SWITCH!** Nawadays, an old fashioned girl is one who prefers them to martinis.

Wheeling wtrf-tv

**JUDGE:** "You're accused of habitual drunkenness, what's your excuse?"  
**DRUNK:** "Habitual thirst, your honor."

wtrf-tv Wheeling

**GRAY MATTERS!** Why do elephants wear sunglasses? They're getting so popular they're traveling incognito.

Wheeling wtrf-tv

**AT MIDNIGHT,** The modern Cinderella turns into a motel.

wtrf-tv Wheeling

**AMERICANS ABROAD!** After their European trip, Frank Bresslaw of Yonkers reported the only clothes call he had was an Italian knit suit. Bettie's face flushed a little when a guide told them the American section in Paris was the first ten rows at the Folies Bergere.

Wheeling wtrf-tv

**ARTIST?** A person who knows where to draw the line.

wtrf-tv Wheeling

**PERFUME NAMES** indicate that virtue doesn't make scents.

Wheeling wtrf-tv

"There now is a station appealing, Whose new tower's a-soaring from Wheeling. The audience it drew, is more-so and new, And figures unveil most revealing.

wtrf-tv Wheeling

There now is a rep Hollingbery, Whose Wheeling TV that is 'very'. He deals big allats, to buyers of spots, And signs up what Seven will carry.

CHANNEL SEVEN **NB** WHEELING, WEST VIRGINIA

**Drew Foods to introduce altered fat content eggs**

Kenyon & Eckhardt has been awarded the advertising account of Drew Foods, New York, developers and marketers of one-to-one balanced eggs with a "significantly altered" fat content. Northern Utah has been selected for the introduction of the new product. The special eggs will be available Thursday (26) in supermarkets in the Salt Lake-Provo-Ogden area. Later they will be produced and marketed in other parts of the United States and foreign countries.

The eggs will be identified as "one-to-one balanced eggs" and will be distributed by firms which are franchised by Drew Foods, division of Drew Chemical, independent refiner of edible vegetable oils and one of the world's largest manufacturers of margarine. The eggs will be produced and graded under official U. S. Agriculture Dept. supervision and be available only in the highest quality—Grade AA Extra Large, Grade AA Large and Grade AA Medium.

The public relations agency is Rainey and McEnroe of Washington; poultry industry consultant is Edward W. Priebe, Jr., of Chicago; medical advertising agency is Shaller-Rubin of New York.

**NEWS NOTES**

**Recipe for more sales:** The Maxwell House Division of General Foods and Pocket Books are jointly publishing "The Coffee Cookbook" which abounds with recipes using regular or instant coffee as an essential ingredient. Book will be sold for 50 cents, according to the Benjamin Co., the special projects office of Pocket Books. Benjamin Co. sums up the idea behind the joint venture: "Such books prove doubly valuable because they sell on their own merits at retail as part of the publisher's regular distribution, and they are useful to the sponsor in his sales, promotion, public relations, advertising, and premium programs."

**Soup sales up:** Both sales and net income of Campbell Soup Co. increased during fiscal 1963. Sales for the period ended 28 July were

\$638,193,000, an increase of 4.6% over last year's sales of \$610,123,000. Earnings per share of \$3.93 were up 13% over 1962 earnings of \$3.47. Net income after taxes was \$43,849,000 compared to \$38,674,000 last year. One of the principal reasons for this increase in profits was a substantial reduction in losses abroad, the company reported. Sales of Campbell Soup and its subsidiaries in the U. S. and Canada only—the basis on which annual figures have been reported previously—were \$618,048,000, an increase of 4.5% and profits were \$48,170,000, an increase of 7.6%. The company introduced 22 new products in the U. S. and added eight new lines to Canadian product lines.

**Mid-year report from Warner-Lambert:** Consolidated net income for the first six months of 1963 was \$13,802,000 or 56 cents per common share, compared to the 55 cents per common share and \$13,639,000 earnings obtained during the first half of 1962. This increase was attained despite the loss of sales and earnings during the first six months of this year resulting from the sale of Pro-phy-lac-tic Brush Company as of 31 December 1962. Sales for the first half were \$144,244,000 compared with \$149,494,000 for the comparable 1962 period. The first six months of 1962 figures included sales of the brush company. After eliminating these sales, Warner-Lambert recorded a sales increase of \$4,700,000 for the first half of 1963.

**NEWSMAKERS**

**LEO G. SANDS** to vice president of Dunwoodie Associates. He will direct a new electronics division.

**STEPHEN ROSE** to vice president and director of marketing services of J. B. Williams. He was previously vice president of marketing for Maradel Products.

**LAWRENCE T. PFISTER** to manager of audio products for Gates Radio, a subsidiary of Harris-Intertype. He was radio and tv manager for Christian Crusade.

**CHARLES F. FLEISCHMANN** to advertising manager of the Nestle Company. Fleischmann is a former vice president of Young & Rubicam.

# Commercials are an art

**A**DVERTISERS are complaining that it's becoming more difficult to get a commercial that's memorable. In the end, they realize, it's the commercial that does the selling, and the commercial has to be first rate.

More often than not the man responsible for a good tv commercial is the little-known tv art director. Curiously enough, it has been shown that a tv art director does not have to be a good artist *per se*.

His talents must go far beyond knowing how to sketch a storyboard. He must be a master of time, sound, motion, and space, as well as the product's marketing problems. Sometimes he must even forsake any artistic approach and, in the words of George Lois, of Papert-Koenig, Lois, "use little or no art direction and do a real dumb commercial with nothing to it—because it's best for the product."

It would probably upset an art-

for art's sake exponent to hear a tv art director boast of sales success related to the commercial, but tv art directors know that in the ad world commercials are art for sales sake.

For several years the American TV Commercials Festival has made awards for the best tv advertisements. Criteria for the awards are effectiveness and overall message. Additional citations are given for outstanding graphics and design. It

Advertising agencies point out to advertisers that "the commercial is the payoff"—and it has to be good or the consumer won't watch

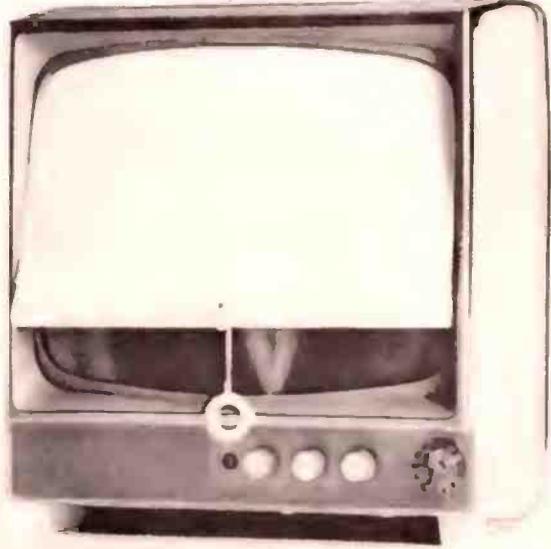
**DOES A RHINOCEROS HAVE THE TOUGHEST HIDE?**

He probably has. But he had better look to his laurels. For television viewers are growing pretty thick skins against the average run of commercials. You can hardly blame them. Take a typical three-channel tv market. Every day it airs some 600 commercials. To grip the viewers throughout your all-important minute isn't easy. It takes a selling idea that sparks a buying idea. One that links the product to the viewer's needs—in an interesting compelling story. N.W. AYER & SON, INC. The Commercial Art People.



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**What is the price of this shade?**

What is the price of this shade? This is the shade of indifference. It comes down whenever a commercial is too trite, or too pallid, or too blatant, or too patronizing—or you name it. What's the price of this shade? Sixty seconds of commercial time often costs \$35,000, \$40,000, \$45,000. Producing the commercial can cost \$2,000, or \$10,000 or \$20,000 or more. Add it all up and you realize how important it is to put your advertising in the inventive hands of people who can keep the shade rolled up tight. YOUNG & RUBICAM.

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## The tv art director's changing role

is significant that many commercials receive both. More and more agencies are trying to point out that creativity is the key to securing the consumers' attention (see ads p. 45).

When tv first appeared on the scene the producer handled most of the visual concepts and techniques for commercials. He was kingpin. But as competition grew stronger, it became necessary to tap the sensitivity of the artist for more pleasing, as well as more forceful spots. Since then, there has been a slow but steady recognition of the tv art director as a true artist. As early as 1951 the Art Director's Club took in the medium. Today, commercials are recognized as an art form by Pratt Institute and the Museum of Modern Art in New York, and others.

"Unfortunately art directors were not brought into tv because they were skilled," according to Bill Duffy, senior art director for tv at McCann-Erickson. "Very few of them had training. Most of them were just storyboard planners. It is still the same now at many agencies, but at a few such as Young & Rubicam, BBDO, Kenyon & Eckhardt, McCann, J. Walter Thompson, Doyle Dane Bernbach, and Papert, Koenig, Lois, tv art directors are visual innovators, not just renderers."

Out of these agencies have come celebrated commercials for products like Volkswagen, Goodyear, Xerox, Coca-Cola, and Ford.

As in almost any field of endeavor, however, an unusual approach, if it's successful, will not remain unusual long. The innovation starts a popular trend and develops into a standard technique.

One such innovation is the close-up as seen in commercials for Johnson & Johnson baby powder, U.S. Steel sinks, Thom McAn shoes for children, Bufferin, Round-the-Clock stocking, and others.

According to Carroll Martin, tv art director at J. Walter Thompson, the idea has developed into the extreme close-up or micro-photography in Europe for products like watches and diamonds.

Perhaps one of the first to use the technique was Steve Frankfurt, 31-year-old head of Young & Rubicam's art department (both print and tv). While working on an experimental commercial he came up with the idea of using, not people, not animated characters, but parts of people, first trying hands. He has since used the idea for Johnson & Johnson baby powder (hands again), Bufferin (an eye) and Micrim (a mouth). Evidently feeling that the idea is now used too frequently, he has begun using what he calls the "extreme faraway." For J&J he recently made a spot taken from a helicopter featuring a child on the beach.

Another technique, not new in itself, but new in its employment, is white-space. As defined by one art director, white space in tv is more time than dimension. It is characterized by commercials like Buxton, Volkswagen, Ronson, and Scripto. Doyle Dane Bernbach art directors are known to use white space, or simplicity as an approach frequently. In recent commercials for Polaroid and Cracker Jack, the agency uses one scene and almost no dialogue.

"The simple but dramatic approach we use stems from the product," says Bob Gage, vice president and chief art director at Doyle Dane Bernbach. "We don't do an entertainment job and then put the product on in the end like some agencies."

Other art techniques which have become popular: movement on stills (Max Factor, Pan American), quick cuts (Goodyear, Ford, New York Times), sophisticated animation (Rheingold players, Cheez Waffles).

Many art directors have found that video tape provides excellent opportunities for creativity.

There is no need to copy good ideas, according to Frankfurt at Y&R. "Print has been around for 100 years and there are always new ideas there," he says.

Duffy uses an "inventive" list over at McCann. "We have lots of good ideas on file we haven't been



GEORGE LOIS  
*Papert, Koenig, Lois*



TOM KNITCH  
*Foote, Cone & Belding*



BILL DUFFY *McCann-Erickson*

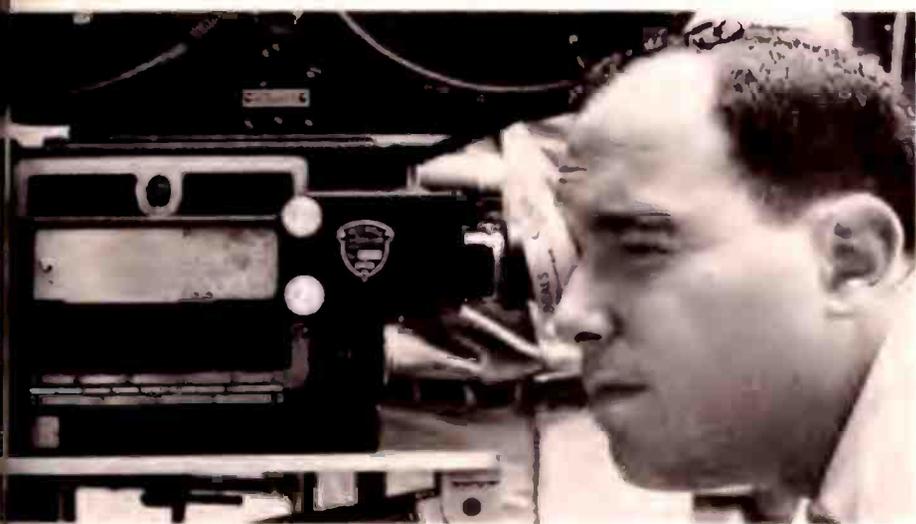
## leads to more creativity in television commercials



BOB GAGE  
*Doyle Dane Bernbach*



LARRY PARKER  
*Kenyon & Eckhardt*



EVE FRANKFURT, *Young & Rubicam*



ARROLL MARTIN, *J. Walter Thompson*

able to use yet. It would be silly to follow an idea like the close-up just because it was successful for Bufferm. For example, you must consider the competitive aims of the product and the aims of the commercial."

One of advertising's most creative men, George Lois, executive art director and first vice president at Papert-Koenig, Lois, works with the product first and then let's a graphic idea take shape, hardly realizing that he's forming or using a "technique." "I just know what I like," he says modestly. Since he is winner of the 1963 National Society of Art Director's Award, what he likes is obviously good.

Lois, who is known as a rare breed of art director, is "at once sound and unexpected, sensible and inspired" according to Papert and Koenig. He believes those who come up with new techniques for commercials don't think about them. "Talent causes innovation and freshness," he says. "We get an art director and let him work with a relatively free hand on a commercial idea. Then it's his baby. He's responsible more than anyone in the world.

"We study the product and come up with the most exciting, forceful and interesting idea we know. Sometimes, however, you have to keep hands off artistically. For the *Herald-Tribune* commercials, we only have 30 minutes production time and we use no art direction to speak of—but I wouldn't do any more with it if we had 12 hours. They're good the way they are.

The HT commercials feature the front page of the next day's paper are shown on late news over CBS.

Ted Bates, although a giant in the industry, is known as small user of creative techniques in tv commercials. Its stringent policy on art in tv, admen say, is a sharp contrast to the "freedomland" at PKL and Y&R, for example. A couple of years ago Bates set up a team of eight tv creative coordinators to go over all commercials and check continuity, flow and style. In essence, they decided to get rid of

## Fresh ideas hold tv viewers

Tv art directors are constantly on the lookout for new techniques to make their commercials stand out. **TOP:** scene from series of Volkswagen commercials by team of Helmut Krone (art) and Bob Levenson (copy) at DDB which has won many awards, including Art Directors' Club gold medal and American Tv Commercials Festival awards. **MIDDLE:** close-up technique as used by BBDO for U. S. Steel in a sink commercial. **BOTTOM:** scene from a new Pan American commercial out of JWT effectively utilizing movement, quick cuts on stills.



Simplicity or "white space" is specialty at Doyle Dane Bernbach



Close-ups and extreme close-ups are now in vogue



Quick cuts and movement on stills are sometimes synchronized to jingles

some of the flamingoes on the front lawn and call in a decorator," one critic notes.

But a lot of creativity can be lost in commercials simply because so many people are involved; in print the art director has almost complete control. "By the time all the different people get into the act the guts of the commercial is lost," says Bob Gage at DDB. "It's like wading through molasses."

Gage feels that with many people working on a commercial the tendency is to add up elements. "I believe a commercial should be more like two, plus two, minus three, times ten, so you have an interplay," he explains.

It is not always clear who the captain is when it comes to making a tv commercial. The general opinion is it's the individual who takes command, not the title. As Larry Berger, v.p. and executive producer at BBDO puts it: "You create a commercial and then you follow it through production. The person who is best equipped to follow through takes over the job, whether he's copywriter, producer, or art director."

Many art directors and producers feel that the commonly-used term of tv art director is incorrect. Berger says in tv the art director is neither an artist or director, but a designer who must think of copy, visuals, editing, sound, and typography. Others think the term visual director is more apropos.

There are a few who believe the tv art director should be somewhat of a universal man. He should not only know art and tv as an art form, but understand copywriting, acting, music, and production. At McCann-Erickson several tv art directors have taken courses in acting so they will better understand the use of talent in a commercial. Steve Frankfurt at Y&R has been studying directing at the Sheridan Square Playhouse for the last two years.

Certain tv art directors are experts on music as well. "If the music is left completely up to someone who doesn't understand the overall commercial it can hurt the creative idea, even fight it," said a tv art director. "Effectively used music can build, sustain, create moods, and perhaps give a lasting impression. In many cases where music

has been used well it has become a memorable property, as in the cases of Marlboro, Chevrolet, Hertz, Newport, and Pepsi-Cola. Sometimes a known melody can be effective, but it can also backfire," he said.

Art Koch, who recently went to Young & Rubicam, made a deep impression on Bill Duffy at McCann-Erickson when he came for an interview some time ago. Duffy said Koch was the first tv art director he knew who brought along tapes of music concepts as well as visuals.

The tv art director should understand the moods different instruments can create, like the French horn, the flute, and the violin. "Why, Peter and the Wolf practically tells a whole story with music alone," says Duffy.

Frankfurt at Y&R is another who believes music is important. The department head writes music and plays the piano, often tries to influence music in commercials.

Since photography is a major part of commercials art directors are trying to be creative in this area. Some agencies have been calling on well-known still photographers to innovate with moving pictures. Many are tired of what one art director called the "grade B movie" disease which has hit many commercials.

Tom Knitch, senior tv art director at Foote, Cone & Belding, has recently used Bert Stern for photography on Good Season Salad commercials, Richard Avedon for Clairol, and Irving Penn for a Menley & James product. Irving Penn has also been employed by BBDO for Pepsi-Cola spots and Y&R for Johnson & Johnson commercials. Howard Zieff has done photography for commercials on Utica Club, Volkswagen, Genesee Beer.

"There are very few good cinematographers in the tv business," says Knitch. "But a really good still photographer can give added life to moving pictures as well as stills. Since the time-span of a commercial is so short there is not a great amount of difference," he feels. "There's a trend of using still photographers now, and I think it's a good one," Knitch says.

In some cases effective use has been made of high-speed photog-

raphy in recent months. Among the first to use it Truslav skin cream (Crev), Foremost Dairies (Boscom & Boufiglio), and American LDO oil (D'Arcy).

In many cases there is a spiritual as well as physical fence separating the tv art department from the print art department. Some agencies, such as PKL, feel the two departments should be one. "It's very foolish to have an art director work only on tv," says George Lois. "A good art man can do anything—commercials, posters, print ads, packages." Others wanting only one art department feel that it keeps the campaigns in harmony throughout all media.

Agencies wanting two distinct departments: Young & Rubicam, MacManus, John & Adams, BBDO, and Foote, Cone & Belding. "It's bad for an art director to split his job down the middle and work on both media," says Sal Tortora, tv art director at MacManus, John & Adams. "Both jobs require working with different people on different problems with different solutions."

Art directors don't always stop

at tv and print however. Many have left the fold and taken up the position of agency producer where there is currently a demand for art background. Among them Avery Chermoweth, William Esty, Herb Gompertz, Mauroff, Bob Van Buren, Beach, McClintou, Nick Gibson, Papert, Koenig, Lois, Bob Naud, McCann-Erickson, Larry Berger, and Jack Goldsmith, BBDO.

The idea of combining the two positions of producer and art director is beginning to take hold. At Kenyon & Eckhardt the switch has been made officially. Through a process of evolution tv art directors are now tv art director producers, handle both functions entirely. Larry Parker, vice president and manager of tv art and production at K&E, feels it makes sense. "We give the art director all the responsibility so he can start from the beginning and follow the commercial through. It leaves the artist free to execute his ideas as he originated them." Such authority for the art director would certainly cut the "molasses" now holding down new and fresh commercials. 

## Fear of change is for "dunces," Gribbin tells insurance group

**T**he Life Insurance Advertisers Assn. of the U. S. and Canada, was warned last week by George Gribbin, chairman of Young & Rubicam, against "The Confederacy of Dunces," men united by stupidity and the fear of change, he said, who have closed ranks against genius whenever it has appeared in history.

"As the world changes," Gribbin asked, "what has happened to this confederacy of dunces? It would be natural to expect it to dissolve. But I do not think this is the case. The meetings are a bit less frequent and possibly lack some of the old fire. But the dunces are still with us."

He mentioned the case of Dr. Robert Hutchins Goddard, the American physicist who did much of the early research on rocket propulsion. For suggesting, 40 years ago, that man might plant a flare on the moon he was called "Moony" and chased out of Massachusetts by the state fire marshal.

"Research today," Gribbin said, "is not merely an accepted business practice but a business necessity. But I want to correct the impression that today's geniuses are all peacefully working in large research laboratories where their ideas are instantly accepted and generously rewarded."

Many of today's inventors are working alone, he pointed out. "Automatic telephone dialing was invented by an undertaker. Kodachrome film was developed by two musicians. The ball point pen was invented by two Hungarian brothers, one of them a journalist. Much of the basic work on synthetic rubber was accomplished by a priest."

"We must beware the Confederacy of Dunces," he said. "The Dunces ask us to shutter our eyes against immense zones of fact. They ask that we recoil in fear from change, simply because it is change." 

## Confessions of an ad man

"I have never wanted to get an account so big that I could not afford to lose it. The day you do that, you commit yourself to living with fear. Frightened agencies lose the courage to give candid advice; once you lose that you become a lackey."

Such independence amidst the constant competitive clash of America's agencies could only come from the creator of the Guinness Guide to Oysters and the eye-patched "Man in the Hathaway Shirt." It is just one of several personal and professional revelations in "Confessions of an Advertising Man" by David Ogilvy, out from Atheneum on 21 October. Ogilvy, who started his career as a chef in the kitchens of the Hotel Majestic in Paris, now manages an agency that bills \$55,000,000 a year. The birth and being of Ogilvy, Benson & Mather is linked inseparably with the personality

of the man. "I have observed," writes Ogilvy, "that no creative organization, whether it is a research laboratory, a magazine, a Paris kitchen, or an advertising agency, will produce a great body of work unless it is led by a formidable individual. The Cavendish Laboratory at Cambridge was great because of Lord Rutherford. The *New Yorker* was great because of Ross. The *Majestic* was great because of Pitard." For this reason, Ogilvy's book is not only entertaining reading for both professionals and laymen, it bares the backbone of the building of one of the country's top agencies.

Ogilvy treats, among other topics, how to manage an advertising agency, how to get clients, how to keep clients, how to build great campaigns, how to write potent copy, how to make good tv commercials.

DAVID MIXTER to vice president of Ted Bates.

JOSEPH MARONE to vice president and television group head of Sullivan, Stauffer, Colwell & Bayles. He was with Sutherland Productions as general manager, producer and director.

### Palmer, Stone and Gray vice presidents at BBDO

William B. Palmer, William S. Stone, and Brian R. Gray, creative supervisors with Batten, Barton, Durstine & Osborn, have been named v.p.'s. Palmer, who joined the agency in 1956, is supervisor on Lever Bros., Swan, United Fruit, and Schaefer Beer accounts. During 1959 and 1960 he was copy group head on Liberty Mutual, Sheraton Hotels and the Boston Globe in the agency's Boston office. Stone joined BBDO in 1954, supervises the B. F. Goodrich and Chevron accounts, and has worked on American Tobacco, Bristol-Myers, Du Pont and the New York Times accounts. Gray, who joined the agency in 1956, has worked on the Armstrong account as copywriter, group head, and creative supervisor.



Thomas F. Maschler

### Perrin & Associates elects Thomas Maschler exec v.p.

Thomas F. Maschler has been elected an executive vice president of Perrin & Associates advertising agency, in Chicago. Maschler, a former vice president with Kenyon & Eckhardt's Chicago office, first joined the Perrin agency last February as general manager.

### Albert Frank-Guenther Law names Fest Phila. Mgr.

The appointment of Robert G. Fest to manager of the Philadelphia office of Albert Frank-Guenther Law, advertising and public relations agency with headquarters in New York, was announced last week. Fest is a vice president of the agency, a position to which he was elected in 1958. Prior to joining AFG-L as account executive in 1953, he served as advertising and public relations manager for Daystrom Furniture, in Olean, N.Y.



Robert G. Fest

## NEWSMAKERS

WILLIAM R. KINARD to vice president, marketing supervisor of Leo Burnett, Chicago. He was senior vice president of McCann-Erickson.

GERALD KAUFMAN to creative director of Smith & Dorian.

PAUL LOUIS to executive consultant at D'Arcy Advertising's television department. Louis was with D'Arcy for 13 years, left to join Leo Burnett in Chicago eight years ago.

JOSEPH GOODYEAR to Robert A. Becker copy staff. He was with Ted Bates.

PATRICK K. STEWART to the service department of N. W. Ayer & Son.

MARVIN DEVINE to account supervisor on the Tusey account at Kudner. DEVINE was vice president of Warwick & Legler.

HAROLD F. STEPHENSON to the board of directors of MacManus, John & Adams.

WILLIAM J. COLBERT to director of LaGrange & Garrison's newly-created radio and tv department in Indianapolis. COLBERT was formerly media director with Bob Lang Associates.

JOHN L. DRYER to vice president of Young & Rubicam.

## How the average advertiser "loses" his audience in the newspaper

Total circulation = 100

A 77%

B 3.5%, C 5%, D 14.5%

(A) 77% miss ad; (B) 3.5% fail to associate; and (C) 5% fail to read most of it. This leaves advertiser with (D) 14.5% readership.

### TV MEDIA

# Newspaper data questioned

## Number of factors can be used to compare effectiveness and efficiency of tv and the press

JAMES A. GANDON  
research director  
WJXT, Jacksonville, Fla.

THE EFFICIENCY of various advertising media can vary, depending upon the individual market. Since most newspaper and television advertising is purchased on an individual market basis, it can be worthwhile for the media buyer to analyze the media situation at the local market level.

Comparing the efficiency or effectiveness of newspapers vs. television is not an easy matter, nationally or locally. However, there are certain elements that can serve as a "checklist" for comparing these two media in a specific market. These factors can form a general analysis:

1. Readership vs. viewing audience
2. Percentage of advertising control
3. Audience by size or length of selling message
4. Change in rates and circulation over period of time
5. Newspaper vs. tv cost per thousand
6. Coverage of the market

In Jacksonville, as in other markets, the newspaper has done a satisfactory job for most advertisers in the past. But in Jacksonville, the

media picture has changed, and this may also be true in other local markets. It is now time for a re-evaluation of media and the budgeting of dollars for each. Let's see what the checklist for comparing newspapers and tv reveals in Jacksonville.

### 1. Readership vs. viewing

Many advertisers continue to buy newspaper ads on the basis of total circulation rather than actual readership. This is like buying television on the basis of coverage area rather than ratings!

In 1960, Daniel Starch & Staff conducted a readership study of the local morning paper in Jacksonville, the *Florida Times-Union*. Starch measured 65 national and local ads appearing in an August issue, and found that only 23 per cent of the adult readers noted the average ad. This means that an average of 77 per cent missed the print ad. Starch reported that another 3.5 per cent failed to associate the average ad with the name of the product, company, or service being advertised. Finally, an additional 5 per cent of the readers failed to read at least half of the copy in the average ad, leaving an average read-most readership of only 15 per cent—or in the case of the *Times-Union*—about 44,000 adults. (See Chart One.)

On WJXT, according to the latest

Nielsen, the average audience for a commercial message includes 71,000 adult viewers per quarter hour (Monday through Friday, 9 AM to Midnight). WJXT reaches 131,000 adults per quarter hour in prime time and 45,000 during weekday afternoons. All of these individual television audiences exceed individual print ad readership. Add to this the fact that on television, an advertiser can better select his primary audience—men, women, teenagers, children or entire family—and he can add the features of sight, sound and demonstration.

### 2. Advertising content

It's quite possible that a crowded advertising situation in a newspaper can contribute to relatively small readership scores for individual ads. In Jacksonville's morning newspaper, ads covered two thirds (67 per cent) of the space during a week measured in November, 1962. Over half of the paper's space was devoted to advertisements in every issue, ranging from 56 per cent on Tuesday to 77 per cent on Thursday. From Monday through Saturday, excluding the Sunday edition with its comics and supplements, ads appeared on 312 out of a possible 332 pages. The ad-less pages were editorial or front pages.

On WJXT, during the same week,

commercials ran during only one-sixth (16 per cent) of the station's broadcast week, ranging from 10 per cent on Sunday to 18 per cent on Thursday and Friday. This included all commercial time, including national and local spot announcements plus commercial time within sponsored network and local programs.

In the newspaper, with 67 per cent of the space devoted to advertising, an advertiser's selling message can be lost in the crowd. On TV, there is no competitive distraction.

**3. Size, length of message**

The readership of a newspaper ad depends greatly upon the size of the ad. According to the Stareh Study of the Jacksonville newspaper, smaller ads pulled fewer readers.

Printed ads of 2500 agate lines or more (larger than a full-page ad) were noted by an average of 40 per cent of the adult readers and read most by 29 per cent. On the other hand, small ads of under 500 agate lines (less than one-fifth of a page) were noted by only 15 per cent and read most by 11 per cent.

A TV commercial's audience remains the same regardless of the length of the announcement. A one-minute commercial, a 40-second announcement, a 20-second spot and a 10-second I.D. will all reach the same audience at a given time. Regardless of its length, a TV commercial offers pictures, words, sound, demonstration, motion and emotion. Both smaller newspaper ads and shorter TV commercials will cost an advertiser less dollars, but only TV commercials offer the same audience exposure.

**4. Rates & circulation**

In the Jacksonville market, an analysis of past data indicates that newspaper circulation has not kept up with changes in advertising rates. From 1955 to 1963, the morning paper's average daily circulation increased from 136,820 to 149,988; a 10 per cent gain. During the same period of time, the paper's flat line rate advanced from 40¢ to 70¢, a 75 per cent jump. The evening paper's circulation actually dropped 17 per cent from 1955 to 1963, while the evening paper's flat line rate jumped 74 per cent.

On the other hand, WJXT's changing rate structure has virtually matched the growth of TV homes within the market. From 1955 to 1962, TV homes within WJXT's 49-county coverage area increased steadily from 139,670 to 322,110; a 131 per cent gain. In comparison, the station's highest minute rate has changed from \$150 in 1955 to \$400 in 1962, an increase of 167 per cent. In addition, this does not reflect the addition of various discount plans to the TV rate cards in recent years (See chart 2 & 3).

In Jacksonville, television cannot be criticized for spiralling costs. Between the increase in TV set penetration and the natural growth of the market, TV continues to deliver good cost efficiency to advertisers.

**5. Newspaper vs. TV cost**

Another yardstick for evaluating the efficiency of advertising media is the cost of reaching a thousand people. According to the Stareh Study of 65 national and local ads in the Jacksonville paper, the average ad—based on the open rate for national advertisers and the end discount rate for local advertisers—

CHART TWO:

**Change in Times-Union rates and circulation**

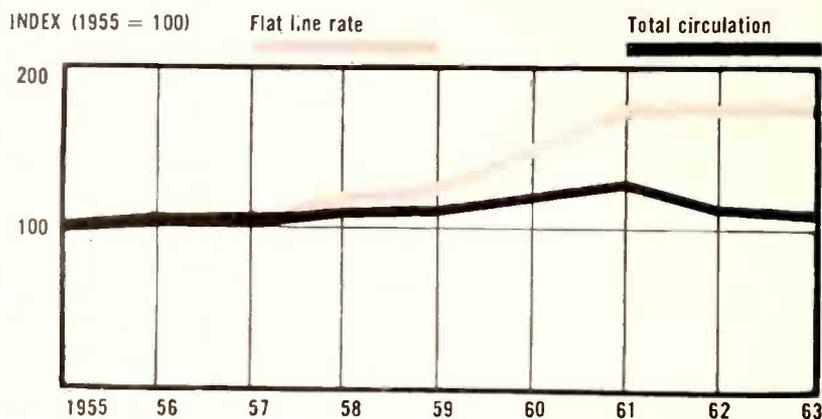
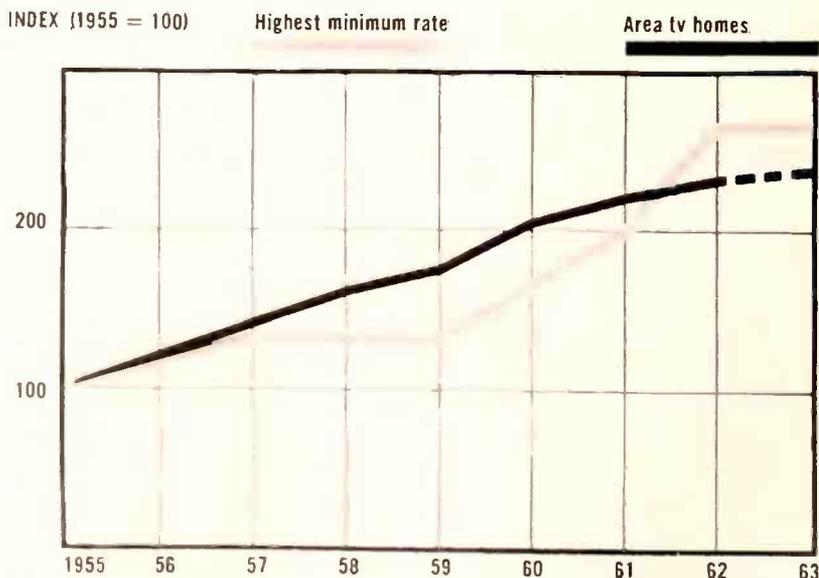


CHART THREE:

**Change in WJXT rates and tv home penetration**



cost \$319 and was noted by about 70,000 adult readers. This represents a cost per M adults of \$1.99.

How about full-page ads? According to the Starch Study in Jacksonville, full-page ads were less efficient than the average ad. The cost of a full-page ad in the local morning paper ranges from \$530 (lowest local rate) to \$1,686 (open rate), and according to Starch, an average of 92,000 adults noted the average full-page ad. This represents an average cost per thousand adults ranging from \$5.76 to \$18.33.

On WJXT, the average cost of a minute commercial ranges from \$202 (base rate) to \$142 (lowest discount) between 9 AM and Midnight, daily. The station's average quarter hour audience, over the same period of time, includes 17,500 TV homes with 71,300 adult viewers. This represents a cost per thousand adults ranging from \$1.99 to \$2.53, depending upon the discount. In addition, 40-second announcements, 20-second spots and 10-second I.D.'s will cost less and offer even better cost efficiency than minutes.

This cost per thousand comparison is based on averages for purposes of comparison. Individual advertisers using either newspapers or TV in Jacksonville can expect their CPM's to vary from these averages, but they will generally fall between the ranges cited.

## 6. Coverage of the market

Newspapers contend that eight out of ten adults in the U. S. read a newspaper on the average weekday. On the local market level, space would have to be purchased by an advertiser in several dailies and weeklies in order to obtain that sort of market penetration. This sort of media buying procedure, is of course, impractical. It would create problems in mat placement, bookkeeping, correspondence and would run cost efficiency sky-high.

In Jacksonville, the morning paper's average daily circulation was 152,766 in 1962. The paper's coverage is primarily in the metropolitan area (Duval County has 66 per cent of the copies), dropping sharply in the outside area, as most newspapers do. The morning paper covers 50 per cent or more of the

households in only three counties, including the metro area.

In 1962 the evening local paper had an average daily circulation of 50,331, 89 per cent of which was in the metropolitan area. In the metro area, the morning paper covers 78 per cent of the households and the evening paper covers 33 per cent, but both dailies combined cover only 82 per cent. All but 1 per cent of the evening paper's circulation is duplicated in households receiving the morning paper.

WJXT's average daily circulation currently represents 186,000 TV homes in 49 North Florida and South Georgia counties. About half of the station's circulation is within the metropolitan area, and the station covers 50 per cent or more of the households in 22 counties.

In the metropolitan area, where the newspaper has traditionally claimed the greatest strength, 90 per cent of the households now own at least one TV set, giving television a greater potential coverage of the metro area than both daily newspapers combined!

## SUMMARY

The purpose of this checklist was not to condemn newspapers as being ineffective on all these points. The local newspaper still represents an efficient advertising medium and is ideal for many products and services in any market. But the media picture has changed more in some markets than in others.

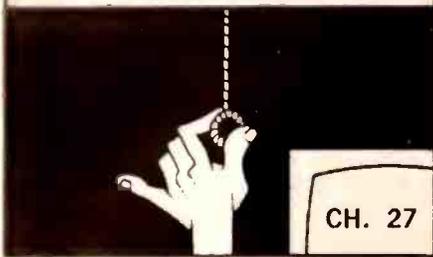
In Jacksonville, the media situation has shifted considerably. Advertisers who in the past were placing 100 per cent of the budgets into the newspaper will find that by allocating 70 or 80 per cent to the newspaper and 20 or 30 per cent to TV, or various other breakdowns, they can increase the overall efficiency of their advertising dollars and can realize greater sales performance. The same is probably true in most other local markets. Television is now in a position to reach people that are not reached by the newspaper. Television can support the newspaper by broadening the market and offering a different type of advertising impact. ■



And then this idiot squaw comes up the trail right there and gives me all this jazz about ARB. Says TV stations rise and set over great god ARB. Squaw bugs me how ARB god says Station Z has bigger audience than WITN-TV, NBC in Eastern North Carolina. You know me, Standing Eagle, I'm no sitting duck. I ask how long since you last contacted ARB. She says two years. I say, that's like many moons, squaw. Add, newest ARB study puts WITN-TV ahead of Station Z. Quick like Indian I rattle off figures like 215,000 homes for WITN-TV compared to only 199,000 for Station Z. Like 194,600 homes in WITN-TV net weekly circulation, but only 185,100 for Station Z. She says, how 'bout that. You worship ARB god like me. Let's get married. So I shot her.

\*ARB Coverage Study Feb. - March 1963

# 10-YEAR HABIT IN THE MADISON MARKET!



and  
the  
reason's  
simple as



To many advertisers, WKOW-TV and the Madison market are synonymous.

WKOW-TV's exclusive ABC network coverage matches neatly the market's full retail trading area.

Thus, you define the Madison market *realistically*, cover it *completely*, and buy it *economically*—when you entrust your television campaign to WKOW-TV.

What's more you're selling where they're looking. For looking at CH. 27 is a ten year habit in the Madison market—

And why break a good habit?

## WKOW abc

MADISON, WISCONSIN

Tony Moe  
Vice-Pres. & Gen. Mgr.  
Larry Bentson, Pres.  
Joe Floyd, Vice-Pres.

represented by Adam Young  
A **MIDCO** STATION



Ben Hovel  
Gen. Sales Mgr.

## WNEW-TV kiddie Panel judges of "Wonderama"

Eyes of WNEW-TV (New York) and *Wonderama* execs were frequently raised heavenward in prayerful attitudes that belied their cheery smiles, as they seated a covey of kid critics beside professional reporters at a press party featuring a 17-minute preview of the two-and-a-half hours of *Wonderama* in Denmark filmed on location.

The idea of inviting kids aged 8 to 14 to review the show for various publications undoubtedly was heartily saluted when it was run up the flagpole, but as the actual screening approached, thoughts of the unvarnished and sometimes alarmingly candid reactions of children began to drain a bit of the poise from those officiating.

Sponsor's 11-year-old reporter, Kyle Heaney, recruited especially for the occasion, remained unabashed like a good reporter should even after *Wonderama's* star, Sonny Fox, asked her if she was really from "Monster" magazine. Deciding she liked the show because, as she said, she "had fun watching it and learned something about Denmark at the same time," she went on, "I never knew that Copenhagen had so many canals, or what an old Danish house looked like. I had heard about the Tivoli Gardens but often wondered what they were like. *Wonderama* in Denmark told me this and a lot more."

With an eye to growing into a full-fledged nothing-is-ever-all-rosy critic, she added, "Children under 7 or 8 probably would be too young to understand what the program was (fully) about, but I enjoyed it very much."

Show was aired on Channel 5 yesterday (9/22) at 9 a.m. in its four-hour entirety, with the live studio audience of children taking part. Explaining why he went to Denmark to film the program, Sonny Fox said, "The purpose of the visit was to show what it's like to be a child living in Denmark, what the country, what the people are like, and to acquaint our viewers with the fabled 'Fairylad of the North.'"

This special *Wonderama* show will be telecast on other Metromedia stations in the near future. Actual dates have not been announced.

## WDEF-TV CHATTANOOGA

a much BETTER BUY  
NOW than last Fall.

CHECK LATEST ARB and NIELSEN REPORTS

**HIGHER RATINGS**

**MORE HOMES**

**Greater Popularity**



**CHATTANOOGA**

CALL ADVERTISING TIME SALES INC.



**NOW!**

WHO'S GOT  
THE AUDIENCE IN  
THE ARK-LA-TEX?

JUST  
GET THE "BOOK"  
(ARB or NSI)  
AND SEE!

...AND YOU'LL BUY  
THE TOWER OF POWER

**ktal★tv**  
CHANNEL 6 NBC FOR  
SHREVEPORT

# TIMEBUYER'S CORNER

Media people  
what they are doing, buying  
and saying

- **Compton adds buyer:** Irene Bourgoquin goes to Compton (New York) to buy for P & G. Irene was a media buyer at Reach, McClinton (New York) on the Lever and Breek accounts.
- **Venet gets new media director:** Isabelle Stannard has joined Venet Advertising (Union, N.J.) as media director. She was with Maxon (New York) buying for Gillette Toiletries.
- **Far away from home:** Buyer Carole Lewis will be back at her desk at Papert, Koenig, Lois (New York) on 30 September. Right now she's enjoying a six-week vacation in Europe.
- **The Wright change:** C. Brendon Wright, who was an account exec at Hutchins Advertising (Rochester) has been named media director at the agency.
- **New buyer at D'Arcy:** Valentine Caldwell now in the post of media buyer at D'Arcy (San Diego).
- **Ogren promoted:** George Ogren has been upped to media buyer at Kenyon & Eckhardt (New York). George, now enjoying a vacation, was an assistant media buyer and media research analyst at the agency.
- **New York agency names media director:** Rowena Pearl goes to Forwell Ciampi Feldman as media director and operation coordinator, handling such accounts as Lion Packaging Products, Jackson China, and Thermanol.
- **PKL media department adds a buyer:** Maria Carayas, formerly a media buyer with Kudner (New York) has joined Papert, Koenig, Lois (New York).
- **Media department changes at Biddle:** Margie Hamilton upped to manager of the media department at the Biddle Company (Bloomington, Ill.) from her previous post as media buyer and assistant department manager. Paul Baker advanced to vice president in charge of markets,



## DOROTHY SHAHINIAN: what forest—this tree?

"Another media buyer with a fresh outlook can introduce a completely new thought that a buyer close to the account wouldn't come up with," says Dorothy Shahinian showing strong enthusiasm for Kudner's (New York) planning board method of selecting media for accounts. "It really works," says Dot, "after all, the range of media is so great that one person can't be all-knowing about all media, but a small group of media people each specializing to some degree in a specific medium, can contribute a wide scope of experience as well as stimulating and varied viewpoints to budding campaign plans." Dot joined Kudner in March as administrative assistant to the agency's media director; works on the Goodyear Tire & Rubber, Fisher Body (General Motors), Tussy (Lehn & Fink), and Beaunit Mills accounts, and is a member of the media planning board. A graduate of Syracuse University, she began her career as a research assistant at WNEW (New York), later spent nine years with Fuller & Smith & Ross where she was associate media director. Dot lives in Tenafly, N. J.; boasts she's a 27-hole-a-day golfer.

supervising the media department. He was vice president and accounts supervisor.

■ **BH&S combines departments:** Beaumont, Heller & Sperling (Reading, Pa.) has combined market and media departments. John L. Sperling, v.p. and a director of the agency, named director of the department.

■ **A groan and a thank-you from the West Coast:** Evelyn Klein, Cunningham & Walsh (San Francisco) buyer, is still groaning about her "near miss" in the recent KPIX drawing for the top prize, a Caravelle sports car. (See photo.) Seems Evelyn walked in with the winner, Kay Shelton of Botsford, Constantine & Gardner, but none of Kay's luck rubbed off. Lucky Kay is thanking her stars she arrived home from her Hawaiian vacation (*TIMEBUYER'S CORNER* 26 August) in time to attend the KPIX shindig to walk off—drive off, that is—with the big prize.

## KAY SHELTON WINS A CAR



**SAN FRANCISCO STORY:** Kay Shelton, Botsford, Constantine & Gardner media director, beams as Howard Marsh, KPIX Television sales manager hands her keys to the Caravelle sports car she won. Kay joined 150 other San Francisco agency people at Trader Vic's for a luncheon presentation of the station's fall programming, ended up by winning the top prize of 100 prizes awarded in drawing conducted by the west coast station



MILTON DE LUGG leads Darla Hood, Francine Carroll, Rosemary Jun in rock 'n roll "Dream Date" tv spot

■ **Tots target for Transogram:** The Transogram Co. (New York), utilizing a \$1 million ad budget is currently reaching for the kid audience with a till-the-end-of-the-year drive of filmed 60-second tv spots spread over a 13-week period on more than 38 stations across the country. The toy manufacturing firm is concentrating effort on three items this year instead of spreading the budget over a large number. Commercials plug "Pretzel," toy dog game for kids up to 8 years; "Dream Date," game for sub-teens pushed by rock 'n roll-backed spot (see photo above); and "Miss Popularity," game for sub-teens and teenagers. Company will also co-sponsor "The Cowboy and the Tiger," hour tv musical spectacular starring Sonny Fox, set for 25 markets for Thanksgiving. Agency is Helitzer, Waring & Wayne (New York).

## RADIO BUYING ACTIVITY

► *International Holidays* planning spot drive on 15 California stations to test new membership plan offering discounts on vacations, eateries, etc.; plus savings on tires, cameras, etc. If successful, firm will break campaign of 36,000 minute spots on over 400 stations before end of year. Agency: Safyan Wales (San Francisco).

## TV BUYING ACTIVITY

► *Mogen David Wine* (Chicago) has announced plans for a new campaign to begin 29 October combining spot tv and network radio. All four Mogen David wines are to receive heavy saturation on spot tv in major markets; while 30 spots per week are scheduled on the NBC Radio Network and 15 per week on the ABC Radio Network for an eight-week period. Agency is Edward H. Weiss & Co. (Chicago).



## Sell them dietary products? Fat chance!

When it comes to selling dietaries, the teen market offers pretty slim pickin's. Overweight is more an adult problem. And if you want to reach adults in Indianapolis, WFBM is your station. For we are openly partial to grownups in our music and other

programming. Take our disc jockeys, for instance. They lean heavily—if you'll pardon the pun—to the great show tunes and popular classics of today and yesterday. It's *their* way of swinging your ad dollars *our* way...and Indianapolis sales dollars *your* way!

*Put your advertising where the money is!*

**WFBM RADIO** **TIME LIFE**  
1260 INDIANAPOLIS **BROADCAST**  
THE 27TH METRO MARKET • REPRESENTED BY THE HATZ AGENCY



SPACE VEHICLES A PROMO BONANZA Helicopter and space vehicle (above) may not fly in the sky, but they are sky-high when it comes to success as promotion idea

## TV MEDIA

### "Space vehicles" rationed

Two space vehicles, a helicopter and a space station on wheels, have proved to be big moneymakers for WVEC-TV, Norfolk-Hampton, Virginia.

The station asks no extra fee for the use of the vehicles. It lends them out to advertisers who buy \$500 of station time within one week, or \$300 for 13 weeks. The trade deal has been so successful that WVEC-TV executives say they no longer have to sell the idea, but must ration out the vehicles in order that they do not become too familiar in the area and lose their drawing power.

The helicopter, costing \$4,000, and the space station, at \$5,400, are used as rides for children similar to an amusement park attraction. The advertisers promote the space vehicles in their print and broadcast advertising—an additional plus for the station. Many sales have been attributed to the availability of the vehicles. Within the first six months they paid for themselves; over the two years of service they have equalled their value many times, says a station spokesman.

What do advertisers think? Janaf shopping center, for one, used only the helicopter in Christmas promotion last year. Howard Stanley, of Janaf's ad agency, Cavalier, wrote:

"It was a most successful promotion. Two thousand kids. We had hoped to use a real helicopter but the city wouldn't let us. The WVEC-TV helicopter was just as effective. As a matter of fact we were so pleased with the results we used both vehicles last month for our anniversary celebration.

### Macatee, Whitely upped at Washington stations

As a result of expanded sales activity, Evening Star Broadcasting, Washington, D.C., has announced several executive changes. Charles A. Macatee (left), national sales representative for WMAL-TV-Radio since 1962, has been named national sales manager for WMAL Radio and will act as liaison man between WMAL Radio and the station's national sales representatives, McGavren-Guild. His video counter-



Macatee



Whitely

part, Robert F. Whitely, has been named national sales representative for WMAL-TV and will operate as liaison between the tv station and its representative firm, Harrington, Righter & Parsons. Other promotions include Alexander Sheftell, now account executive for WMAL Radio, upped to local sales manager; and William Roberts, formerly v.p. of Kal, Ehrlich and Merriek Advertising, to account executive.

### Food broker not middleman more like "everyman"

The food broker is no longer just a middleman. In fact, he is being called upon, in the complexities of today's economy, to be more of an Everyman, according to TvB's Norman E. Cash. The bureau president told last week's (16) gathering of Raleigh, N. C., food brokers, distributors, media, and trade association executives, that principals are demanding that brokers offer services beyond normal sales and merchandising activity in order to assess the fast-changing characteristics and sales trends of their markets.

"Brokers are the lines of communication among advertisers, agencies, local media, and retailers," he said. They now must offer "counsel on pricing, store surveys, promotion, sales forecasts, and give recommendations on advertising and media." Reminding the brokers that since 1960, the top 100 national advertisers increased tv's share of their ad expenditures from 53.5% to 57.9% and that the total tv advertising expenditure is expected to hit \$2 billion this year. Cash said that "becoming experts in the field of advertising media is more of an obligation now than it was two years ago because of the growing endorsement of tv by the country's most successful product manufacturers."

Cash urged the local businessmen to capitalize on the new research center in the middle of the Raleigh-Durham-Chapel Hill region, which is making a big economic impact on the area. "The value of Triangle Park will increase in proportion to the kind and amount of individual and group effort poured into it," challenged Cash.



# Improved research sparks business

## ABC Radio reports substantial advertising gains

ABC Radio reports a substantial sales growth for 1963, with billings for the uncompleted third quarter this year already 56% ahead of the completed '62 third quarter, and the fourth quarter—with four selling months remaining — 29% ahead of quarter last year.

This rosy picture was painted by the network's sales v.p., Theodore M. Douglas, Jr., for representatives of more than 100 eastern affiliates attending their annual meeting in New York last week. The attendance figure brought to more than 250 the number of station representatives participating in ABC Radio's four regional meetings in ten days.

Douglas also noted that each quarter this year has shown an increase over the previous one; there were 20 52-week advertisers in 1963, highest number in many years, and the summer months of

'63 were the best in ABC's recent history.

President Robert R. Pauley, who conducted the session, attributed much of the renewed advertiser interest in network radio to "vastly improved audience measurement techniques. Sindlinger & Co. has done much to inform agencies and sponsors as to where their radio money will be going—and more realistically than radio sponsors had become accustomed to."

As examples of network radio's ability to carry sponsors' messages successfully throughout the country, Pauley pointed to Campbell's V-8 Juice, The Mennen Co., and Hastings Mfg., all of which he said credited radio as the single most important factor for their steady sales increases during the past few years.

Pauley also confirmed ABC Radio's plans to program shows for

local sale this fall. One of those he discussed was *The Mind's Eye*, a daily night-time drama series to bow late this year.

Affiliates were also told that beginning 27 October four *Flair Reports* segments will be added on weekends; *The Tom Harmon Sports Show* will be expanded to 15 minutes on Saturdays and Sundays, and new news programs will be added at 6:30-6:40 p.m. Saturdays and Sundays. Pauley said high listener, advertiser, and affiliate response toward the new *Flair Reports* was responsible for addition of the segments.

### Better selling techniques, clear thinking called for

"Plain old-fashioned Norman Vincent Peale" with a dash of one-upmanship highlighted a talk on selling by radio representative Robert E. Eastman last week before the Columbus (O.) Sales Executives Club.

As samples of bad technique, the head of Robert E. Eastman & Co. picked out some negative mannerisms that "bug" him, such as "to be perfectly honest with you," implying mendacity, or "obviously," implying obtuseness on the listener's part.

He called for clear thinking by salesmen and less preoccupation with "image," emphasizing more the immediate problem of selling and circulating. "With a national advertising expenditure of \$35 million a day, the ads or commercials of yesterday or last week are quickly buried . . . We cannot afford millions of dollars to create a nice, warm feeling about a product. We must sell it and sell it now."

Eastman also recommended a technique of questions as flattering to the prospect and helpful to the salesman in learning his needs. "The man or the team that is steamed up, working hard and has the can't-be-beat attitude is going to win. That is just plain, old-fashioned Norman Vincent Peale."



### HOW YOU GONNA GET 'EM BACK TO THE FARM?

Getting ready for recent meeting of Natl. Assn. of TV and Radio Farm Directors at Cherry Hill, N.J. are (l-r) Ed Gim, Hercules Powder Co.; Paul Dobin, N.J. Agriculture Dept.; Bill Bode, WCAU, Philadelphia, honorary chairman Philip Alampi, N.J. secy. of agriculture co-chairman Dr. George Webster WFLZ, Phila., co-chairman Hugh Ferguson, WCAU; Bruce Davies, KFAB, Omaha, natl. NABFD pres.; Bill Courtenay, WJH John Heiskell, WSAZ, Huntington W. Va.; Conway Rob-

inson, WBAL, Baltimore; Amos Mace, of host Cherry Hill Inn. Back row (l-r): Amos Kirby, WCAU; Charlie Slate, Carolina Radio Network; Layne Beaty, U.S. Agriculture Dept.; Norman Kraeft, Mutual Broadcasting, Washington, D.C.; Bob Palmer, Cunningham & Walsh, N.Y.C.; Frank Atehley, Grocery Mfrs. Assn. of America, N.Y.C.; Walter Straighttill, American Lamb Council, Denver; Tom Insweiler, Pa. Agriculture Dept.; Louis Havrilla, Lamb Council; George Soule, du Pont Co.

**Radio to play big role at Pontiac, broadcasters told**

Speaking to the Michigan Assn. of Broadcasters on his "favorite subject" — Pontiac — the company's advertising manager had much to say for radio as the long-time backbone of Pontiac's advertising plans. 1964 is no exception and while outlining radio's role in the introduction of the new line, John F. Malone posed a challenge for the executives in attendance.

"In setting up this (1964 ad) program, we have found that one of our major problems in buying has been the lack of definitive audience measurements," bemoaned Malone. "There has been a great deal of quantitative information available. Recently stations and their associations started to furnish advertisers with qualitative information, giving not numbers but demographic information that can be matched to the profile of the purchasers."

"Here's where you can help us by assisting in making our dollars go further and make this medium work harder for us. You should continue with even greater effort to standardize your rating measurements, circulation figures, coverage data, home-plus-car listenership."

Disavowing any designs on second place in auto production and sales, Malone said "we sincerely hope that with the help of you broadcasters we can hold firmly to third place in the industry." Pontiac has over the years used a variety of approaches to broadcast, from football games and other network sports programming to spot tv and radio, the latter having taken precedence in most recent seasons. Usually all announcement activity has been concentrated in one week with as close to saturation as we can get." For the first time during the 1963 model year, Pontiac made extensive use of radio flights—17 weeks of spots in more than 250 markets with an expenditure of nearly triple the amount spent in previous years. Radio will again play a major role in Pontiac's 1964 announcement planning. And, on October 2, Pontiac will have the *Today* and *Tonight* shows and later Victor Borge, Bing Crosby, and a flight of spots.

# PERSONALITY POWER



Floyd Ottoway  
WSYR GANG



Carol Johnson  
WOMEN



Ed Murphy  
MUSIC



Fred Hillegas  
NEWS



Elliot Gove  
TIMEKEEPER



Richard Hoffmann  
BUSINESS NEWS



Joel Moreiniss  
NEWS



John Gray  
MUSIC



Alon Milair  
MUSIC



Deacon Doubleday  
FARM



Bill O'Donnell  
SPORTS



If packs a friendly punch. Stroll down the street with Deacon Doubleday or Carol Johnson or Fred Hillegas. Watch the smiles light up peoples' faces; hear the known-you-all-my-life greetings from total strangers.

This friendly attitude is for you, too, when these personalities are selling for you. And, that's why WSYR Radio is the greatest sales medium in Central New York.

So you see what happens:

**Personality Power = Sales Power** for you in the 18-county Central New York area.

Instant friends for what you have to sell.

Represented Nationally by  
THE HENRY I. CRISTAL CO., INC.  
NEW YORK • BOSTON • CHICAGO  
DETROIT • SAN FRANCISCO

# WSYR

NBC  
in Central New York

5 KW • SYRACUSE, N. Y. • 570 KC



**WOWO OFFERING PRIZES AT PRESENTATIONS:** Sandy Roemer, secretary at the station, poses with some of the over \$5,000 in merchandise awards to be given out to those attending this year's sales presentation. Top prize is \$2,000 Caribbean cruise for two

## RADIO MEDIA

### WOWO begins "road show"

Ft. Wayne's WOWO took to the road last week with an 18-minute slide-tape sales presentation to be shown 21 times initially in 19 cities. Consisting of 120 special color slides, narrated tape, and a visual display, the fact-and-figure package is designed to assist WOWO's representatives, AM Radio Sales, in promoting the Ft. Wayne area as the 18th radio market in the U. S.

The tour began last Monday (16) and will continue through the week before Thanksgiving, during which time presentation will have been given in Marion, South Bend, Indianapolis, Muncie, and Ft. Wayne, Ind.; Toledo, Cincinnati, and Lima, Ohio; plus Boston (today), New York (tomorrow and Wednesday), Philadelphia, Detroit, Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City, San Francisco, and Los Angeles.

Hosted by station sales manager H. D. (Tom) Longworth, the presentation was produced by promotion manager Doug Shull, who admits: "It doesn't take a retinue of handy men to set it up, but it did take some planning to make it compact enough to get it on a regular passenger plane without arguing with stewardess or pilot."

Shull said special artists were engaged to do the theme art work and color charts and maps, and every voice heard on the station has his part in the tape presentation. In

addition, the slides were carefully selected from hundreds taken in the past year, depicting station activities, public service events which show the integration of towns and farms into a market pattern that gives the station its spot as the 18th U. S. radio market.

WOWO last year experimented with a presentation in ten cities. Preparation for this year's "pitch" was started when last year's crew returned from the last showing early in November. It was further accelerated when billing figures showed that at least 10% of the national business could be traced in part to someone's having seen that first presentation.

## NEWS NOTES

**Beaumont station brings \$400,000:** KFDM commanded one of the grander prices in recent history going to Radio Beaumont for \$400,000. Seller is Beaumont Broadcasting Corp., which has owned the station since 1939. Radio Beaumont is fully owned by Mr. and Mrs. John H. Hicks, Jr., and contingent upon FCC approval of this acquisition, Hicks proposes to sell his 50% interest in KOLE, Port Arthur, to Radio Southwest, licensee, and his 42½% interest in KPFL, Lafayette, to Radio Lafayette, licensee. Further expansion plans for Hicks in-

clude acquisition of 100% interest in Radio Bryan, Inc., licensee of WTAW, Bryan-College Station, Tex., a station in which he now holds 50%. Hamilton-Landis brokered the Beaumont sale.

**Religious sect rallies to radio:** The Episcopal Diocese of Long Island has taken its first big step into radio with an all-Spanish religious program aimed at reaching the growing Spanish-speaking population in its area. Entitled *Lumbres de Vida* (*Beams of Life*), the 15-minute program debuted on WBNX, New York, earlier this month. The contract is for 52 weeks and future plans include airing by Voice of America's Latin American division and several local stations in Latin America.

## NEWSMAKERS

**GEORGE H. GALLUP** to station manager of WGAN, Portland. He was account executive for CBS Radio, New York.

**DONALD J. TRACESER** to vice president of CBS Radio and general manager of WEEI, CBS o&c in Boston.

**BILLY M. DAVIS** to production director of KTBC, Austin.

**MARGARET SUGG** to director of promotion and public affairs at WTOB.

**DANNY DEEVER** to the sales stalwart of KOL, Seattle. DEEVER was vice president and general manager of Foremost Broadcasting.

**BILL BENTSON** to general manager and sales manager of KOAM Pittsburgh.

**HANK GREENWALD** to sports director of Northeast Radio, a division of Ivy Broadcasting.

**ED JUSTICE** to promotion director of WIRE, Indianapolis.

**JON HOLIDAY** to general manager of KROD, El Paso. He succeeds HAL DAVIS who becomes president and general manager of KNOW Denver, following Trigg-Vaughn purchase of the Denver facility.

**JOHN E. LA GUARDIA** to manager of merchandising and promotion for KXOA, Sacramento.

**WILLIAM NICHOLS** to general manager of KPAT, Berkeley, succeeding WILLIAM CALVERT, who has been transferred to DICKENS WRIGHT's New York office.

## Study provides Negro market dimensions

A market chart on nearly a third of the country's \$21.9 billion Negro buying power (pay after taxes) is being supplied advertisers and agencies by Bernard Howard & Co. of New York. The representative firm, with a station list covering 65% of the Negro market, commissioned *Sales Management* to make a geographical selection from top markets and produce Negro data comparable to general data in the publisher's own annual *Survey of Buying Power*.

The resulting Howard analysis, titled *The New Dimensions of the Negro Market*, gives income and spending data for collective and typical families in Baltimore, Birmingham, Buffalo, Chicago, Cleveland, Dallas-Fort Worth, Detroit, Kansas City, Los Angeles, Miami, New York, Philadelphia, Pittsburgh, and San Francisco-Oakland.

### Highlights:

► Of the 15 markets studied, only New York City has the same Negro and general buying pattern. It ranks first nationally in both. This is how the top five compare.

Pattern Rank	Negro	General
New York City	1	1
Chicago	2	3
Philadelphia	3	1
Detroit	1	5
Los Angeles	5	2

► Almost a third of the 20-million national Negro population is covered (5.9 million in 1.6 million households). Income is roughly the same proportion, \$7 billion of a total \$21.9 billion. Seven of the markets are in the top-10 general metro list. The smallest area studied is Birmingham, scene of economic boycotting, which ranks 43rd on the general but 15th on the Negro list, with a 30.5% Negro population and \$99 million Negro retail sales—\$16 million in department stores.

► The best market potential is in northern and eastern areas. Three cities exceeding 15-city

Negro average of \$1,159 are Chicago with \$1,708, Los Angeles with \$1,562, and Philadelphia with \$1,508.

Summing up, *New Dimensions* reminds advertisers that the national Negro market represents better than 10% of the country's population, 25% of an aggregate 78 city population where two-thirds of all retail sales are made, and it accounts for 30% of downtown department store and retail trade. These factors point to the Negro as "essential to big city profits," the study says. The typical Negro family is characterized as young, growing, and loyal in its buying. This market will continue to grow "by leaps and bounds," the survey concludes, as the Negro achieves greater prosperity through increased independence, education and employment opportunities.

Negro radio, programmed to audience tastes, is an advertising route into vast numbers of homes "at a low cost unparalleled by any other medium," *New Dimensions* adds.

In releasing *New Dimensions*, Howard, president of the sponsoring rep firm, said the project grew out of a Chicago seminar last spring

with operators of some 30 Negro-programmed radio stations his firm represents. The same meeting surveyed Negro demand for new kinds of programming in news, public service, and entertainment to accommodate changing interests, educational and occupational levels of the Negro audience.

[*New Dimensions* uses standard market boundary concepts because these are the yardsticks in use, whereas radio coverage goes beyond geographic boundaries. For this reason, *New Dimensions* combined Dallas and Fort Worth as one radio market, but these cities are listed separately in the *Sales Management* Standard Metro Areas bringing the count to 15.]

## NEWSMAKERS

JOSEPH F. MAHAN to Vic Pinao Associates as account executive. He was formerly account executive at WFIL-TV, Triangle station in Philadelphia.

KENNETH MILLER to account executive at Blair Radio, Los Angeles.

ANTHONY M. SANTIAGO transfers to account executive with Metro TV Sales in San Francisco.

# NONSTOP LAS VEGAS

from Los Angeles International Airport



**\$13** LOW  
WAY  
ROUND  
TRIP ONLY

- ★ 10 flights daily! (nonstop!)
- ★ Every flight jet-powered!
- ★ Lowest **jet-prop** round trip fare!

For reservations call CR 5-1133 in Los Angeles or your travel agent.

## BOEING AIR LINES



John J. Kennedy

### Kennedy is new production chief for Peter M. Robeck

A 16-year veteran of motion pictures and tv, John J. Kennedy has joined Peter M. Robeck as production chief. Besides being in charge of tv film production, Kennedy will assist in the sale of Robeck properties, which include, *The Living Camera*, *You Asked for It*, *Trails West*, and *The Pioneers*. Kennedy was assistant chief of the television branch of the National Geographic Society before joining the Robeck organization. Previously, he was unit manager with NBC, supervising many of the news department's documentaries. He was also an account executive at BBDO.

### NEWS NOTES

CBS Films' gets foot in door: Austarama Television Pty. Ltd., the new licensee for a commercial tv station in Melbourne which is scheduled to start broadcasting the middle of next year, will be carrying a heavy CBS Films inventory. New outlet became first off-shore buyer of four new CBS Films-distributed properties: *The Garry Moore Show*, *The Great Adventure*, *The Hector Heathcote Show*, and *The Jerry Lester Show*. (The latter series, being produced in Canada, has been sold there but the Australian sale is the first outside of Canada.) Austarama also purchased *Petticoat Junction*, the second year of *Pete and Gladys*, *Stars in Action*, *Lariat Sam*, the 1963-64 production of *Gunsmoke*, *Young People's Cou-*

*certs* and re-runs of *The Phil Silvers Show*. These sales increase the number of CBS Films shows now sold in Australia to more than 50. Also scoring on the overseas sales front is Desilu Sales, which made the first two foreign deals on its *Fractured Flickers* to Venezuela and Bermuda.

General Artists going public: Representing performers, directors, producers, and acting as sales representative for tv programs has proved less than profitable for General Artists Corp., which has filed with SEC request to register 150,000 shares of common for public offer, maximum price \$7 per share. Company hopes to partly recoup a net loss of \$887,605 in 1962, and a loss of \$283,583 for the 28 weeks ending 14 July 1963. Proceeds from sale of the stock will be used in part, \$300,000, to pay short-term bank debt. General Artists has sustained losses over the past three years.

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

gramming stock. Latest property is the *Little League World Series*, with rights acquired for a three-year period. The seven-game juvenile baseball classic, held in Williamsport, Pa., each summer, is available to tv stations throughout the country. Other properties acquired by TPS in the past two months include *The Big Four*, an auto racing package, and the hour-long color special of *Podrecca's Piccoli Theatre*, the Italian puppet troupe. Recently Triangle announced it would produce *This is America*, a series of half-hour tv visits to the nation's fairs and festivals. TPS now has permanent headquarters in New York at 320 Park Avenue. Telephone is 11A 1-2770.

### NEWSMAKERS

ROBERT W. RAWSON to executive vice president of Sponsors Film Service /Advertising Radio & Television Services.

ALBERT BOYARS to coordinator of special projects at Metro-Goldwyn-Mayer. BOYARS was public relations director of Trans-Lux Corporation.

### 'Silent pitch' for Warner Bros. synd. product



With top agency, advertiser, representative, and network personnel under lock and key in a screening room, you'd expect a syndication firm to make a heavy pitch for its product. But that's not what Warner Bros. did when it held three invitational showings for the new motion picture, "Mary, Mary." Joseph Kotler, v.p. for the firm's tv division, in welcoming the guests (above), stressed that the movie was being presented as a "thank you" to those "responsible for the commercial success of our tv programs and feature films." He did note that it was hoped they'd keep in mind the firm that made "Mary, Mary" has other films available.

★★ Crackling critiques of FCC's search for a formula to limit broadcast commercial time hit the commission last week from broadcasters who didn't care to wait for the deferred comment deadline (30 Sept.).

Former FCC Chairman John C. Doerfer, now counsel for the Maryland-District of Columbia Broadcasters Association, flatly stated that Congress has never given the FCC any right to lunge into licensee's business management as if broadcasting were common carrier.

Doerfer quoted Supreme Court's uncontested 1940 *Sander Bros. vs. FCC* decision: the FCC has no right to interfere in programs, business management or policy of individual licensee.

Said Doerfer: if there is FCC control of commercial time (equating rates and revenue); a fairness doctrine set of rules on all news, editorial and controversial programing; specific program categories; plus special strictures on horse racing news et al—there is, in effect, a government-operated broadcast system here.

★★ Susquehanna Broadcasting would like to see the FCC's claimed "substantial files" of complaints on broadcast advertising.

The group owner of 4 am's, in Pennsylvania, Rhode Island, and Akron, O., asks how complaints average out per station? From whom do they come? How does the complaint file stack up against the 180 million Americans who enjoy programing by some 5,500 commercial stations, and fill their homes with products advertised on the air?

★★ "Advertising by its very nature cannot be self-defeating."

But, says Susquehanna, blatant abuse of commercial privilege will be cold-shouldered. The group sides with Cmnr. Bartley's view that the quality of commercials needs more pruning than the quantity.

The Susquehanna group says FCC is considering broadcast commercial revenue in a vacuum. What effect will limits have on broadcast ad revenue in context of print competition? The broadcaster has already foregone liquor and other types of ads open to newspapers and magazines.

★★ Networks NBC and CBS, Storer and Westinghouse last week backed earlier NAB and small-station argument for FCC to leave the am service competitively free and tighten only engineering standards.

All comment, on FCC's deadline (16 Sept.), opposes any forced split in am-fm programing and ownership; making am decisions contingent on fm; or holding am service down on a population basis.

Storer attacked FCC suggestion that a 50% program severance in larger cities by am/fm owners "may" improve advertising situation of independent fm's. Latter would not have to compete with fm ads thrown in free with am time sales, FCC says.

Storer says total dollar volume of broadcast advertising revenue will be unaffected by program split: but cut-off fm's will face tougher competition for advertising money.

# WASHINGTON WEEK

News from nation's  
capital of special  
interest to admen

★★ The FCC dealt handily last week with the problem of local broadcasters who are subject to non-local demands for free time in rebuttal to sponsored syndicated programs.

FCC used cases of two Alabama radio stations subject to demands of the "Citizens Committee for a Nuclear Test Ban Treaty" that they play taped rebuttal to a "Lifeline" program panning the treaty. "Lifeline" had advised broadcasters they needn't provide free time because (1) Treaty program was sponsored; (2) Committee has no local spokesman.

On the stern side, FCC said Fairness Doctrine requires licensees to air both sides of any controversial issue. They cannot use excuse of "no local spokesman," or claim immunity because they can't get rebuttal time paid for.

★★ On the bright side, FCC said licensee can use his own discretion in choosing an answering spokesman from local ranks.

He is also entitled to find a rebuttal spokesman in a sponsoring group. Except in case of personal attack, no single person or group can demand to be spokesman (as was done by Citizens' Committee).

Even better: FCC notes benignly that both stations say overall programming has given both sides of the treaty question. FCC has no complaint to the contrary. In such case, broadcaster can decide himself whether or not he has kept faith with Fairness Doctrine requirements.

★★ This might have saved much argument had it come out before Rep. Rogers' Commerce Communications Subcommittee when it resumed hearings on editorializing last week.

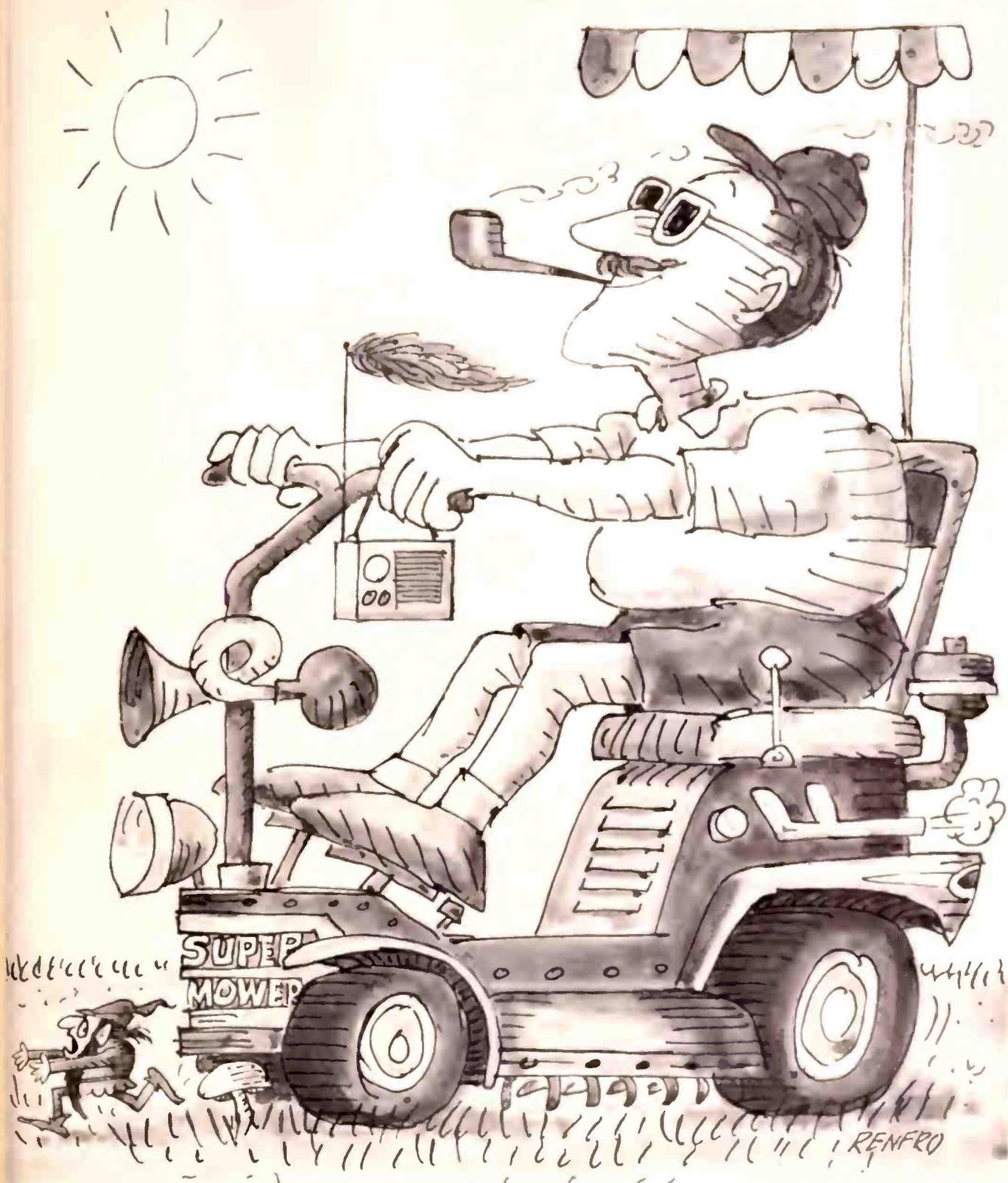
A small-market Texas broadcaster, Gerald H. Sanders (KZZN, Littlefield), who also aired "Lifeline," raised the same question. He said NAB had advised him to play safe and give the free time until FCC made a clarifying statement—which had been promised by FCC Chairman Henry.

House Subcommittee members were aghast. Rogers said no broadcaster should be open to demands for free time to answer sponsored programs—only the opportunity to appear, on paid-for time. Committee chairman cited equal time Sec. 315 which permits candidate demand for free time only when station has given rival free time.

FCC Chairman Henry, a strong proponent of controversial programming and editorializing, is between two fires: Rep Rogers believes in pay up or shut up to challengers of sponsored programs. His Senate counterpart John O. Pastore says public must hear both sides, money or no money. Henry wants decisions made on a case by case, flexible basis.

★★ Chairman Rogers insisted hearings on editorial guidelines are not to restrict, but to "free" broadcasters from uncertainties.

Broadcasters praised helpful intent—but said well-meant strictures might kill editorializing with kindness. Rep. Moss' bill demanding equal time for any office holder subject to editorializing brought shudders.



## WEEKENDS ARE DIFFERENT... SO IS MONITOR

People get grassy-eyed, weekends... tool sheds are empty... patios are full... rumpus rooms jump... and radios are go... Mike Nichols... Elaine May... your commercial... Jonathan Winters... *please spare the zinnia!*... Frank McGee... your commercial... Basil Rathbone... Joseph C. Harsch... Mel Allen... your commercial... something for everyone... specially sponsors... your commercial... say, is *this* radio?... aaah!... it's WEEKEND MONITOR!... NBC RADIO!

# Time Buyers' Bonanza one-minute availabilities

## wmal-tv

WASHINGTON, D. C.

Call Harrington, Righter & Parsons Inc. for 1-minute spot avails on more than 26-hours of new local programming each week. (Some 20-sec. and 10-sec. avails, too.)



**NEWS**  
6:30-7:30 PM  
MONDAY THRU FRIDAY

Early-evening 1-hour newscast re-designed to even better present the news. Flexible format allows for the importance of news items, changing its position and length. New format tailor-made for participating sponsors.

## THE SALES ACTION HOUR

5:30-6:30 PM, MONDAY THRU FRIDAY Different show each day:

Cheyenne, Surfside 6, Adventures in Paradise, Checkmate, Maverick



1ST RUN MGM  
30/63 MOVIE  
11:30 PM  
Friday



NAKED  
CITY  
10:30 PM Thursday  
11:30 PM Saturday



DICK POWELL  
THEATRE  
11:15 PM  
Sunday



THE  
FUNNY COMPANY  
8:00-9:00 AM  
(M-F)



DIVORCE  
COURT  
1:30-2:30 PM  
(M-F)



BACHELOR  
FATHER  
5:00-5:30 PM  
(M-F)

## wmal-tv abc

The Evening Star Broadcasting Co., Washington, D. C.