

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

**OTHER WORLD
TV FARE: ABC's
GAMBLE** p. 29

**How tv protects
Northeast's air
routes** p. 32

13 MAY 1963—40c a copy / \$8 a year

Selling shampoo? Talk to her via Radio while she washes her hair, or gets ready for a date. Selling your shampoo is easier if your message reaches her when she's thinking about her hair. Spot Radio lathers up more sales for you when you use these outstanding stations.

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

EW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS
ETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

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

Intermountain Network



THE MEANING OF RESPONSIBILITY*



WCCO Television awarded its fourth annual scholarship (March 28, 1963) for the study of broadcast journalism at the University of Minnesota. This 4-year scholarship is awarded each year to an outstanding Minnesota high school senior who is interested in a career in broadcast journalism and whose scholastic record and background is deserving of selection. WCCO Television is proud of the record its scholarship winners have established in the University's School of Journalism.

Responsibility to a community is many things. The Broadcast Journalism Scholarship is but one in a continuing effort on the part of WCCO Television to better serve the State of Minnesota and the Northwest.

Represented by **PETERS, GRIFFIN, WOODWARD, INC.**

L-R 1960 scholarship winner, John Dennison; 1961 winner Dave Mona; R. L. Jones, Director School of Journalism, U of M; F. Van Konyenburg, Executive Vice President WCCO-TV; Marilyn Staubly, 1962 winner; Roland Lovstad 1963 winner; Rollie Johnson, WCCO-TV Director of News, Sports and Public Affairs.

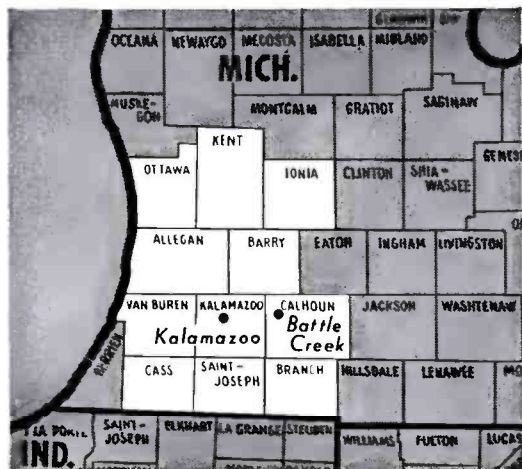
4
WCCO



YOU MAY NEVER SEE THE BRIGHTEST STAR* —

**BUT... WKZO Radio Outshines 'Em All
in Kalamazoo and Greater Western Michigan!**

**WKZO RADIO MARKET
COVERAGE AREA • NCS '61**




First magnitude in Greater Western Michigan: NCS '61 credits WKZO Radio with more circulation than *any* radio rival in the area—with 40.4% more than all other Kalamazoo stations combined!

Brightest morning *and* evening star: the 6-county Pulse of Sept., '62 shows WKZO Radio outshining all competitors in 358 of 360 quarter-hours surveyed, and dominating *all* hours surveyed both in total listening and adult listening.

And our star is waxing, not waning—Sales Management has predicted that Kalamazoo will outgrow all other U. S. cities in personal income and retail sales between 1960 and 1965.

Explore the galaxy of amazing facts with your Avery-Knodel man!

*A super-nova in the constellation Taurus was seen to explode July 4, 1054—the "brightest star" to date.



The Felzyer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTV-FM CAOILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTV/CADILLAC-TRAVERSE CITY
 /WWUP-TV SAULT STE. MARIE
 KOLN-TV LINCOLN, NEBRASKA
 /KGIN-TV GRAND ISLAND, NEB.

WKZO

**CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives



The Embassy of The Netherlands

His Excellency Dr. J. Herman van
Roijen, Ambassador of the Netherlands
to the United States, and
Mrs. van Roijen, at the entrance
to the dining room of the Embassy
. . . another in the WTOP-TV series on
the Washington diplomatic scene.



Represented by TVAR

POST-NEWSWEEK
STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY

Photograph by Fred Maroon



IT'S HERE KWKW HAS IT!

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

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language **KWKW** reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72.

KWKW'S 5000 watts speak the language convincingly to a loyal audience. **KWKW** has 20 years' proof waiting for you!



KWKW-5000 watts

Representatives:

N.Y.—National Time Sales

S.F.—Theo. B. Hall

Chicago—National Time Sales

Los Angeles—HO 5-6171

SPONSOR

13 MAY 1963

Vol. 17 No. 19

Key Stories

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NORTHEAST FLIES HIGH IN TV SKY / Promotion is what counts in today's fierce airline duels. Northeast finds tv helps gain better share of passenger market and may help keep Florida routes **32**

IS DANNY SEYMOUR EXPECTING YOU? / "He's in a meeting, but if you'll just take a seat. . ." Thus the visitor must make himself at home in a Madison Avenue ad agency reception room. Meanwhile, here's what agencies do to keep him occupied **34**

'MONEY' CAN BE TV-SOLD, S&L'S FINO / Savings & loan groups thrive on both local and network advertising. Thanks to tv and radio, they're adding 10,000 new customers daily. **37**

FRINGE BENEFITS CITED FOR COLOR COMMERCIALS / Top agencies report growing number of sponsors attracted to the polychrome medium, and outline a diverse group of advantages. **40**

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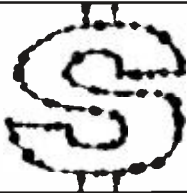

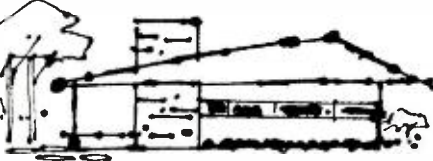




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...in a class by itself...



Recent depth Quality Study of 1,000 adults in the Cleveland Metropolitan area shows...

		WJW RADIO LISTENER AVERAGE	CLEVELAND MARKET AVERAGE
	TOTAL INCOME OF CHIEF WAGE EARNER	\$6,400	\$5,700
	OCCUPATION Professional, Executive, Proprietor	27.3%	16.2%
	HOMES Own Homes \$25,000 or over Median	72.0% 32.7% \$21,100	60.4% 23.8% \$19,100
	TRAVEL BY AIR 7 or more trips per year	42.0%	29.6%
	AUTO OWNERSHIP Own 1 or more cars Average cars per home 1960 or newer 1959 or older	94.3% 1.27 48.7% 51.3%	83.6% 1.08 43.8% 56.2%

For detailed information, call your Katz representative

Source: November-December 1962 Special PULSE Survey

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



Can anybody claim more loyal viewers? Our metro share in prime time is 90%, and homes delivered top those of any station sharing the other 10%. (ARB, Feb.-Mar., 1963) To cover this influential market, such loyalty means the big buy for North Florida, South Georgia, and Southeast Alabama is



WCTV TALLAHASSEE
THOMASVILLE



PUBLISHER'S REPORT

A publisher's view of
significant happenings in
broadcast advertising

CASE FOR A FEDERATED NAB

Now that LeRoy Collins, president of the NAB, is hitting his stride and demonstrating his ability to zero in on important issues, the time is ripe to consider anew an old proposal.

I'm talking about a federated NAB—an NAB structured like Big League Baseball.

Our federated NAB would have President Collins on top, flanked by a radio president on one hand and a tv president on the other.

Each president in our federated NAB would have his separate and autonomous responsibilities and organizations, but they would be brought together for a common purpose.

If President Collins did nothing but ably represent and protect our system of free enterprise broadcasting, his time would be well spent. A federated NAB would give him maximum opportunity to do just this. At the same time it would minimize his daily responsibilities in vital areas that should have the undivided attention of other NAB leaders.

We first proposed a federated NAB in 1949. We've hammered away with this suggestion many times since.

A federated NAB has other advantages besides helping the top man operate.

It provides an umbrella under which a strong radio president can work on behalf of his medium. A strong tv president can do the same.

It minimizes confusion and splinter set-ups.

It reduces waste.

I look forward to the day when an RAB can fit as comfortably and efficiently under the radio NAB umbrella as the Bureau of Advertising fits under the ANPA umbrella.

I look forward to a TIO, when or if needed, fitting without question under the tv NAB umbrella.

I look forward to rough, tough competition between the tv and radio arms under the NAB umbrella.

But I also look forward to joint action on objectives common to both.

A federated NAB is a reasonable goal for an industry which should know by now that it makes uncommonly good sense.

Youn Glenn

POST NO BILLS

NEW SERIES
of syndication's hottest cartoon property!

**NOW
AVAILABLE**

★★ Most powerful sales support ever! ★★

MERCHANDISING

☆ For leading advertisers a proven ☆

**SALES
SENSATION**

Coca-Cola, Keds, Kool Aid, Ford, Bufferin, Lay's
Potato Chips, M&M Candy, Post Cereals, Wonder
Bread, Pepsi-Cola, Wheaties, Wrigley, Marx Toys,
Lionel, Kleenex, Cheer, Carnation, Cheerios, etc.

RESERVE YOUR MARKET!



For details turn the page...

104 CARTOONS

Starring Deputy Dawg, Ty Coon, Muskie, L'il Whooper, Vincent Van Gopher and other Terrytoons favorites

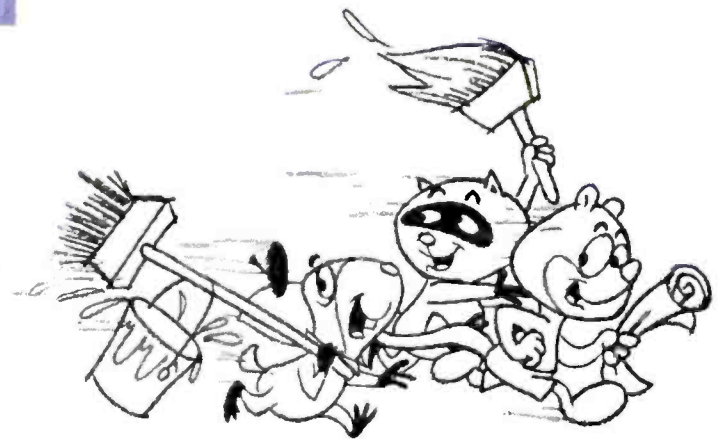
TERRYTOONS' DEPUTY DAWG SERIES THREE!

★★★★ Available on a library basis ★★★★★

BOOKS, COMICS, TOYS, APPAREL!
The greatest merchandising ever!

CALL, WRITE OR WIRE
CBS FILMS

Offices in New York, Chicago, San Francisco, Atlanta, Dallas



SPONSOR'S OLD/NEW FRIENDSHIPS

SPONSOR certainly does have broad readership. I have been delighted to hear from many old friends from the radio stations who saw (*Commercial Critique*, 22 April). Keep up the good work. SPONSOR really is tremendously improved.

Donald Purcell,
President, Intercontinental
Broadcast Media, New York.

"NEWS" STORY ADDITION

In your article "Hour-Long News Is Newest TV Trend" in the 22 April issue, there is a glaring omission.

In the forefront of any article on

hour-long television news programs, KCRA-TV, Sacramento, should be listed as a pioneer, if not *the* pioneer of such programming.

Way back in February 1961, KCRA-TV expanded its "Channel Three Reports" to its present and highly successful hour-long format.

Robert L. Hutton, Jr.,
V.P., Edward Petry, New York.

► *Other stations claim to be first in launching the 60-minute news hour. Present records show that WTVT, Tampa, was first on the scene with an hour-long news program. WTVT started 5 November, 1956. Among the West Coast stations claiming to be first with 60-minute news programs is KOGO-TV, San Diego. KOGO-TV launched its program 5 September 1960. Any challengers?*

CONVENTION SPECIAL IS HAPPY REMINDER

Reading Bob Hope's remarks (SPONSOR NAB Convention Special, 8 April) I could hear the inimitable Bob all over again and it provided a happy reminder of the most hilarious moments in *any* NAB convention.

Further, I thought your editorial "1963 Was the Biggest" was the expression of an excellent analysis. I had just started to write NAB my impressions of the convention when your editorial arrived at my desk. You made my report unnecessary for you expressed everything I would have liked to say.

Rex G. Howell,
President, KREX (AM-FM-TV),
Grand Junction, Colo.

CALENDAR

MAY

National Assn. of Educational Broadcasters, national conference on instructional broadcasting at University of Illinois, Urbana, Ill., (13-15).

Mutual Affiliates Advisory Committee, annual meeting, British Colonial Hotel, Nassau (15-17).

Station Representatives Assn.'s annual awards luncheon, Grand Ballroom, Waldorf-Astoria Hotel, New York (16).

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

Pennsylvania Assn. of Broadcasters convention, University Park, Pa., (19-21).

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

Assn. of National Advertisers, spring meeting, Waldorf-Astoria Hotel New York (20, 21).

JUNE

Premium Advertising Assn. of America, annual meeting and premium round table, Roosevelt Hotel, New York (5).

Continental Advertising Agency Network, convention, Cherry Creek Inn, Denver (5-7).

Georgia Assn. of Broadcasters, 28th annual convention, Holiday Inn, Callaway Gardens, Ga. (8-11).

American Council for Better Broadcasts, annual convention, Nationwide Inn, Columbus, O. (12).

Mutual Advertising Agency Network, meeting, Palmer House, Chicago (13-15).

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

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

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

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

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

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

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

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

JULY

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

SALES AID FOR STATIONS

May I pass along this station's appreciation for your excellent reporting of the solicitation we made count, (29 April) and the sales successes Boysen has enjoyed since employing the medium of television.

In fact, we are so pleased with the article we would very much like to include it in our sales portfolio. Would it be possible to receive reprints for this reason? If so, we will be greatly indebted.

Once again, thank you for a superb job of reporting what we consider an important local sales success—both for this station and the client. I hope that the information you reported will aid other stations in acquiring somewhat reluctant accounts in their markets.

Keith Moon,
Creative Director, Great Western
Broadcasting, Sacramento, Cal.

GLAD TO HAVE YOU, TOM

Enclosed please find my personal check for your special six-month subscription rate. KSUM-Radio was going to pay it... partially through your magazine. I am now at KDTH-Radio. I followed up an advertisement in your magazine and here I are.

Sales Manager KDTH,
Dubuque, Iowa.

Tom Corniea,



"GEMINI"—is the name of this twin camera system, employing a TK-60 Studio Camera which shares its lens with a 16mm film camera adjacently mounted. The operator uses the viewfinder of the television camera just as if he were shooting with the TK-60 alone. Final product, a high quality television tape and a high quality 16mm film duplicate, eliminates the problem of the kine-scope as a factor in spot use of taped commercials and programs. Exclusive rights to "Gemini" are held by MGM.



"STUDIO 60"—Food Photography Center, MGM Telestudios, New York, shown with RCA TK-60 Camera and MGM-designed modular sets and special lighting equipment. Specialized studio is for use of advertisers and agencies in producing food commercials with deluxe TK-60 4½" Image Orthicon Cameras and TR-22 Transistorized TV Tape Recorders. Tailored especially to bring the 4½" tube to its highest capability, the TK-60 assures the finest pictures with resolution and gray scale never before achieved. Automatically stabilized circuits assure uninterrupted production. A large bright viewfinder and provision for special effects are among built-in aids to production featured by the TK-60 Camera.

DELUXE "TR-22" TV Tape Recorder—

These strikingly styled, compact tape units are teamed with TK-60 Cameras. The TR-22 is completely self-contained with recording, playback, monitoring and testing facilities all in one compact console. Rated technical performance is higher than any other video tape recorder. Record and playback functions are on opposite sides of the tape transport panel to avoid errors in operation. Tape transport is at a 45 degree angle for ease of loading and threading. RCA experience, creative engineering and highest quality components make the fully transistorized TR-22 the leader in producing fine tapes.



At **MGM** Telestudios...only the finest is acceptable ...in production values...in equipment

That's why MGM Telestudios went "RCA, All The Way" — with the revolutionary new TK-60 cameras for the finest TV picture and the "new generation" TR-22 TV Tape Recorder for the finest tape fidelity. At MGM Telestudios, where some of the industry's top creative craftsmen turn out TV commercials for the nation's leading advertisers, the word "finest" is the day-to-day measure of performance.

As the production capability of television tape has increased, the limitations of original equipment have be-

come more apparent. In the search for equipment compatible with current tape technology, MGM Telestudios decided on RCA's "new generation" TK-60 and TR-22. Four of these new TV cameras and six of these fully transistorized TV Tape Recorders have been ordered. "Made for each other," these two RCA equipments bring new pictorial perfection in TV production, bring increased sales impact to tape commercials. These advanced instruments are destined to become the standard of the industry for many years.

For further information write to RCA,
Broadcast and Television Equipment,
Bldg. 15-5, Camden, N. J. Or see your
Broadcast Representative.

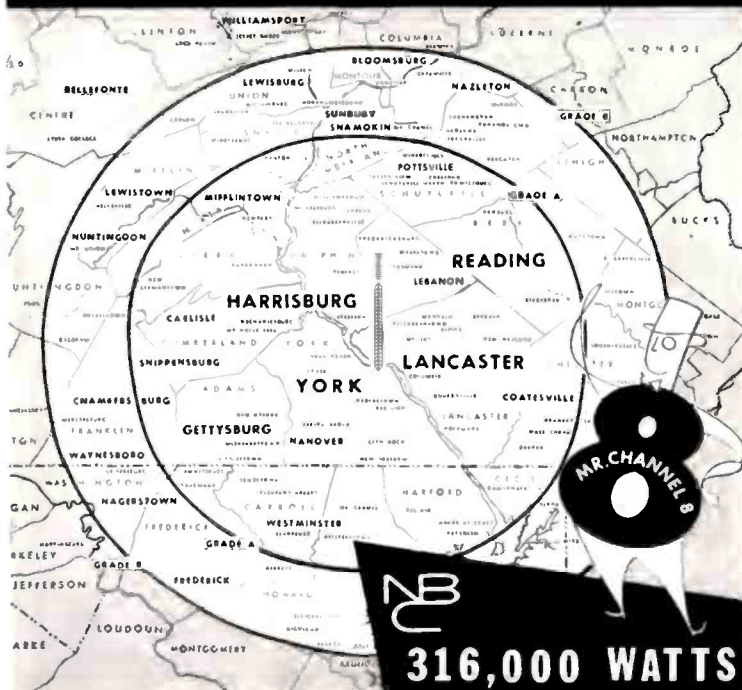


The Most Trusted Name in Television

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



MULTI-CITY TV MARKET



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

WGAL-TV
Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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

Sports pricing self out: If spiraling costs continue, athletic events will soon be priced out of market, as far as CBS TV is concerned, says president James T. Aubrey, Jr. He told annual affiliates meeting Friday how difficult it is for network to maintain sports programming on a regular basis and, as example, pointed to recent bidding for the NFL title game. "Two years ago, it was sold on a two-year basis for under \$300,000. Last year, it sold for \$615,000 for just one game. This year we put in a \$750,00 bid after considering the costs of coverage against our advantageous position of carrying regular season NFL games and having potential sponsors already lined up. We lost out when NBC put in a bid of \$926,000—and that's exclusive of production costs."

Nothing wrong with star concept: CBS TV programs v.p. Michael H. Dann has taken exception to people who are trying to find fault with the network going "the star route." He was referring to CBS' slotting shows for next season by such performers as Judy Garland, Danny Kaye, George C. Scott, Phil Silvers, and Glynis Johns. He said: "From the very outset, (CBS) has never faltered from the course of trying to sign the best writers, directors, producers, and performers available. . . . If we were looking for a Secretary of Defense, Robert McNamara would be great. If CBS had a ball team, we'd like Willie Mays as a center fielder." Dann stressed, "The best performances in the theatre can usually be expected from the best people doing their best work." In line with this, he revealed the signing by the network of Robert Goulet to star in an hour special next season with Carol Lawrence, also headline a future hour variety series. Also, Van Heflin has been signed to narrate "The Great Adventure," hour series which begins filming next month in California.

JFK salutes radio: "This year, perhaps as never before, the nation's radio stations deserve a very special salute from the American people. Radio's invaluable service in informing Americans during periods of international crisis is but one of many vital services provided to community and nation," President John F. Kennedy said Friday to LeRoy Collins, president of the NAB, in a salute which marked the beginning of national radio month.

B&B takes stand: Strong opposition to tv "magazine concept" and guaranteed cpm was registered Friday by B&B president William R. Hesse via internal memo. Both would stifle competition and creativity, Hesse said. Government regulation of tv programming, he added, could lead to demise of current free tv system. "It could easily lead to the need for government subsidy," he said.

RAB and NAB gab: Meetings held late last week between RAB and NAB to discuss development of radio research methodology brought joint statement that cooperative effort would be discussed further at meetings again this week. NAB president Collins and RAB president Bunker said new session would be in New York.

ABC Radio boom: Network reports \$2.5 million new and renewed business in past five weeks. New advertisers and agencies: Campbell (NL&B), Stephan F. Whitman (Ayer), Cities Service (L&N), Texaco (B&B), AT&T (Ayer), Buick (M-E), Dodge (BBDO), Dormeyer (North), Rexall (BBDO), Continental Casualty (Hartman), Champion (JWT), Tidewater (Grey), and Plymouth (Ayer).

SPONSOR-WEEK continues on page 17



You can't cover Indianapolis with Indianapolis TV!

**The Indianapolis Market, we mean!*

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV*

CHANNEL 10
TERRE HAUTE,
INDIANA

**An affiliate of WTHI AM & FM*



**WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station *
(March 1962 ARB)
*except Indianapolis**

SPONSOR-WEEK

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

My Son, The Gladiator: Movie industry has long had a wistful theory that "spectaculars" of *Ben-Hur* ilk would never go on tv because only big theater screens could cram in all that action. Once again, movies have guessed wrong. Track record of spectacle-type films on tv such as Joe Levine's *Hercules* (see photos) have proved that juvenile-slanted extravaganzas, usually long on chariot races and short on plot, are ratings blockbusters. Recent entry of Spectacolor Corp., subsidiary of Medallion Pictures, into this syndication field with special feature package was with a mathematical bang. Lead-off



film, Italian-made *Son of Sampson*, complete with Egyptian belly dancer, pulled strong 18.5 Arbitron average quarter-hour rating and 29.8% share in New York area in first major showing 19 April on WOR-TV, outrating network rivals in prime time. Next phase will probably be development of made-for-tv film series, probably with European shooting locales, built around strongman and quasi-legendary themes, and designed for early-evening viewing. In fact, gladiators may eventually rival frontier marshals and *The Lone Ranger*.



RUSH

Heads GAC tv: Herman Rush has taken over as president of General Artists Corporation tv division. Rush has been senior v.p. of division. The GAC tv division represents eleven network tv programs for coming season, against eight shows currently in wake of breakup of MCA as a power in the talent field, GAC is making a major push to become one of "Big Three" tv agents.

Schick buys Cooper: Schick has signed for partial sponsorship of CBS Radio coverage of Gordon Cooper space shot planned this week. Agency is Compton.

Syndicated Sf: Syndicators are climbing aboard the science-fiction bandwagon. Sf movies are becoming one of the hottest items in local markets (see story, page 29), and the demand is creating its own supply. Most of the films were originally contained in all-purpose feature packages; Allied Artists and other syndies now are breaking out the sf reels and marketing them separately. AA's first other-worlds block of 22 films was offered a year ago, has sold about 100 markets. A second package of 12, trade-titled "The Exploitable," was unveiled last month, already has been bought by 19 stations. Included are such juicy tidbits as *Disembodied*, *Crab Monsters*, and *The Attack of the 50-Foot Woman*. Track record is good: AA quotes KGO, San Francisco, which recently was getting a share of from 45 to 62 in early-evening time.

All-Canada in N.Y.: All Canada Radio and Television opened office in Rockefeller Center last week. Canadian firm reps 57 radio and tv stations, now has offices in Chicago, S. F., L. A., Atlanta, and Dallas.

SPONSOR-WEEK continues on page 18

SPONSOR-WEEK

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

Agencies overpromising?: They are. Stephens Dietz, K & E senior v.p. said in address prepared for weekend delivery at Point-of-Purchase Advertising Institute session in Bermuda. "Perhaps we need a 'High Commissioner of Titles and Terminology' to save us from ourselves and the results of our very real enthusiasm and skills," Dietz said. He added: "Agency people are enthusiastic people, they believe in their companies and their capacities, and in the products and services their clients are offering the public. Sometimes this enthusiasm leads them to promise more than they can deliver."

Uniform time: Broadcasters are enthusiastically supporting the move to legislate uniform daylight-saving time laws and end the clock confusion which costs them thousands of dollars—to say nothing of the headaches. A bill by Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee, would end the hoppety-skippety clock moves that vary from county to county and even town to town, in some areas.

The legislation would advance all clocks uniformly in eight major time zones laid out across the country, from the last Sunday in April, to the last Sunday in October, annually. Argument may develop over the proposed span of the switchover. Sen. A. Willis Robertson (D., Va.) would hold the span to three summer months of June, July and August. The shorter period would appeal to farmers, and might get warmer reception in the House.

Free offers: How free are "free" offers? The Federal Trade Commission will try to find guidelines for use of the controversial word when it holds an open house discussion on the role of free offers in deceptive pricing. Also discussed at June 10 hearing will be the enticing but inaccurate "less than" price claims. Comments will go to

suggested rules already circulated in the industry by the commission.

FTC wants to sift tricky use of such comparison claims in advertising as: "Previously offered but not sold at X price;" "Less than X dollars," in national or regional advertising; and finally, comparisons with "generally prevailing range of prices."

TFE exhibits rejoining NAB? Despite TFE's success in Chicago, "we should go back in the NAB fold because—as an integral part of the broadcasting industry—that is where we belong," says Len Firestone, v.p.-gen. mgr. of Four Star Distribution. He urges those who broke with NAB give that organization chance to offer them "first class citizenship," in the form of full membership rather than associate, and setting a day aside at the convention strictly for the tv film industry.

Newsmakers: Gordon C. Cates joined Maxon as senior v.p., account supervisor, Gillette toiletries division. Alan Miller also joined Maxon as account executive for same division . . . Francis Lanigan elected senior v.p., James A. Haines and Richard J. Ende elected vice presidents at Benton & Bowles. Lanigan is management supervisor, Haines a



TYSON



COHAN



CATES

creative supervisor, and Ende an art group head . . . John M. Tyson elected vice president in charge, advertising and merchandising, Heublein . . . Walter E. Cohan appointed marketing manager, General Foods Kool-Aid division. Robert P. Bauman succeeds Cohan as Maxwell House division national sales manager.

SPONSOR-WEEK continues on page 50



In Pittsburgh a hero is a hoagy

Local expressions point up the importance of market-by-market advertising. You can't get the proper emphasis on a nationwide level. You've got to match your product to your market. The advertising flexibility you're looking for is Spot TV. Spot-your-market TV.

There's nothing casual about Spot TV. It's carefully planned. It's individ-

ually tailored to suit you. You can't be casual if you have to bolster sales where they are slipping—meet the challenge of new competition—apply seasonal control or timing—test a product, or expand distribution into new markets.

TvAR, representing a select list of major market TV stations, can show you how to get more out of your advertising

dollars by buying on a spot-your-market basis. TvAR's "Television Spot Test" enables you to document the effectiveness of Spot TV. TvAR's "Brand Comparisons," give the status of 500 brands in our eight represented markets.

Spot TV is the flexible advertising medium. TvAR is the personalized service. Why not take advantage of both?



TELEVISION ADVERTISING REPRESENTATIVES, INC.

REPRESENTING

WBTV CHARLOTTE (JEFFERSON STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON AND WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS)
WBZ-TV BOSTON, WJZ-TV BALTIMORE, KDKA-TV PITTSBURGH, KYW-TV CLEVELAND AND KPX SAN FRANCISCO (WESTINGHOUSE BROADCASTING COMPANY)
TvAR Offices in New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta



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.

*SOURCE: SURVEY OF BUYING POWER

DATA DIGEST | Basic facts and figures on television and radio

In-supermarket promotion gains impetus

In the chain between the manufacturer and the consumer, advertising is one of the key links. Another vital link for broadcast advertising's major customer, food and food products, is promotion. Most advertisers and sometimes broadcast media provide various forms of promotion to the food store. So much so, that promotions and deals are being offered stores at a rate of more than 50 a day, according to a survey reported by *Progressive Grocer's Progress*.

Many are accepted without enthusiasm, *Progress* reports, and a few get the enthusiastic in-store follow through.

Progress notes: "We recently observed these traditional practices . . . they bear a fresh new look.

"1. In a recent check of a leading chain supermarket, 29 out of the 84 items stocked in the coffee and tea section carried 'cents off' on the label.

"2. The manager of a \$3 million supermarket said that he throws away 60% of the display material that he receives.

"3. The manager of a multi-million-dollar super was offered three white shirts in return for a 50 case display of an item that normally sold a case a week.

"4. Two manufacturers' salesmen spent two hours building a display in a supermarket. The cost of their time was four times the profit the company could have made if all the merchandise was sold.

"5. Another salesman, two weeks before Christmas, was offering a holiday promotion involving a stuffed toy."

In conclusion, *Progress* notes: "The burden of planning promotions falls on the general offices of the manufacturer. Here, a few extra hours spent in setting up policies and objectives can pay off in real dollars and cents . . . if they are based on a better understanding of how the supermarket operates.

"Never before has there been such a great need for more imagination in promotional techniques . . . and a better use of the manufacturer's selling force."

Academy Awards bring surprise rating tie

For the first time in five years, the annual Academy Awards telecast has been closely tied by another program for its high place in the Nielsen ratings. For the two weeks ending 21 April, Nielsen clocks the one-shot broadcast at 37.2, finishing in the second spot behind *Beverly Hillbillies*, which recorded a 37.8 rating. To researchers, the difference between the ratings is so slight as to result in a virtual draw. Previously, Nielsen ratings indicated the Awards reached larger audiences than near-contenders. The rank for other shows during the period: 3. *Candid Camera*, 32.8; 4. *Red Skelton Hour*, 30.8; *Andy Griffith Show*, 30.7; *Bonanza*, 29.7; *Dick Van Dyke*, 28.5; 8. *Bob Hope Show*, 27.8; 9. *What's My Line*, 26.7; 10. *Gunsmoke*, 25.9.

announcing

**Serving the
Quad-Cities
beginning
August 1**



***WQAD-TV, ABC for
Moline-East Moline-Davenport-Rock Island,
proudly appoints H-R Television Inc.
as exclusive national representative
effective immediately.***

Francis J. Coyle
Chairman Of The Board

Frank P. Schreiber
President

Les C. Rau
General Sales Manager

Only Kprc-TV?

Yes, only KPRC-TV. Because only KPRC-TV has CH-2,
most effective selling agent put in television. Thousands
rely on KPRC-TV and only KPRC-TV to stimulate
sales. Only KPRC-TV—the station for people who
like results.



Courtesy of
Dial

Aren't you
glad you use
Kprc-TV!



(don't you wish nobody else did?)

The pressure is on again in Washington to put the tobacco industry—and its advertising—under tighter government control.

Rep. Morris K. Udall last week joined Sens. Moss and Neuberger in a Capitol Hill crusade to extend Food & Drug Administration regulations to cigarettes. Udall feels his proposed legislation will be "more effective" than earlier ideas of his to prohibit tobacco advertising until late evening hours.

Arizona Democrat Udall has since learned something which is no surprise to veteran researchers—that kids stay up late to watch tv. Also, Udall has apparently decided the ban on cigarette commercials would not only be ineffective but would be discriminatory.

Udall says there is no intent to try to stop people from smoking, but would seek to have evidence claiming to connect smoking with respiratory ailments assayed by the FDA.

Pancake-syrup concerns (Log Cabin, et al.) may trim their radio/tv spending this summer and fall. The villain is Mother Nature.

It's been a bad season for maple-syrup producers. First, there was a severe cold spell in March. Then came a temperature rise in April which started maple trees budding and ended the sap flow.

Producers of maple syrup report that their output is down 25% or more from last year's 1.4 million gallons.

On the other hand, this might well be a good time for large-scale processors of honey and other syrups to step up their campaigns to grab off some of the maple-syrup or maple-blend market.

Familiar problem for agencies of lack of dollar-expenditure figures in national spot radio has been attacked anew by a leading broadcaster.

John F. Box, Jr., managing director of The Balaban Stations, urged last week at a meeting of Kentucky broadcasters that station executives make "regular reports" of spot radio spending.

Industry failure to provide such information, Box said, is "stifling many potential radio budgets." Box urged cooperation with RAB in such a reporting project.

Japanese broadcasting world is no different from ours, Arthur Hull Hayes, CBS Radio president, found out recently during his visit to the Far East.

In a conversation, via an interpreter, with Tamai Morimoto, managing director of the Tokyo Broadcasting System, Hayes learned that Japanese radio is feeling tv's elbow in its ribs just as sharply as U.S. radio felt it a half-dozen years ago.

Tv in Japan has currently reached more than 60% saturation.

In Japan, as here, radio is dependent on revenue from advertising. Moramoto was reassured by Hayes' first-hand report, that U.S. radio's business in general, and his own network's in particular, is booming.

The phrase, "business is booming" required some extra effort by the translator, but Hayes knew, from the smiling face of his host, that he had gotten the point across.

SPONSOR-SCOPE

(Continued)

"The most efficient way to reach the largest audiences is with the longest market list."

So reports TvB in its new presentation "Selectroniscope 1001, an audit of audiences and costs of spot television." The chart below from the presentation shows lowest cost schedules that deliver various sized audiences within a four-week period, 20-second announcements in all time periods.

To reach this percent† of all tv homes	Costs this much per week (thousands)			And the lowest cost schedule uses this placement of its spots*		
85%	—	—	\$209.7	10	5	—
80%	—	\$180.0	\$152.8	—	5	—
70%	—	\$109.1	\$ 84.4	3	2	—
60%	\$95.6	\$ 72.1	\$ 63.6	—	2	—
50%	\$53.4	\$ 55.0	\$ 45.3	3	—	2
40%	\$38.7	\$ 33.6	\$ 32.3		1	—
	50	100	150	Day	Night	Late
	Number of markets used			*Number of spots used by lowest cost schedule (weekly)		

†Percent of total U.S. tv homes reached in four weeks

Despite increased circulation, newspapers are failing to keep pace with population growth.

An analysis by NBC Research shows circulation dropped to 1.10 daily newspapers per household in 1962, an 11% decline since 1950 when 1.24 daily newspapers were circulated per U.S. household. For Sunday editions, the decline is even sharper.

Sunday newspaper circulation per household fell 16% between 1950 and 1962, dropping from 1.07 copies per household to .90 copies per household in 1962.

With daily newspaper circulation at **59.6 million in 1962**, and growing at a comparatively slow rate, newspapers are threatened by tv "circulation" in another respect. NBC January 1963 figures show **60,555,000 tv sets in all places**, and **58,665,000 tv sets in households**.

ABC TV has scored a breakthrough on the gross-billing lists which serve as a partial barometer of network strength.

While its share of total billings is coming closer to parity with CBS TV and NBC TV, it has always been third ranked. But in one segment, ABC TV has become the leader.

January TvB/LNA-BAR figures show ABC weekend daytime billings up 180.7% over a year ago. With \$1.7 million for the month, it leads in this period. CBS TV with \$1.3 million, and NBC TV with \$1.5 million for the month, are runners-up in weekend daytime. For the most part, ABC's shows in these time periods are film-oriented.

Network tv's gain is spot tv's loss in the case of the entry into network telecasting this fall by Hunt Foods with a \$3 million budget.

Hunt, via Y&R, will be alternate-week sponsor of "My Three Sons" on ABC TV this fall, splitting the tab with Quaker Oats (via JWT).

While ABC couldn't be happier, **station reps are not.** In 1961, Hunt spent \$4.2 million in spot tv, making the California food firm one of the medium's top spenders. In 1962, this figure was sliced to \$1.1 million, largely because of cutbacks in Hunt spending for Wesson Oil.

Now, Hunt spending is back to much of what it was, **but this time network tv gets the lion's share**, with only marginal budgets allocated for spot radio/tv. Another \$3 million or so will go to print media.

Remember Jack Barry and Dan Enright, the onetime packagers of "Twenty One"? Well, apparently they've won part-forgiveness from the FCC.

Messrs. Barry and Enright own a radio station in Hollywood, Fla.—WGMA—whose license is up for renewal.

An FCC hearing examiner has voted leniency, and a license renewal for the station, **because of the outlet's "fine programing record,"** and because the station was not linked in any way to the onetime tv quiz show. Final decision will be made by the full FCC commission.

An unusual kudo has come the way of Genesee Beer. The upstate-New York beer's taped tv commercials have been accepted for the Cannes Advertising Film Festival.

The move is an interesting one. It underlines, for example, the **growing maturity of tv tape as a commercial production medium**, although better than 80% of all national tv commercials are produced on film.

It also emphasizes a film development which has aided tape production considerably—**high-grade kinescopes** which are a close approximation of the original tape quality and which can be screened via film projectors at any time, and in any place.

One reason for the quality level in the Genesee commercials: visuals are supervised by Howard Zief, a top-notch still photographer.

There may well be some verbal fireworks in store for New York-area admen on 16 May, at the annual dinner of the advertising-p.r. division of UJA.

David Susskind, recently bounced from Metromedia's WNEW-TV, will host a live "Open End"-type discussion following the United Jewish Appeal dinner at the Plaza.

Gathered as panelists for the session—for the first time in a long, long time—will be **the program chiefs of the three tv networks:** v.p.'s Mike Dann (CBS TV), Dan Melnick (ABC TV), and Mort Werner (NBC TV).

In addition, UJA officials promise, there'll be "three top executives of ad agencies with extensive tv billings."

The event is being staged as part of UJA's national drive to raise funds to aid immigration to Israel and to assist refugees. Extra inducement: door prizes, for the first time, **including three sable stoles.**

"Why not use a Ouija board?" This query was made recently in Washington, and was uttered in all seriousness.

Statements made at the Harris rating hearing that there is no significant difference between a 1.0 and a 2.0 rating at the two sigma level, given the size of the Nielsen national radio sample, brought the Ouija board question from Congressman Younger.

"If broadcasters and advertisers trying to determine which of two shows has a larger audience regarded ratings as worthless and switched to the Ouija board," one network researcher later pointed out, "they'd be right half the time, wrong the other half. With the ratings mentioned above, and the sample sizes involved, in looking for the larger audience show, they would always select the show with the 2.0 rating, and they would be right 96% of the time. Obviously, information which reduces wrong decisions from 50% to 4% is extremely valuable even though there is no significant difference between a 1.0 rating and a 2.0 rating at the two sigma level."

The two sigma level is the point where there is only one chance in 20 in which the result could be an accident.

MGM Telestudios, which has a nice sense of timing, has announced a new tape commercial service for agencies.

It involves a tie-in with Sony Corp. of America, distributors of Japanese-made high-quality electronic products. Sony's newest gadget is the PV-100, a small-size, transistorized video tape recorder which sells for \$12,000.

The recorder is not designed to compete with the full-sized RCA and Ampex recorders (which also cost about five times as much as the Sony unit). However, Telestudios **sees plenty of use for it on Madison Avenue** as a moderate-cost device to record competitive commercials, product tests, workshop production, story boards, and the like.

Accordingly, Telestudios has bought a Sony PV-100, and **will make copies, without charge, of Telestudios-produced tapes** on it for playback on similar Sony machines at agencies. Telestudios president George K. Gould hailed the Sony recorder officially as "a major breakthrough to more widespread use of video tape."

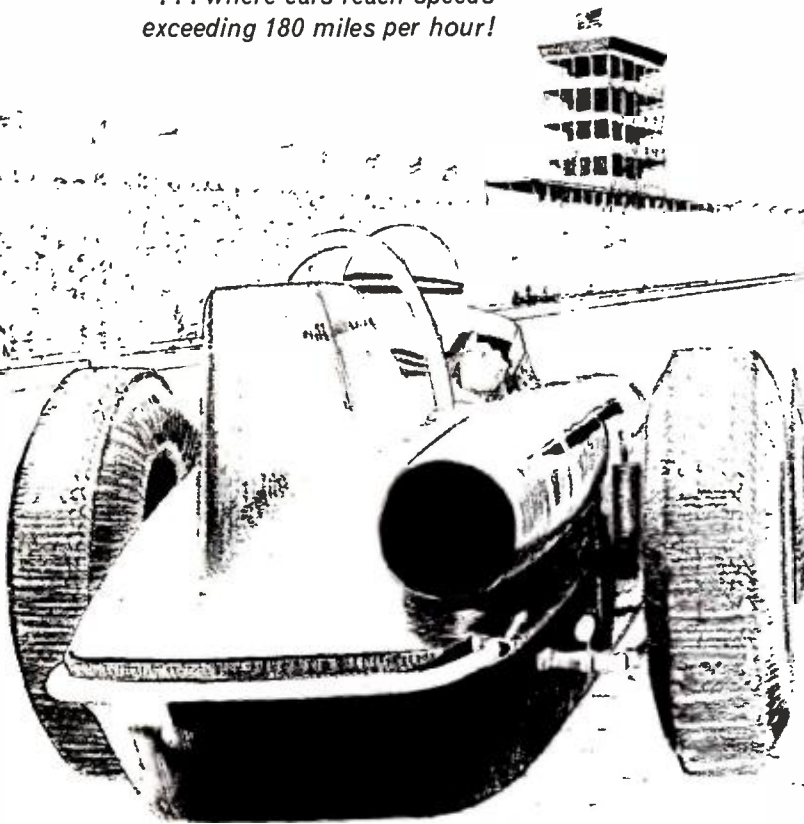
The syndication market for documentaries and public-affairs shows is proving to be a lucrative and important sales outlet.

United Artists Tv has signed a deal with producer David L. Wolper whereby UA will distribute **six new hour-long specials on a market-by-market basis**. The deal marks the first time the UA syndication firm has handled a series of specials, rather than a week-to-week series.

Robert Reis has been named by UA-TV to the new post of manager, special projects, to handle the sale of the Wolper series, which will deal with such topics as the inside story of Pearl Harbor and a Kaiser-to-Khrushchev portrait of Berlin.

First in Hoosier Hearts

Here's a driver's-eye view of the storied Indianapolis Motor Speedway showing the main straightaway . . . where cars reach speeds exceeding 180 miles per hour!



First in Hoosier Homes

These are the best of days here in Indianapolis.

Out at the track, excitement is high as newly-designed cars challenge the supremacy of the traditional "Indy" roadsters, and famous foreign road-racing champions try to break into the field for what promises to be the most dramatic 500-Mile Memorial Day Race in history.

Back in town it's a time of bands and bunting as the colorful "500" Festival gets into full swing.

And right in the middle of everything is . . . us!

Again this year—with the biggest fleet of mobile remote equipment in town—we're presenting daily trackside broadcasts . . . and we're covering the Coronation Ball, the spectacular Festival Parade, the \$50,000 Festival Golf Tournament, the qualification trials, the Victory Dinner . . . all the exciting events surrounding the race and the Festival.

It's coverage like this that has made us the top TV station in town . . . and the top buy for any advertiser wishing to reach Indianapolis and its rich satellite markets. Ask your KATZ man!



TIME-LIFE
BROADCAST
INC.

America's 13th TV Market
with the only basic NBC coverage of 760,000 TV set
owning families. ARB Nov., 1961. Nationwide Sweep.

PACKAGED EFFECTIVENESS For packaged down-to-earth effectiveness, we suggest a different agricultural tool. It's a WCAU Radio microphone—prime aid in the movement of goods and services in Philadelphia, the nation's fourth largest market. ■ One of the key selling forces behind this microphone is Hugh Ferguson, WCAU Radio Farm Director. ■ His 5:30-6 AM "Rural Digest" (Monday through Saturday) features overnight reports from nearby auction markets . . . U.S. Weather Bureau forecasts . . . seasonal spray information . . . a special agricultural weather wire from Rutgers University in New Brunswick, N.J. ■ Hugh Ferguson gets around. He speaks at agricultural meetings. He is also in the field interviewing state and federal officials; area farmers, large and small. ■ WCAU Radio, "Rural Digest," and Hugh Ferguson mean down-to-earth effectiveness. Hugh Ferguson, with WCAU Radio for 24 years, can be *your* man in our rich farm and urban four-state market.

WCAU RADIO THE CBS OWNED STATION IN PHILADELPHIA
REPRESENTED BY CBS RADIO SPOT SALES



Other-world tv series shoots for new fall ratings orbit

Hard-headed advertisers like Pontiac, Schick, and L&M back ABC TV show

Nearly 30 years ago, a generation of youngsters now old enough to be advertising managers and agency v.p.'s sat in silent thralldom before their family's radios in the late afternoons to hear the latest episode in the interplanetary adventures of *Buck Rogers*.

As these youngsters grew up, they could dial such science-fiction air shows as the Orson Welles *War of the Worlds* radio drama in the late 1930's, *Dimension X* on radio in the late 1940's, *Lights Out* and *Out There* and *Tales of Tomorrow* on tv in the early 1950's.

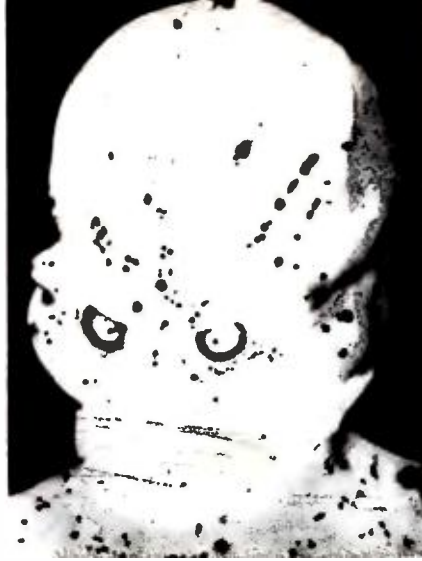
More recently, radio/tv science fiction has languished (with the possible exception of a few one-shot dramas in tv and *Twilight Zone*), lost amid trends toward westerns, private-eye stories, and medical and legal dramas.

Science fiction—the imaginative

Sf movies like "The Day Earth Stood Still" have had outstanding success on NBC's movie series, as well as in local TV playdates on stations like WABC-TV, N. Y. High ratings on such moviecasts (see chart next page) that helped trigger trend to new made-for-tv *sf* shows this fall, such as ABC's "Outer Limits" and CBS's "My Favorite Martian."



Look, ma, I'm
a Martian this
fall on my own
tv series!



literary realm in which writers use the outer limits of the science of the day as the jump-off point—has never really been absent for very long from network programming.

At the same time, it has never really made it big, nor has it started the kind of trends that can be traced to *Gunsyoke* or *77 Sunset Strip*.

However, now that space exploration, communications satel-

lites, long-range rockets and nuclear developments are part of the realm of scientific fact, science fiction may soon close the programming circle and once more shoot for a solid ratings orbit. And, several

leading advertisers are due to pick up the tab for the sponsorship of the initial launching.

Pontiac, Schick, and L&M have signed for a space-age adventure on ABC TV. A fourth big buy has also been pencilled, but the account's identity is not yet available.

The money's going with *Outer Limits*, a one-hour science-fiction series from UA-TV which ABC coolly predicts will earn at least a 33% share of audience.

Fulfilling this hope won't be any snap, because *Limits* (7:30 p.m. Monday) will be battling the panel games on CBS, and the big-budget movie on NBC.

According to Daniel Melnick, ABC TV's nighttime program vp, the idea had its genesis in local-market rating reports which revealed that "old science-fiction movies" were getting surprisingly high shares around the country. (See chart, this page).

Stephano the producer

Out of this discovery evolved ABC's project for a 39-part network series, given shape and continuity by Leslie Stevens. Physical production was assigned to Joseph Stephano, whose credits include the script of Hitchcock's *Psycho*.

Riding herd on the scheme was ABC's director of program development, Stanley Chase, who early laid down the boundaries as those of "tolerable terror."

Precisely what's emerging from all this activity appears to defy definition. For example, Chase himself tends to describe the show in terms of what it's not: "It's not fantasy; all the action's within the area of probability.

"It's not of the supernatural, and not within the mind of one man. It's certainly not the *Twilight Zone*. The show is science-fiction oriented, but it's not a drama of outer space exploration. It's concerned with things which might exist and events which might happen within the outer limits.

"Of what? Why, the outer limits of everything . . ."

This seems to leave room for the

Down-to-earth ratings from outer space

Memphis (Sat. 6:30-7:30 p.m.)			
		Rating	Share
Fantastic Features	WHBQ	31.2	43.7
Jackie Gleason	WREC	25.1	35.2
Sam Benedict	WMCT	15.2	21.3
Fresno (Fri. 6:30-7:30 p.m.)			
Science Fiction Movie	KJEO	22.8	49.8
News Manhunt	KMJ	11.3	24.7
News M Squad	KFRE	5.8	12.7
Groucho People Are Funny	KICU	3.5	7.6
Milwaukee (Fri. 10:15-11:45 p.m.)			
Science Fiction Movie	WISN	20.6	42.9
Sport/Ripcord Tonight	WTMJ	13.3	27.7
Movie	WITI	13.0	27.1
Dallas-Ft. Worth (Sat. 10:30-12:00 p.m.)			
Science Fiction	WBAP	10.6	42.7
News Movie	KRLD	7.9	31.9
Late Night Theater	WFAA	3.3	13.3
Starlight Theater	KTVT	2.3	9.3
Houston (Sat. 10:15-11:30 p.m.)			
Weird	KTRK	14.8	37.3
Big Movie	KPRC	12.3	31.0
Academy Award Theater	KHOU	12.6	31.5

Source: ARB, November 1962

inventiveness of Stephano, and Daystar Production's team of writers. Chase also reports that heavy use is being made of recently-developed optical and special effects, and that the program's format is a guest-star anthology with continuing narrator.

If the shape of the show hasn't yet emerged with crystal clarity (at least, for publication) the reasoning behind ABC's venture is limp and forceful. A confidential memo from the net's researchers lays out three points:

- Science-fiction is a proven format which has enjoyed high success

in the movies and on local tv even in the form of cheaply produced fare.

- CBS' competition, the older-appeal *To Tell The Truth* and *I've Got a Secret*, can be effectively counter-programmed by strong young-adult appeal.

- NBC movies have a record of not being able to sustain high audience levels; over the last four rated national weeks, *Monday Night Movies* have averaged a 26.6 share on NTI.

Apart from sf's apparent lure in local markets, ABC also documents the fact that occasional network

entries have done well. For example, when *The Day the Earth Stood Still* was featured on *Saturday Night at the Movies*, it emerged as the second highest rated movie from October, 1961 clear through to March 1963: its Nielsen average rating was 25.6, earning 12½ million average homes on a 39.3 share of audience.

ABC also is quoting the success of another movie, *The Invisible Invaders*, which it screened on its New York station on 21 April. The sf film earned a 15.6 rating (NSI) and a 45% three-network share of (Please turn to page 64)

Midnight Miss sells science-fiction movies

Talk about science-fiction programs, here's one station that found them just what the audience ordered, and the sponsors as well.

When KMTV, Omaha, program director Lou Jeffery took a look at his station's Saturday night schedule last fall, he had no small problem on his hands. Five nights a week, KMTV programs NBC TV's "Tonight." Saturday night was different: while competing affiliates of other networks carried through with weeknight shows, KMTV could not.

After deciding feature-film was the best bet, Jeffery faced an additional problem: competition from the expensive film packages of the two rival stations. He was not about to out-spend his competitors and therefore decided to experiment with an off-beat series of movies, packaged and promoted with a local gimmick, and he came up with a rating blockbuster for Omaha viewers.

Jeffery hand-picked his own package of science fiction films from libraries of several film distributors. Locally, he also searched for an appropriate late evening host and found an eye-filling hostess in Pat Jones. A student at the University of Omaha, she specializes in off-campus folk singing and poetry. Pat introduces the show, voices live lead-ins for local commercials (pictured here), and takes off on bits of the hyped-up hair

raisers. Burlesquing the show, Pat often costumes herself as a witch complete with rhyming witticisms, or offers definitions such as "Robot Monsters—definitely not human. Just a pile of surgical steel from some doctor's flat . . . with sealed-beam headlights instead of hats."



The first indication of audience acceptance was very encouraging. In the January '63 ARB, KMTV's "Pat's Science Fiction Movie" had a 55% share in homes reached.

Current national advertisers participating include Procter & Gamble, Lever Bros., Alberto-Culver, Campbell Soup, Avon, Ralston Purina, and Seal-test. Many local companies are also avid sponsors.

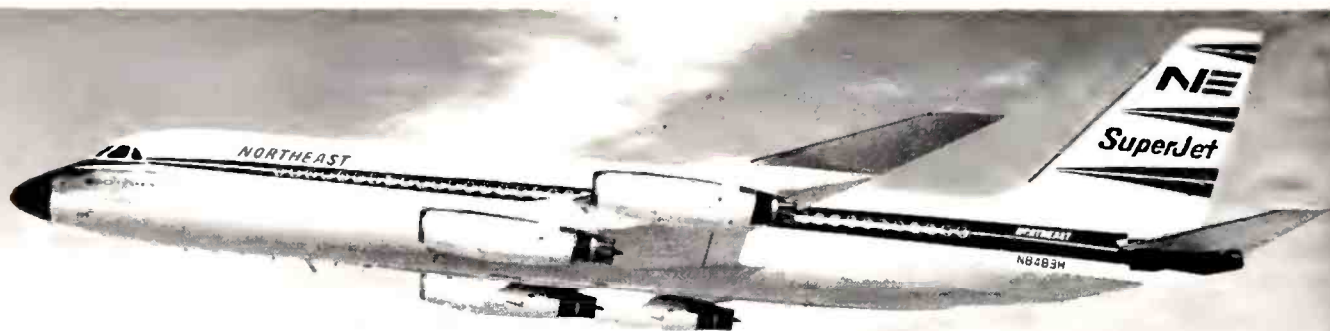
Northeast Airlines, flying in rough financial weather, is finding tv and radio advertising the next best thing to a new radar set.

The airline's New York and Boston-to-Miami routes, heavily advertised on television, have brought a steady month-by-month increase in business. During the first quarter of this year, New York-Miami business increased by 48%, Boston-Miami 27%. Northeast credits both increases to television, some 60% of the airline's \$900,000 ad

Promotion is what counts in today's jet era, so . . .

continuing with three airlines to Florida. The report also recommends taking off Northeast as the third airline.

It is believed the recent success of Northeast Florida flights, attributed mainly to tv may help the airline keep the route. Permission to operate to/from Florida was granted for only a five-year period in 1956, but hearings on renewal continue to drag on. A CAB decision on permanent authority—requested by Northeast and violent-



Northeast flies high in tv sky

budget during the first quarter.

Rapid growth has brought Northeast from a poor third in East Coast-Florida business volume to virtually a tie for second with National. Eastern is the undisputed leader. In the Boston-Miami market Northeast now ranks first.

The big fight for passengers is on television: each airline, one by one, is moving to the medium (*Sponsor-Scope*, 8 April). Both Eastern and Northeast opened their first commercial schedules in New York during early weeks of the New York newspaper strike, though both airlines had planned to use tv before the print black-out. Both are continuing heavy use of tv in New York, as well as other flight markets. National launched a major spot campaign on 37 stations in 11

major markets late last month.

In recent years no substantial growth trend in the number of passengers to Florida has been shown, suggesting that a passenger gained for one airline is another airline's loss.

Authorized in '50s

Most route duplications—in this case triplication—were authorized by the Civil Aeronautics Board amid the optimism of the '50s when the domestic route system was expanded. But now, with many airlines flying at risky financial altitudes, the CAB may attempt to cut down competition. Northeast's New York- and Boston-to-Miami routes are prime targets. However, a recent report by an independent examiner—still to be heard by the five-man CAB board—recommends

ly opposed by Eastern and National—is expected by summer. A decision against Northeast could seriously cripple the airline, already in debt.

Media strategy has literally been turned over in the last year. In '62 65% of the ad budget went to newspapers, now 60% of the budget is going to tv. Radio spendings remain about the same. "The airline is not able to compete with large competitors on a day-by-day lineage scale," says Joel Danials, Northeast director of advertising. "We felt it was the right move to try tv." Allocations for the first quarter were \$500,000 to tv, \$222,000 to newspapers, and \$160,000 to radio.

Both Eastern and National executives pay tribute to the origin-



Going over ad plans

Joel Danials, Northeast director of advertising (c), looks over summer spot schedule with J. Hugh E. Davis, account supervisor, and Leo Keegan, Jr., SSC&B

A local touch

Commercials feature Jim Dooley, a well-tanned local sportscaster. People remember Dooley's "come on down"



ality and pulling-power of Northeast's new video tape commercials. The advertising innovation, which involved newsy information on video tape, comes from SSC&B. The agency took the account over from J. Walter Thompson last December.

"The best way to get people to fly Northeast to Florida," according to Danials, "is to create within them, a desire to go to Florida and closely identify the airline with this desire." Danials and his associates knew this would be difficult as their route is relatively new compared with Eastern's, which has had a strong Florida identification for some time.

"Flown North by Northeast," the commercials feature Jim Dooley, a local sportscaster, who chats with

actual tourists on vacation. Integrated with conversation are flashes of up-to-date information on weather and previews of events in the near future. The commercials are designed to be "a late report from Florida," which, at most, can be used for only a few days.

Such a news angle for tv advertising is an advantage video tape promoters have been pushing for some time. Fast utilization of news is only possible on tape, which is immediate.

Scenes are geared to tourist interests: a golf course, race track, swimming pool, or tennis court. Through conversation Dooley tries to create a desire to "come on down." Evidently it works. Executives at Northeast and SSC&B feel the campaign has been power-

ful. In the month of January alone—the first month of the tv campaign—Boston calls to reservations went up 59%, New York calls, 39%.

Advertising changes seasonally

Northeast's advertising varies radically by season. December through the first half of April are heavy winter-vacation advertising months. Beginning 1 May the airline started its summer drive with 22 tv spots a week in New York, nine in Boston, six in Philadelphia. August, September, and October, are quiet ad months, the summer market already sold and the winter market still premature.

Business volume has increased substantially so far this year. Although business is up considerably (Please turn to page 47)

"Is Danny Seymour expecting you?"

No au courant broadcast sales exec on his appointed rounds of Madison Avenue advertising agencies need go hungry.

Any knowledgeable media solicitor can eat for free in many ad agency reception rooms. He can sample a wide assortment of comestibles. He can taste a gamut of goodies ranging from juicy apples to bubble gum and polish off the meal with espresso coffee.

Moreover, savvy station reps or

talent agents with a craving for contemporary art, can gander the latest constructions and abstractions in painless fashion while waiting to see the man who buys the radio/tv schedules.

For the agency caller who loves fruit, there's no better fruit stand than Leo Burnett. It is estimated that some 150,000 apples are eaten by visitors in the six offices, including New York, of the Leo Burnett Company. This is a lot of apples,

Visitors to ad agencies like JWT, B&B, Burnett, BBDO, L&N find the reception room vigil easy to take because of calories & culture provided by management. So, next time, just relax . . .



Bring on the expert bubble makers
Staller at The Zakin Co. lays out daily supply of client's Double Bubble bubble gum



Media salesmen learn of many things, including latest sculpture
 BBDO receptionist (l) hands visitor latest copy of ad agency's prize-winning Newsletter. The 11th floor reception room (r) of J. Walter Thompson offers visitor opportunity to view recent sculpture or "construction" by famed artist Richard Lippold

in practically anyone's orchard.

The business of eating apples in a Burnett reception room has become so much of a "delicious" story that the agency issued what it calls *The Apple Story*, a charming bit of whimsy on why and what the apple means to them. In telling the story of the apple in the reception rooms of the Burnett agency, it is explained that the apple is a perfect expression of mid-western hospitality.

"Can you think of anything that expresses those sentiments quite as well as a red, ripe, round, firm, fragrant, shining apple?" the author of *The Apple Story* asks. "Besides, we wanted something to brighten up our reception room, rather small and dingy in those early days."

Still another side to *The Apple*

Story, according to Burnett is the fact that the agency opened its door during the Depression, when it was considered sheer folly to open an ad agency. But Burnett thought otherwise. So, when Burnett opened the shop in Chicago, he set out the apples in the tiny reception room. Soon people were going down Michigan Avenue biting into Burnett's apples. Pessimists shook their heads when they saw this and said sadly: "It won't be long till Leo Burnett is selling apples on the street corner instead of giving them away?" A columnist reportedly made the crack and it got Burnett so mad he "became more determined than ever to make better and better ads and give away more and more apples."

Without question, J. Walter Thompson's 11th floor reception

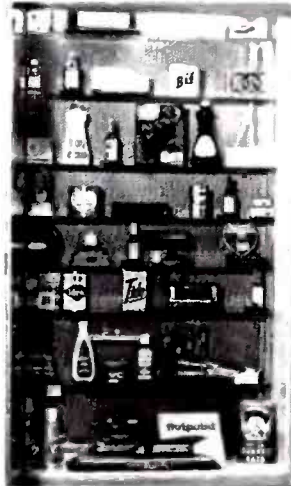
room, is the star attraction for visitors with a sophisticated appreciation of contemporary art. Here, callers gaze in rapture at the sculpture of Richard Lippold, who is also represented in the Metropolitan Museum and in the Museum of Modern Art. He created his JWT sculpture to suggest through form and material our world's three basic components: water, earth and air. He is presently doing a metallic sculpture in the lobby of the nearly completed giant Pan Am Building.

Book case handy

Should the visitor weary of gazing at Lippold's finely spun stainless steel and bronze and gold wires, he can always reach for any number of leather bound books in the open book case. He can, for example, choose Boswell's *Life of*

Free goodies ranging from apples to cough drops

Leo Burnett's reception room (l), stressing hospitality, offers big red apples; Compton (c) proudly displays its "Client Cupboard." A jar of Smith Brothers cough drops (r) sits on the receptionist's desk at Kastor Hilton Chesley Clifford & Atherton





Client of the month

Mogul Williams & Saylor changes client product display monthly. Here it is Barricini candy. Hostess is Joyce Peters. MW&S air media supervisor



Agency publication available

Lee Rich (l), Benton & Bowles senior v.p., media management, and Bern Kanner, v.p., media dir., look at new material on view in the reception room



How about some Turkish Taffy?

Receptionist at Hicks & Greist proffers Bonomo candy to visitor. The agency also serves a client's instant espresso

Johnson, Carlyle's *French Revolution* or perhaps something more titillating like Boccaccio's *The Decameron*.

In JWT's 10th floor reception room, callers can view some stunning photographs by such famous photographers as Edward Steichen and Cecil Beaton. In the 12th floor reception room he will find a spectacular Colorama,—illuminated blowups of clients' advertisements. This room also has open bookcases. The 14th floor reception room takes on all the aspects of an old fashioned, comfortable library with tall bookcases filled with faded volumes that would instantly arouse the interest of antiquarian booksellers. The public relations department is on this floor. But most visitors to JWT make it their business to get off on the beautifully marbeled 11th floor reception center and view the Lippold construction.

More sculpture can be seen at Fletcher Richards, Calkins & Holden. In this agency's main reception room there's a strong bronze head of Ernest Elmo Calkins by James D. Herbert. The plaque identifies Calkins as "Dean of American Advertising." One side of the room has illuminated shelves displaying both life size and miniatures of some of the products made by the agency's clients.

Blow me a bubble

Should media representatives prefer to sample chewing gum of various flavors, including bubble gum, their best bet is to visit the reception rooms of such agencies as Gardner, the Zakin Company and Erwin Wasey, Ruthrauff & Ryan. At EWR&R, a luscious giveaway is Wrigley's Doublemint chewing gum. An agency observer said that several hundred sticks of gum manage to disappear daily from the magic bowl atop the receptionist's desk.

EWR&R also displays many of its client's products in the reception room. At the Gardner Agency, media representatives help themselves to Clark's Chewing Gum. Here, too, several hundred samples are consumed daily, to the satisfaction of both client and

agency, not to mention the constant parade of visitors.

It is at the Zakin Company, where one may stumble upon an unusual scene, that of a space or time salesman reaching for samples of the "amazing" Dubble Bubble bubble gum, made by the Frank H. Fler Corp. Some salesmen try to produce balloon-like effects with the rubbery substance. Time salesmen with progeny at home are particularly anxious to acquire the baseball trading cards packaged with the bubble gum, valuable acquisitions for youngsters crazy about baseball.

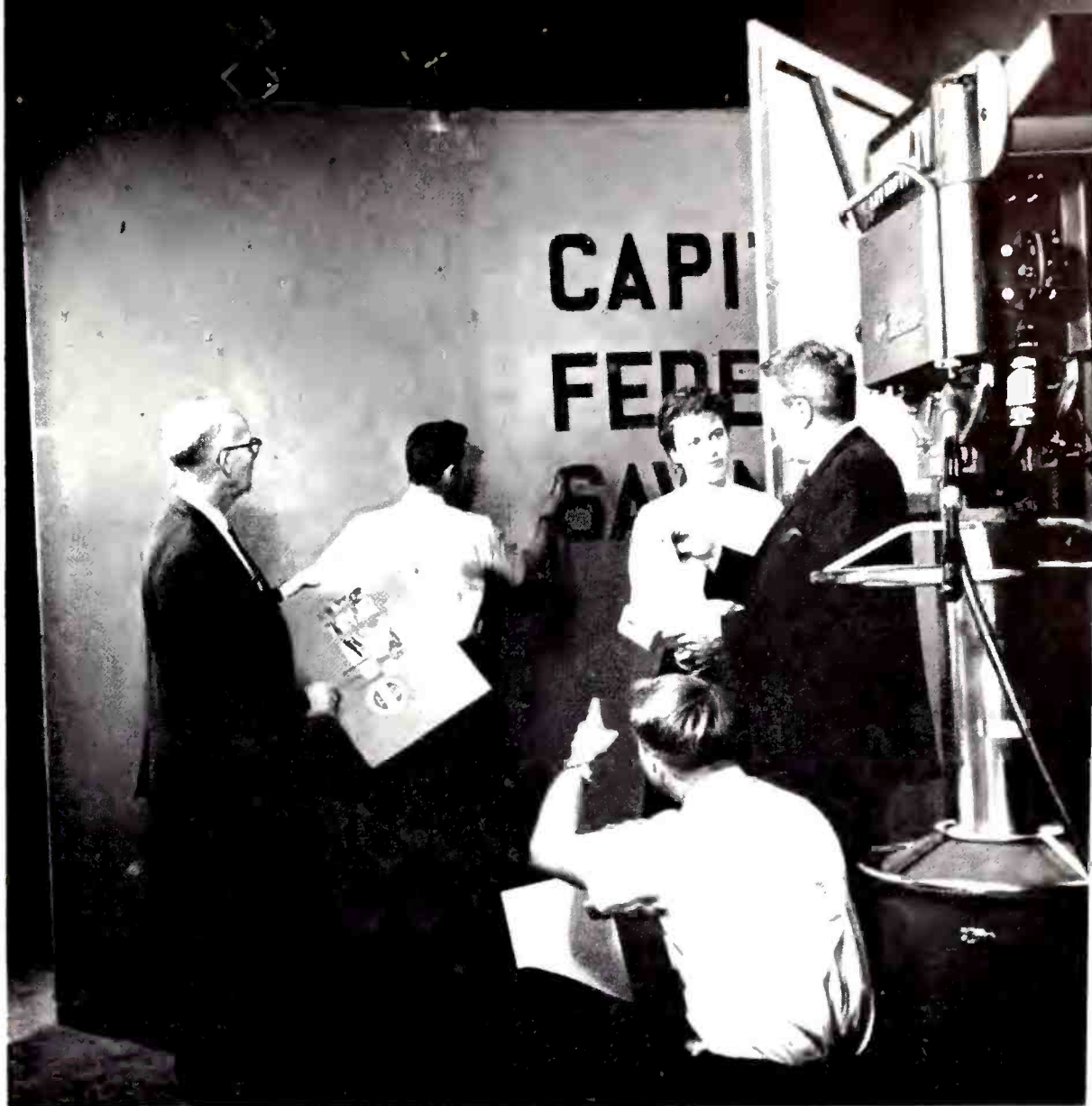
For the media representative with a sweet tooth, there are any number of ad agencies ready to satisfy his wish. At the Mogul, Williams & Saylor reception room, he can help himself to the chocolate caramels, cherries, nuts and creams made by Barricini. In the Hicks & Greist reception room one finds several bowls of Bonomo's candies including the client's celebrated *Turkish Taffy*, the wrapper of which may reveal such exciting science facts as the tidbit that "there are mountains under the ocean."

Since Hicks & Greist also handle the Dixie Cup Division of American Can Company as well as Medaglia D'Oro, the nation's number one espresso coffee, it is simple for a print or broadcast media man to have the pretty receptionist prepare a cup of instant brew for him. The receptionist indeed will be happy to "spike" the salesman's day with a large Dixie Cup of Medaglia D'Oro. In warm weather, she will make him an iced coffee.

Have a free cigarette

At Lennen & Newell, P. Lorillard products are available to visitors. These include Kent and Newport cigarettes. ("Depends on the mood I'm in," said a receptionist. "One day I might fill the box with Newports, another day with Kents. They both go big.")

Not to be outdone by any rival agency, Grey Advertising, which handles P. Lorillard's Spring cigarettes and Old Gold Spin Filter cigarettes, has plenty of these products. (Please turn to page 64)



Local station waters a money-tree's flourishing growth
Capitol Federal S&L, Topeka, Kansas, is the nation's leader in growth-rate. A heavy tv advertiser, its video taped, hard-sell spots are prepared in cooperation with staffers at WIBW-TV, Topeka

'Money' can be tv-sold, S&L's find

Savings & loan groups thrive on both local and network campaigns, add 10,000 depositors each day

Television's power to punch home a service message has seldom been better dramatized than in a new presentation by Television Bureau of Advertising. The subject is a midwest savings & loan association, Capitol Federal of Topeka, Kansas, which has doubled its assets during a nine-year local tv campaign.

Capitol Federal is now the fast-

est-growing s&l in America. Total assets are greater than any association in a 14-state area of the Midwest, and Capitol's average savings account is 11% above national average.

Founded in 1893, the association got its first taste of the electronic medium in the late 1930's, when president Henry A. Bubb assumed control. "Banks were once sold like

a mortuary," he recalls. "I decided to sell banking like coats and suits. Radio soon proved more effective than newspapers."

When WIBW-TV went on the air in 1954, Capitol became a pioneer Topeka advertiser by sponsoring *The Florian Zabach Show*. Next season it continued with *The Guy Lombardo Show*, establishing a pattern of syndicated film sponsorship which lasted until 1962.

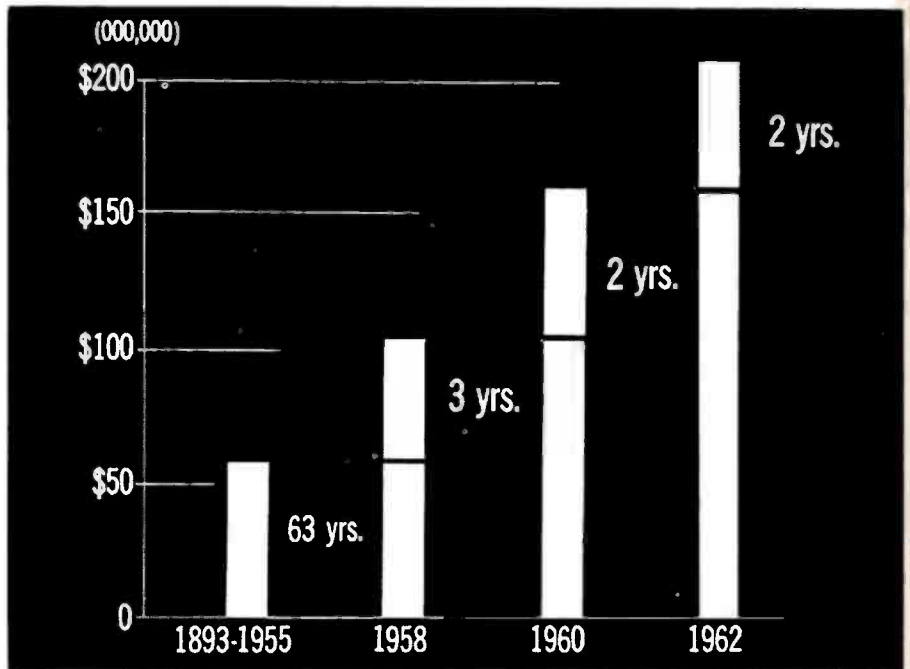
Capitol Federal's assets totaled \$55 million in 1955. Three years later, and after four seasons of tv

advertising, new assets had almost equalled the growth of the previous 63 years. Another \$50 million was added two years later. In 1962, assets grew to \$200 million.

Not all of Capitol's success is due to tv alone. President Bubb has spurred his group into vigorous branch expansion (ground has been broken on the fifth Capitol site) and has aggressively promoted the mutually-owned company in many ways.

However, there's no doubt in his mind that tv should lead the attack in promoting services. New-applicant surveys have shown that tv converted more non-customers into customers than all other media combined (outdrawing newspapers, for example, by better than 6 to 1).

Capitol's present tv campaign is built around a local weather show, delivered eight times weekly, and



Startling increase due to radio/tv

Rapid growth of Topeka loan group was coincidental with start of tv and radio campaigning. Group's president says "banks used to be sold like mortuaries"



Net spots boost local promos

National savings foundation uses network specials (like NBC's "U. S. Highway No. 1") to get broad cover and back up local members' advertising. Net shows are strongly merchandised

reinforced by spot tv announcements and special promotions.

Tv commercials are planned by the association's ad manager, Dan Hurley, in consultation with WIBW personnel. The spots are taped by the station, and are all delivered by Bob Kearns, sales manager of WIBW.

Kearns began plugging Capitol in 1944, as a WIBW radio staff announcer. In viewers' minds he is completely identified with the association (most think he's an employee of Capitol) and Kearns does no other on-air work.

Each spot has three basic points: hard-sell copy aimed at an audience 35 years and over, presented by a live personality immediately recognizable as Capitol Federal's spokesman, who identifies each business office at the end of each commercial.

The main copyline: Safety, profit, convenience. A typical sample: "Don't bury your money, plant it . . . earn 4¼ percent . . . in a group that's \$200 million-strong . . . branches at . . ."

In explaining the group's phenomenal success, president Bubb says he believes advertising is a basic necessity for financial groups,

and "of all the ad media, tv is the best. It requires no effort for people to see and hear our friendly image right in their own homes."

While Capitol finds entertainment and weather sponsorship successful, other s&l's get excellent reaction from public affairs programs. One, First Federal & Loan Assn. of Chicago, presenting documentaries on WBBM-TV, Chicago, since 1961, is extremely happy with the delivery of quality audience; at the same time, this audience is reached at the small cost of 58¢ per 1,000 viewers. (See "Those Public Affairs Programs Mean Business," next page.)

National S&L sell

It's not only in Topeka and Chicago that tv is successful.

On the national scene, the Savings & Loan Foundation has a strong network campaign which strengthens the promotions of local associations such as Capitol.

Under the eye of president William K. Divers, the foundation spends at national level about \$2.5 million, divided evenly between print and tv, through McCann-Erickson.

The national tv budget goes into

specials; in '62-'63 they've included Glenn's orbital flight, (34 commercial minutes in the 10-hour CBS TV coverage); "U. S. #1," an NBC *Project 20* special with six commercial minutes; eight pre-election shows on NBC's *The Campaign & The Candidates*, (29 minutes); first half of the *East-West Football Game* over NBC TV and Radio, (sponsored for the fifth consecutive year); first half of the *Professional Championship Football Game*, NBC Radio only; and, in March '63, NBC's *Project 20* special on Gary Cooper, "The Tall American," with six commercial minutes.

The print campaign includes five

of the largest consumer magazines; six business and news magazines; trade press; prominent journals of the medical, dental, legal and accounting professions, and a youth magazine.

The group's president says careful selection of network specials has delivered large audiences at an efficient cost, and has given extra ad weight with a high level of reach at dividend time. The tv campaign gives excellent local merchandising opportunities, builds stature for the members of the insured savings & loan movement, and increases the enthusiasm of local associations for a total program of communication.

Partially as a result of such enthusiasm, the s&l's across the nation now add new customers at the rate of 10,000 per working day, have more than 33 million accounts, \$100 billion assets, and write 44% of all home loans.

The success of local and national advertising should mean that tv will get more of the s&l promotion dollar. It also may lead to increased tv spending by commercial banks, (see *Banks Reach for the Sky*, sponsor 8 April, p. 41). But the greatest long-term effect of these campaigns may be to encourage other service industries into using tv and radio more widely. ▀

Those public affairs programs mean business

In the first hour of business following the first documentary we sponsored, new accounts totaling \$37,000 were opened as a direct result."

This formidable testimonial to the impact of a television advertising effort was made recently by George K. Allison, advertising manager of the big (1962 assets \$431,000,000) First Federal and Loan Association of Chicago. The documentary referred to was the first of ten sponsored by the association last year on WBBM-TV, the CBS-owned station in Chicago.

Back in 1961, First Federal was casting about for ways to add reach and impact to its \$1,000,000 1962 advertising campaign and to supplement its sponsorship of news programs, spot announcements and newspaper schedule.

"We wanted to be associated with the prestige of public affairs programs and sponsoring them would be a complete departure from what other savings and loan companies had been doing," Allison explained. "The subject of saving is a serious one, and we feel that the message gets better reception because the audience is already in a thoughtful frame of mind."

The WBBM documentaries filled the requirement for seriousness. Programs sponsored by Federal included a three-part series of news specials from Southeast Asia, a two-part series from Africa, mid-year and year-end news roundups and a documentary about Lake Michigan.

The association was even prepared to sacrifice quantity of audience for quality of programing in sponsoring the program. It was not necessary, however, since a study conducted by First Fed-

eral indicated that per-message efficiency reached as low as 58c per 1,000 viewers.

The reaction to that first documentary set the pattern for the results of all ten First Federal specials on WBBM last year. The association noted that its new business increased and estimated that the cost of the tv specials did not exceed 5% of the actual dollar volume returned by them. ▀



Advertisers report color commercials have many fringe benefits



Fringe benefits have made color a strong lure for advertisers. The fraternity of sponsors on color tv is constantly taking in new members. Latest number is 36, compared with 26 last year. Hotpoint (division of GE), Carnation, Campbell Soup, Fritos, and Scott Paper, are important new additions.

Many advertisers are increasing their use of color; General Mills, Chevrolet, Kodak, Kraft, AT&T, and Ford are almost totally color-

ized on network tv. During the first week of April, 60% of all the commercials on NBC prime time color shows were in color.

Why is interest in color rising? Advertisers reveal their private reasons in the following paragraphs. Most important are:

- 1. Color provides a better display for a colorful product.*
- 2. Color has an added dimension that adds impact.*
- 3. The commercials can be uti-*

lized in many promotional ways.

4. Color reaches a small audience in terms of numbers, but a large one in terms of dollars.

5. The added cost of making color commercials is relatively small.

6. Color commercials complement 4-color magazine strategy.

7. The number of color set sales and program hours is rising steadily, creating an opportunity to reach a potentially-large and dedicated audience.

CHEVROLET

(Campbell-Ewald)

"When Chevrolet went to color in 1957 it seemed only logical to go to color with our commercials, too. We were striving for the highest production values in the show itself. To be consistent, we felt the viewer with a color set should be offered the same excitement in our sales messages.

"Even more importantly, however, we felt color had a new, important dimension to add to the total impact of our commercials. I think our experience over the last six years has proved us right, for we have been consistently in the top award categories both here and in Europe."

CORNING GLASS WORKS

(BBDO)

"The filmed messages were produced in color because we planned to use the pictures in a number of ways other than for the telecast itself.

"The commercial's introduction coincided closely with the announcement of a major research breakthrough by our scientists. Elaborate plans were made for individual announcement programs in each of our 17 branch plant communities for key employees and civic leaders.

"An important part of the announcement programs

included the screening of the Lincoln Center messages and, for the relatively small increased cost, it was decided to prepare the messages in color in order to increase their effectiveness.

"All our branch plants have used the pictures for a wide variety of civic programs. Our district sales offices have been provided the film for various selling efforts."

DOUGLAS FIR PLYWOOD

(Cole & Weber)

"We have found that in our own merchandising campaigns color creates tremendous interest and comment. Wherever we have shown our color commercials—and we have used them extensively at lumber conventions and industry-wide DFPA meetings—the reaction has been "color really adds something to the commercials." Since color has proved an important plus in our own presentations, we assume the same favorable response from color television viewers."

EASTMAN KODAK

(J. Walter Thompson)

"Color tv of the quality which is available in U. S. living rooms today obviously satisfies our advertising need. The 'crux' question for an advertiser using

color tv today is solely one of assurance of adequate reach and cost efficiency.

"At first sight, the 2.4% of tv homes (estimated to be equipped with color tv) make it appear as if appealing to this special viewing audience—compared with the much wider potential reach available in black-and-white—is scarcely worth an additional advertising effort.

"The extra advertising effort, however, is one of degree, not of direction. Kodak's experience with a popular program enhanced with color shows that its audience includes not merely the national statistical percentage of color homes—but almost the totality of this special 'class audience.'

"Apart from its provision of reality for the product and setting, color in the advertising message is attention-getting. It offers a means of overcoming the general clamor of advertising in the market place, without adding to the noise."

FORD MOTOR (J. Walter Thompson)

"Ford pioneered in the use of color with the *Ford Theatre* back in 1954 and has been deeply involved ever since. Our reasoning is basically this . . . styling ranks with performance as one of the prime motivators in the purchase of a car . . . as color and styling go hand in hand, a demonstration of our product in color just has a greater impact on the viewer."

GENERAL MILLS (Dancer-Fitzgerald-Sample, DDB)

"We feel there are enough color sets in key markets to warrant the extra expense of color commercials for major brands.

"We find black-and-white reception of color commercials is sufficiently good, so that we are certainly not hurting the value of our commercial against the black-and-white set owner.

"We use color commercials in those black-and-white shows which will carry them because we feel that the color homes will receive a more effective commercial message—again, without losing value in the black-and-white homes.

"We believe that the extra sales impact we receive in the color-set-owning homes is worth the extra production cost."

HALLMARK CARDS (Foote, Cone & Belding)

"Color television means an extra dimension of beauty and spectacle for both entertainment and product messages on the *Hallmark Hall of Fame*. Color is a vital ingredient in the Hallmark product; hence essential in bringing to life the sight, sound, motion and demonstration of our products. Because of its belief in the future of color television, Hallmark pioneered network color with 'Amahl and the Night Visitors' on Christmas Day, 1952. Since then, the pace-setting use of color in television has been a prime factor in maintaining the leadership of Hallmark products. It costs us no more than a tenth-of-a-cent per color set to present our message in color. This is a superb advertising value for Hallmark."

KRAFT FOODS (J. Walter Thompson)

"We've used color television since 1953 and feel as a food advertiser that color is of extreme value in creating appetite appeal, as shown by the Crosley study. The advantages of color commercials have been felt throughout our sales force to the point where even with summer replacement programming in black-and-white, we still put our commercials in color. As one of the pioneers in color, we look forward to its increased importance."

LUCKY STRIKE (BBDO)

"For the past several years Lucky Strike has been producing tv commercials in color because both the American Tobacco Company and BBDO believe that when a commercial is seen in color it makes a greater impression on the viewer than when it is seen in black and white."

SALEM (William Esty)

"Inasmuch as the entire Salem advertising campaign has been based on two media—television and mass circulation magazines—we have always had a very strong interest in duplicating in television the element that has been so effective in the magazine and poster campaigns; that is, 4-color reproduction to add to the feeling of 'springtime freshness.'

"We have therefore, for the past two years made all our commercials on location in both black-and-white and color so that we have a more than adequate stockpile of color commercials to use whenever we can."

SEVEN-UP COMPANY (J. Walter Thompson)

"Tying in with *International Showtime's* two color showings in February, Seven-Up made three color commercials. The commercials were coordinated with an over-all campaign—Seven-Up with festive foods—in store displays, magazine ads in color, a mailing piece to all bottlers and three color film strips made directly from the color commercials. Bottlers used these with small promotional viewers to create excitement with stores all over the country . . . The color commercials are made available for local use."

WHEELING STEEL (Cunningham & Walsh)

"Wheeling Steel is primarily interested in reaching top business leaders and reminding them of the many fine steel products they make. Therefore, news programs are ideally suited for reaching this numerically small, but important, audience.

"It is our considered opinion that the majority of business leaders probably have color receivers. Looking at color programs and seeing black and white commercials will, if anything, help to negate the primary impact that the addition of color affords.

"Wheeling is now making steel products, such as sidings and roof decking, with coated steel utilizing color. It is obvious that the demonstration of these color-coated steels can only be truly shown through the use of color commercials."

The Man Who Knows KONO Radio



It Takes IMPACT To Sell Money

No one knows this better than Ferd Wirth, Managing Partner, Security Finance Company of San Antonio. For a combination of impact and effective market penetration, Mr. Wirth has used KONO Radio on a continuing basis for years.

Anyone can buy radio... but the man who knows buys KONO Radio in San Antonio.

Don't take our word for it... call Mr. Ferd Wirth at CAPitol 6-6143 (Area Code 512) COLLECT and ask the man who knows KONO Radio.

For other details contact KATZ Agency.



860 KC

5000 WATTS

SAN ANTONIO

TIMEBUYER'S CORNER

Media people: what they are doing and saying

Chicago Timebuyer of the Year Award: The Corner's heartiest congratulations to Larry Claypool, Kenyon & Eckhardt's media director in Chicago, who received this year's award 7 May at the sixth annual Station Representatives Assn. luncheon. Larry started his ad career with Tatham-Laird, and later joined J. Walter Thompson as broadcast supervisor before his alliance with K&E.

Chalk up two new names at S. E. Zubrow: The word from Philadelphia is that Joseph Harris is the agency's new media director. He was associate media director with BBDO (New York). Also new to Zubrow is buyer David G. Phillips, who was buyer with N. W. Ayer (Philadelphia).

Is it too late to throw rice? Best wishes to Ted Bates broadcast buyer Everett Keller (Standard Brands) and his bride, the former Frederica Gershenson, who was a student at the University of Michigan. The wedding took place 7 April in Detroit, Frederica's home town.



KMBC (Kansas City) host to buyers in New York

Dave Croninger (c), Metropolitan Broadcasting v.p. and KMBC gen. mgr. shown here with smiling agency people at a recent party. L-r. Walter Reed, b'cast supvtr., and Jonne Murphy, buyer, both Gumbinner; Croninger; Jackie Moore, asst. buyer, Gumbinner; and Herb Weiss, a.e., Metro Radio Sales

California switch: James Sterling is now media director at D'Arcy (San Diego). He was an account exec at Erwin Wasey, Ruthrauff & Ryan (Los Angeles).

Reminder for New York timebuyer members: The CARTA (Catholic Apostolate of Radio, Television and Advertising) Spring Fiesta will be held at the Waldorf 15 May, from 6 to 11 p.m.

Ah, a month abroad: Lee Petry, buyer at Monroe Dreher (New York) flew to Europe last Friday (10 May) on a long anticipated first trip to the Continent. Lee tells us that she expects to visit London, Venice, Florence, Rome, and Paris during the month she's overseas on vacation.

(Please turn to page 44)

HANDY DO-IT-YOURSELF RATING KIT

Complete on this page. Takes only 3 minutes to assemble, using this most important of all information. Simply fill in high score as you read:

1. What do the local businessmen think of the advertising effectiveness of the Des Moines TV Stations?

ANSWER: Nearly 80% of all local TV advertising is placed on KRNT-TV.

2. What station do local civic, cultural and religious groups count on for the most eager cooperation and support?

ANSWER: All know that KRNT-TV spends the most hours meeting with committees, helping write their copy and counseling them. Over 5,000 community service announcements, almost 500 program hours, last year.

3. What TV station do most people depend on for their news?

ANSWER: People look to KRNT-TV most for News. They know our nine, full-time, fully professional newsmen will get it first . . . and get it right. Our viewers have "rated" our 10 PM News by making it one of the most watched newscasts in a multiple-station market in the country.

4. Is the same true of Sports?

ANSWER: The daily sportscasts people watch most are on KRNT-TV. Our two top sportscasters beat the competition by a country mile. The three football coaches of the largest universities in Iowa are seen exclusively on Channel 8 in the Des Moines market.

5. What personalities do viewers know and trust the most?

ANSWER: KRNT-TV Personalities are "Old Friends" to everybody in Central Iowa. Folks know them as highly trained, highly accepted, adult personalities. People are reminded of them and get to know them even better because of frequent exposure on KRNT RADIO and live appearances out in our area. It's an important plus in their merchandising and sales effectiveness.

6. What station is the most promotion-minded?

ANSWER: KRNT-TV. We constantly publicize our activities, our people, our aims and aspirations. In this area we make no little plans and we carry through what we start. People hereabouts know everything about all we do.

VALIDATION TEST

This six-part questionnaire can be verified anytime, anywhere in Central Iowa. No rating period required . . . it's a 12-month continuous survey. To check the results above, simply send for a free page of the Des Moines telephone directory, take any number or numbers at random, and call yourself.

KRNT-TV

DES MOINES TELEVISION

An Operation of Cowles Magazines and Broadcasting, Inc.

Represented by the Katz Agency, Inc.



Earl Wood

Earl is another reason why ... more advertisers are spending more dollars on WSUN Radio than at any time in our 35-year history!

Earl is a specialist in varied and interesting programs. His "Small World", heard weekdays from 10:05 until 11:55, is spiced with personality interviews and good music; "Concert Hall", 8:05-8:55 p.m., features light classics; "Moonbeams", 10:30-10:55 p.m., is a soothing nightcap ... his audience is SUN-sational!

One of the Nation's Great Stations

WSUN

5 KW 620 KC
TAMPA-ST. PETERSBURG

Broadcasting 24 hours daily!

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

TIMEBUYER'S CORNER

Continued from page 42

Man, those buyers are real cool: Young & Rubicam (New York) buyers, that is. The fevered brows disappeared with flip of a switch just a week ago when the newly installed air conditioning equipment hummed into high gear, producing a host of smiling faces in the wake of cooling breezes.

From the city of Brotherly Love: Ivan Davis has just joined N. W. Ayer in Philadelphia as a buyer. He was with W. B. Doner in Baltimore for one-and-a-half years, where he was media supervisor. Also at N. W. Ayer: Bob Hardy has been upped from buyer to a position in the plans and marketing department in the Philly office.

Tickled pink, white, and blue: that's the feeling in BBDO's media department at the news that buyer Dave Persons and wife Maxine welcomed an eight-pound boy into the family 2 May. Mom and Dad, what did you name him?

Last minute news: buyer Pat Caldwell has left Norman, Craig & Kummel (New York), where she bought for Hertz, Hertz International, and other international accounts. Mary Jane Hoey, Lennen & Newell (New York) buyer (Iberia Air Lines of Spain, McCormick Tea, Anso) has left the agency and will spend some time in Europe before announcing future plans.

Hay: takes two to hike

Talk to Graham Hay, broadcast media supervisor at Compton (New York), concerning tv time cost hikes, and he'll tell you in his gentle but firm tone that advertisers are still subjected to ridiculously high time rate increases, which he feels cannot possibly be met with a similar increase in value today. Where does the blame lie? "With the agencies as well as the stations," says Gray, because they go along with these increases without protesting." A veteran media buyer, he joined the agency's media research department 12 years ago, after a stint in media research with the Biow Company. He became an assistant buyer at Compton; in 1955 switched to the agency's account group. After two years he returned to the media department to head Compton's Canadian operations, and later assumed his present post.

Graham Hay is a graduate of the University of Missouri, where he majored in advertising. In his spare time he enjoys playing the piano and the organ, and leads a choir. You didn't think he was musical? Neither do his listeners, pokes Gray. He and his wife and six-year-old son Steven (note photo on wall in Dad's office, pictured above) make their home in Ridgewood, N. J.



PUBLIC-WANTED . . . person-to-person SWANCO stations, habitually "number one" in their market areas. Modern radio with a people-pleasing line-up . . . "public-wanted" in 4 states, and on the run with "hot" sales results. People who listen, like it . . . people who buy it, love it!



SWANCO
IS
PUBLIC-WANTED

YOU CAN SAY THAT AGAIN!



WANTED

<p>THE JOHN BLAIR  STATION</p>	<p>KRMG TULSA, OKLAHOMA</p>	<p>KIOA DES MOINES, IOWA</p>	<p>KQEO ALBUQUERQUE, NEW MEXICO</p>	<p>KLEO WICHITA, KANSAS</p>	<p> robert e. eastman & co., inc.</p>
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COMMERCIAL CRITIQUE

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

PAY THE PIPER AND CALL THE TUNE

By AUSTEN CROOM-JOHNSON

Many people seem to think that of all areas of effort, the writing of an advertising jingle is a complete pushover. All you need is the copy line and some notes to go with it, and you're in business. Anybody can play the game.

Here is just one of many that makes this assumption reasonable. The following couplet was committed for Royal Gelatin Desserts . . . "Reach for Royal, for flavor you can feel/Reach for Royal, for Royal is for real." Well, I suppose you can "reach" for anything, like Listerine, or a Lucky; and perhaps you can feel the flavor, like "feel the huskier flavor of Piel's."

It's all a question of semantics, but to wind up with "Royal is for Real" is surely reaching for a rhyme. In my opinion this opening couplet doesn't say anything, not even gelatin; nor does the tune, if you can call it that, which allows it to be sung. Further singing copy at the half-way mark states "Royal Gelatin tastes like fresh fruit . . ." etc. The notes attached to this particular line are next of kin to a standard song called "Save Your Sorrow 'Til Tomorrow," which I am unable to do in this instance. It sounds to me as though the music were put together in the studio, and that nobody gave it a second thought.

Too many jingles sound musically incompetent, and there is really no excuse for treating a proven selling tool in such an off-hand way. The exceptions stand out like beacons in the haze of hucksterisms that make up today's listening. Why are there so few? Chiefly, I think, because this form of advertising takes an undeserved beating from unqualified practitioners.

If I were a sponsor, I'd want to know just who the people are who are writing a musical advertise-

ment about my company and its product. What's their track record? Have they ever written a hit? Are they the best I can buy in the field? And many more queries of like nature. As it is, the sponsor seems to take the agency's recommendation without argument, and is frequently stuck with one of the



Source: U. S. Tele Service

Tune matches smile on glass

Ballantine has a catchy and attractive message, equally effective on radio-tv

tuneless wonders which are abroad. There just has to be a general raising of standards. Real writing talent is available *somewhere* around, and the choice of such talent should not be limited to that within an agency's precincts. Better to pay the piper and call the tune.

Herewith, some brief observations on commercials to hand at this writing:

Ballantine Beer, "You Get a Smile Every Time" is a catchy and attractive message. The use of stylized emphasis in the inflections used by the whistler is very effective, and the sound track gains much from such imaginative touches in production. Besides, it has a tune to match the smile on the glass.

Also on my happy list is a soft-sell charmer for Japan Air Lines. This comes from San Francisco (Botsford, Constantine & Gardner) where the closer atmosphere of the

Orient is conducive to such pleasantry. The unusual sounds of Japanese instruments are used for copy punctuation, and the whine of a jet is sped up on tape and then cross-faded into the delicate sounds of a flute. I think the American announcer might have been directed into a softer approach to complement the kimono-clad tones of the hostess. He sounds a trifle too matter-of-fact in such exotic surroundings.

Add some nice production for National Beer of Baltimore (W. B. Doner), "Brewed on the shores of the Chesapeake Bay." Their et's are based on musical vignettes of the locale . . . sailing, etc., and are well performed. In some cases I think the writing goes slightly overboard, but one titled "This Beer" and depicting relaxation would grace any national brewery. In this series, National Beer of Baltimore provides a good sound and the kind of quality spots which are welcome on anybody's air.

Forgive and Forget

Pepsodent's "yellow breath" . . . an unattractive addition, in liverish copy-color, to Pepsodent's oral blandishments. I wonder where the good taste went?

AUSTEN CROOM-JOHNSON



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

NORTHEAST AIRLINES

(Continued from page 33)

from New York- and Boston-to-Miami flights, the airline's total system business is not up greatly because of losses in traffic in short-haul markets. For example, total system increase in business volume for March was about 5%, compared with 57% for New York-Miami and 27% for Boston-Miami.

Radio is also credited with securing new customers for Northeast, especially in Philadelphia. With radio as the principal ad medium last year Philadelphia-Miami business increased 60% over last year. At the same time the airline doubled its Philadelphia-Miami air service. Northeast recently started using tv in Philadelphia.

No one can lose

A problem: no airline can afford to lose passenger money on Miami routes. Northeast is not the only ailing airline. Strike-battered Eastern flew over \$26 million in the red the first nine months of last year.

National is in the best shape of the three. Louis Maytag, who bought control of National last year said the airline "confidently expects to set new records throughout '63. Earnings should be well above the \$1.25 million cleared in the June '62 fiscal year."

Airlines as a whole have been in a shaky position. Over the last few years airlines have bought some 500 jets and turboprops. In the process, their combined debt nearly quadrupled. There have also been labor tie-ups and weather problems. Pre-tax profits of domestic trunk lines in 1959 were \$111 million. They plummeted to \$2.3 million in 1960 and a deficit of \$35 million in 1961.

It is only recently that airlines are beginning to view moderately blue skies. Indications are that the 12 majors (11 domestic and Pan American) were near the break-even point last year.

It would be grossly optimistic to believe that tv advertising can solve all the ills, but airlines such as Northeast, KLM, National, Eastern, and Pan American, long hell-bent on steady newspaper advertising, are now finding that tv advertising is a healthy policy. ▀

GLITTER !! VIEWPOINT



FIRST STATION... TO
TELECAST THE GLITTER
AND GLAMOUR OF THE
MISS VIRGINIA PAGEANT
TO A STATE-WIDE AUDI-
ENCE...

FIRST STATION... IN
VIRGINIA TO EXPRESS
OUR VIEWPOINT ON
CURRENT AFFAIRS
THROUGH REGULARLY
SCHEDULED TV
EDITORIALS...



TWO SALIENT REASONS WHY THE PEOPLE IN
THE 325,600 TV HOMES* THAT MAKE UP
VIRGINIA'S NO.1 TV MARKET VIEW WSLs-TV
FIRST !!

* Source - Television Magazine

WSLS-TV ^{TV} ROANOKE, VA.

K THE KATZ AGENCY, INC.
National Representatives

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

puzzle:
**Where
There's
Smoke . . .**



How Much Do They Cost?

WMAL-TV's Television Sales Dept. was locked in knotty debate in the conference room when Haywood Meeks, TV Promotion Director, looked around and discovered the smoke cover had thinned to a point where he could identify his colleagues. Thus alerted to the fact that the cigarette supply was getting dangerously low, Meeks asked Virginia Hinkle to get nine packs of Brand X. "Just take the money from petty cash and we'll settle when you get back," instructed Meeks.

Ten minutes later, Virginia returned with seven packs. "What gives?" asked Meeks.

"I took all that was left in the petty cash box," she explained, "but that left me 32 cents short of being able to buy nine packs. The best I could do was buy seven packs and bring back 24 cents change."

How much was in petty cash and what does Brand X cost in D. C.??*

Send us your answer on the back of a wrapper from your favorite brand, we'll send you a new pack. (If you're on the smoke wagon and incorruptible, let us know and we'll send something else.)

**Everything costs more in the big city except spots on WMAL-TV's audience-pleasing spot-carriers like Ed Allen Exercise Time, Maverick, SurfSide 6, Checkmate, Bowling, Girl Talk and Woman's World. Availabilities? Check Harrington, Righter & Parsons, Inc.*

Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.
Address answers to: Puzzle #78, WMAL-TV, Washington 8, D. C.

wmal-tv abc

Evening Star Broadcasting Company
WASHINGTON, D. C.

Represented by: *HARRINGTON, RIGHTER & PARSONS, Inc.*

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSWA-TV and WSWA, Harrisonburg, Va.

★★ Broadcast rating hearings by the Harris Investigations Subcommittee will start up again shortly, but there are no plans to call ad agencies.

Main purpose is to see what is being done about the rating confusion, following committee's rug-pulling operation on questionable rating practices. NAB President LeRoy Collins will present broadcaster blueprint for reform, and FCC and FTC chairmen will give their views.

FTC Chairman Paul Rand Dixon, criticized during hearings for failure to police rating firms, may save face with Subcommittee by reported monopoly complaint issued against loudly protesting A. C. Nielsen Co., which would require 50% divestiture of firm's broadcast clients. Nielsen is already under FTC consent order to modify accuracy claims and avoid bias in ratings. C-E-I-R and Pulse are also under consent orders.

★★ The Federal Communications Commission has cemented its new sponsorship identification rules, but has given motion picture films shown on tv a special waiver.

The agency dropped a hotly disputed proposal to "presume" that all feature films were headed for tv eventually, and so came under the rule. However, FCC says it will keep close watch on movies used on tv for any signs of "plugola."

Rules, effective 20 June, require donor identification of any item incidental to a program when it is given special attention, such as camera lingering on a brand name. "Teasers" by unnamed sponsors are out.

Announcement is also called for on any supplier's handouts or services to station personnel beyond program use, and on controversial, political and even religious material. The updating grew out of Harris (D., Ark.) Legislative Oversight Subcommittee's famous quiz show and payola hearings, circa 1960. There will be periodical reviews of the not too clear rules.

★★ Ghosts of the tv quiz show scandals walked on two other fronts last week.

Philco Corp. raked up the "Twenty-One" and "Tic Tac Dough" era against NBC during the continuing hearings at the FCC on the struggle for NBC's Philadelphia station WRCV-TV. Philco, having lost a motion to exclude all post-1960 programming from NBC exhibits, argued against renewal with emphasis on the net's airing of rigged shows as proof of its irresponsibility toward local programming.

NBC executives Sarnoff and Kintner stoutly maintained ignorance of quiz skulduggery until revealed by Harris hearings, and Van Doren admissions. They countered with mammoth public service programming presentation. NBC is battling for renewal in a three-way move to satisfy divestiture order, by swapping the Philadelphia outlet for RKO General's Boston stations.

Newspapers okay, but tv—WOW!

Newspapers' top 100 advertisers grew a little fonder of print in 1962, but their association with tv looks like a blossoming love affair. Their '62 print expenditures were 2.9% over '61 (\$335,386,109 vs. \$325,776,715) but their tv buys jumped 12.2% (\$781,513,293 vs. \$696,616,963). The print figures come from the ANPA Bureau of Advertising, while the video total is compiled by TvB from the companies the newspaper unit lists as the top 100.

Of the first 25 newspaper advertisers last year, 13 invested more heavily in tv, says TvB. It points out that General Foods, for example, spent some \$30 million more in tv than newspapers last year, but its tv ranking was fifth, compared

with its fourth spot in newspaper spending.

Overall, the newspapers' top 100 spent 133% more in tv than in papers. Several of the newspapers top customers are distillers and airlines. Distillers have little, if any, spending on tv, and airlines have been increasing tv investments in the first quarter of this year.

Meantime, TvB's list of the top 100 video advertisers for 1962 has Bristol-Myers up one notch from '61, increasing its tv outlay by some \$14.8 million to rank sixth with \$39.5 million. Colgate-Palmolive, fifth in '61, added some \$10.8 million to its tv budget last year and leaped to second place with \$47.3 million. Another big gainer was Alberto-Culver, moving up to ninth

place from 17th the previous year, with its \$24.5 million some \$10.5 million ahead of '61.

Five of the first 25 advertisers spent less in the medium last year than in '61, but stayed in that elite group, while two others spent less and fell into the second 25 category. Lever Bros., second in '61, dropped to third last year with \$45.8 million in tv, some \$2 million below the previous year.

Gen. Mills went from ninth to 11th after cutting its video expenditures some \$1.4 million to \$21.8 million. Dropping from 11th to 17th was Miles Labs, down some \$1.4 million to \$17.2 million. B&W Tobacco went from 13th in '61 to 24th last year with \$14.1 million, down some \$3.4 million, while Sterling Drug dropped to 25th with \$12.9 million, down some \$3.2 mil-

TOP 25 TV ADVERTISERS

1962		1961	
Rank	Total Tv	Rank	Total Tv
1. Procter & Gamble	111,945,864	1. Procter & Gamble	108,632,187
2. Colgate-Palmolive	47,316,619	2. Lever Bros.	47,738,418
3. Lever Bros.	45,852,873	3. Am. Home Prod.	42,624,300
4. Am. Home Prod.	44,480,175	4. Gen. Foods	37,877,683
5. Gen. Foods	41,357,044	5. Colgate-Palmolive	36,503,110
6. General Motors	39,511,443	6. General Motors	25,167,390
7. Reynolds Tobacco	27,522,719	7. Bristol-Myers	24,719,622
8. Gen. Motors	25,562,461	8. Reynolds Tobacco	24,040,662
9. Alberto-Culver	24,477,005	9. Gen. Mills	23,289,821
10. P. Lorillard	22,920,380	10. P. Lorillard	21,609,920
11. Gen. Mills	21,868,394	11. Miles Labs	19,580,969
12. Gillette	20,253,559	12. Gillette	19,276,324
13. Coca-Cola Bottlers	18,350,976	13. B&W Tobacco	17,597,611
14. Philip Morris	18,300,913	14. Philip Morris	16,148,631
15. Kellogg	18,181,311	15. Sterling Drug	16,081,946
16. Warner-Lambert	17,665,092	16. Kellogg	15,000,228
17. Miles-Labs	17,170,706	17. Alberto-Culver	13,961,454
18. Corn Products	15,833,971	18. L&M Tobacco	13,904,761
19. L&M Tobacco	15,541,925	19. American Tobacco	13,699,986
20. S. C. Johnson & Son	15,452,833	20. S. C. Johnson & Son	13,581,030
21. Wrigley Co.	15,289,928	21. National Biscuit	12,891,872
22. Campbell Soup	14,226,690	22. Coca-Cola Bottlers	12,723,615
23. American Tobacco	14,199,473	23. Corn Products	12,710,389
24. B&W Tobacco	14,142,536	24. Warner-Lambert	11,721,228
25. Sterling Drug	12,893,577	25. Ford Motors	11,503,224

Source: TvB

lion from '61 when it was 15th.

Dropping out of the first 25 were S. C. Johnson, which cut its tv budget some \$2.8 million from '61 when it ranked 20th, and ended up 29th last year at \$10.8 million, and National Biscuit, falling from 21st in '61 to 26th last year, with its \$11.8 million total down some \$1.1 million.

New to the first 25 were William Wrigley, Jr., 26th in '61 and 21st last year, and Campbell Soup, going from 27th to 22nd. Wrigley added some \$4.1 million for a total of \$15.3 million in '62, and Campbell boosted its tv expenditures by some \$3.5 million for a \$14.2 million total. Leading the list, as usual, was the nation's biggest advertiser in all media—Procter & Gamble, which poured another \$3.3 million into tv last year for a total of \$112 million.

Square wheel rounds out zany Dr. Pepper promos

Sound the trumpets! Boom the cannon! Ring the bells! Dr. Pepper has invented a square wheel. The soft drink company has come up with this wonder of wonders as another weird prize for consumers. It follows on the heels of other zany Dr. Pepper giveaways such as a diamond doorknob, an island in the Bahamas, and a solid gold dinosaur.

The square wheel will be hewn out of solid rock and made into a "caveman-style" coffee table, according to Dr. Pepper advertising v.p. John C. Simmons. Awarded with it to the first-prize winner will be a choice of a 1963 Corvette Sting Ray or Chevrolet Impala nine-passenger station wagon, and a cash award of \$5,000.

The contest will run from 20 May through 30 June and be supported by network tv featuring Dick Clark on ABC, plus other popular shows on NBC and CBS, in addition to ads in *Life* and *Look*, also trade magazines, radio-tv ads, newspaper mats, and point-of-sale material for bottlers' localized use.

Contestants have to complete the sentence, "I want to win Harmon's square wheel because . . ." Harmon is the leader of a group of cavemen created for Dr. Pepper's use in its national advertising program the past two years. Similar contests



Now, that's what we call a prize!

Peters, Griffin, Woodward recently held a May-Time party at its New York headquarters for advertising agency time buyers, creating a carnival atmosphere with various booths staffed by costumed PGW hostesses. Trying their hands at a ring-toss are (l-r) Stan Kreser, of Benton & Bowles; Maureen Murray, of Lawrence Gumbinner, and PGW account executive for tv Dennis Gillespie

will run concurrently, one for dealers and one for route salesmen. R. L. Polk & Co. will judge the consumer entries.

Happy birthday American Airlines

With the industry closely watching new-found leanings toward broadcast advertising by airlines, it's particularly noteworthy that one, American Airlines, is the standard bearer by far in terms of longevity. The flight firm is celebrating its 10th anniversary on 15 May as sponsor of *Music 'Til Dawn*.

The late-night program (11:30 p.m.-5:30 a.m.) is heard on the five CBS Radio o&o's plus WWJ, Detroit; KRLV, Dallas; WLW, Cincinnati; and WWDC, Washington, D. C. Doyle Dane Bernbach is agency for American.

Thieves help adman create new campaign

What does an advertising man do when in conversation he hears an off-beat fact? If that fact happens to be that Houston Police statistics indicate one of every three cars stolen in the city is a Chevrolet, and if that adman happens to have a Chevy dealership for a client, the answer is simple. He will take this fact and expand it into an effective radio campaign.

That's what the Berkley Agency did for Joe Prichard's Courtesy Chevrolet in Houston.

With the local popularity of Chevys among thieves as a theme, the Berkley Agency created ten spots and placed them on three radio stations, running simultaneously. It was a natural—with such phrases as "a steal of a deal," "get-away car," and such scenes as the courtroom and a nighttime hijacking.

Berkley found this to be an effective way to attract the attention of listeners, with the various sound effects to be employed, such as sirens, and the pounding of the judge's gavel.

Burry to sweeten tv spot

Heavy spot tv will be used in a number of cities next month as the Burry Biscuit Division of Quaker Oats launches the biggest cookie promotion in its history. Weightman, Inc., of Philadelphia, handling the campaign, said no schedules have been firm as yet, but "the saturation will be extensive."

Kicking off with full page, full color ads in the June issues of *Family Circle* and *Woman's Day* magazines, the promotion will "co-star" a Betsy Burry character and a jingle: "Heavens to Betsy, Burry's are good/Best darned cookies in the neighborhood!" Transit company bus posters will also be used.



Ladybird's sitting in the catbird seat

Mrs. Lyndon B. (Ladybird) Johnson (second from r), wife of the vice president and chairman of KTBC (AM & TV), Austin, Tex., receives citation naming her honorary chairman of "International Project I" of AWRT's Educational Foundation, which sponsors visits of foreign women broadcasters to the U. S. L. to r. are Margaret Mary Kearney, educational director of WCAU (AM & TV), Philadelphia, and new AWRT president; Elizabeth Baines, CBS TV, N.Y., chairman of the foundation's board; Mrs. Johnson; and outgoing AWRT president Martha Crane of station WLS, Chicago

Crush stringing along

Orange Crush is responsible for a mammoth revival of guitar playing in Argentina, re-awakening the nation's interest in its folklore through sponsorship of a regular 6:30 Saturday night tv show on channel 13 in Buenos Aires.

Titled *Guitarreada Crush*, the program recently marked its first birthday by being acclaimed one of the favorite tv shows of all young people in Argentina, and was nominated by critics as the best folklore program of 1962.

The series features talented singer-guitarists chosen by offices, stores, private clubs, and schools competing for Crush's *guitarra de oro* (golden guitar) medallion. At the recently concluded finals, 48 guitar "bands" participated, selected from the four zones of greater Buenos Aires. More than 4,500 students were mobilized, in 1,100 groups, from 300 schools.

Agency appointments: Tar Gard Co., newly-formed San Francisco firm planning to market a new permanent cigarette filter, to Fletcher Richards, Calkins & Holden, S.F. No broadcast is planned

until an initial newspaper test is completed . . . Cargill, Inc. to Kerker-Peterson, Minneapolis . . . The professional products division of Thos. Leeming & Co., subsidiary of Chas Pfizer, and the Desitin division of Pfizer, to Robert A. Becker to handle professional advertising . . . Alside Homes Corp., Akron, to MacManus, John & Adams, Bloomfield Hills . . . Modern Globe to Bennett Associates division of Infoplan . . . Trans Continental Insurance to Metlis & Lebow. Newspaper will be used . . . Mystik Tape division of Borden Chemical to Fuller & Smith & Ross. Products include Elmer's Glue-All . . . Helene Curtis Industries' Suave line (\$2 million) from J. Walter Thompson to McCann-Erickson. A new antacid enzyme mint called Enzit assigned to Edward H. Weiss . . . John F. Long Homes account of Phoenix (\$400,000) to Vineyard-Hernly & Associates . . . Avondale Mills to Robert Luckie & Co., effective 1 June . . . Gallaher Ltd., leading British cigarette manufacturer, to the London office of BBDO . . . Midas, Chicago, to Simons-Michelson, Detroit, for advertising for Michigan and Ohio.

New quarters: A 38-story skyscraper now under construction at 777 Third Avenue in New York will be the headquarters for U. S. Plywood. The building is scheduled for completion early in 1964 . . . Riedl & Freede completed the move into its new Clifton headquarters building, marking finalization of the firm's three-year, \$1 million physical expansion program . . . Sally Dickson Associates, New York public relations agency staffed entirely by women, marked its 20th anniversary with a move to new and larger quarters at 650 Third Avenue effective 1 July.

Double header: Hope the students at New York's Pratt Institute aren't too confused by a rather unusual experiment which finds an agency art director and copywriter teaching the same class. Bob Levenson and Sid Myers, both of Doyle Dane Bernbach, believe that two heads are better than one when it comes to making advertisements and teaching advertising. The pair practices the latter art every Monday night from 7-9 p.m. at the Brooklyn campus.

Talent roster: The Charles H. Stern Agency in Hollywood has published its first annual *Off-Camera Directory of Announcers, Voice Specialists, Singers, and Arranger-Composers*. Some 1,500 books have been printed and are being distributed to agencies and production companies.

New on the scene: John Dearborn resigned as marketing director of Beaumont, Hohman & Durstine to set up his own San Francisco shop with two accounts whose billings total \$180,000 annually. Agency will specialize in food accounts. Dearborn took with him BH&D's Sno-Kist Frozen Juice and Joveco Yogurt accounts. Associated with him in the new agency is George F. Campbell, former sales manager of the Viennese Baking Co. of San Francisco. New shop is at 1255 Post Street. Phone: TUXedo 5-6127.

Face lifting: Group Productions, the New York film company which recently completed its 1,000th tv commercial has also just finished the remodeling of its office at 209 East 48th Street, including the takeover of the entire three-floor building.

Expanding: Arthur Pine Associates, corporate-financial public relations firm founded 20 years ago, moved to larger headquarters at 1780 Broadway, New York, and opened a specialized department devoted exclusively to the public relations representation of banks and other financial institutions.

New name: Oristano Associates now called Oristano-Pearsall Associates in recognition of the long service of William H. Pearsall, a founding partner of the firm which was organized in August 1953. Pearsall has also been appointed vice president of the firm . . . Stockholders of Reeves Soundcraft Corp. approved change of the company name to Reeves Industries, reflecting the changing character of the company.

Moving: W. Pearse Casey, vice president of DCS&S and senior account supervisor on Grove Laboratories, appointed account supervisor on Airwick Brands division of Airkem.

R. Bruce Paschal to vice president of marketing, Standard Fruit and Steamship Co.

Donald A. Stork to account executive of Richard C. Lynch Advertising, St. Louis.

Jack Silverman to copywriter in the New York office of Gardner Advertising.

Charles L. Dragonette appointed to the creative staff of Black & Musen, Springfield.

Lou Perkins to the Chicago office of Wade as producer-director of tv-radio commercials.

Edwin J. Case to the research department of Fuller & Smith & Ross as project director.

Jim Bowermaster, former promotion-merchandising manager of WMT, Cedar Rapids, and Rosemary Gohring, to associates of Car-

ter Reynolds and Associates Advertising Des Moines.

Majorie Stevenson to sales representative to the advertising industry in New York for REA Express. She is REA's sole female sales rep among 350 salesmen located throughout the country.

Jerome F. Birn to creative director of Tatham-Laird.

Carlton J. Mertens to Schlitz Brewing as assistant to the director of Old Milwaukee advertising and merchandising.

Paul Field to SSC&B as director of broadcast business affairs.

Roland Marx, Robert Tannehill, Bert Wagner to vice presidents of SSC&B.

Richard Reibold to radio-television director at Beckman, Koblitz.

Paul F. Dixon to new post of general manager of Schick.

Arthur P. Felton to assistant home office marketing manager of Tidewater Oil.

Richard L. Sullivan to manager of



MISSISSIPPI COLISEUM
JACKSON, MISSISSIPPI
WJTV ch. 12:Katz • WLBT ch. 3:Hollingbery
Serving A One and One-Half Billion Dollar Retail Market.



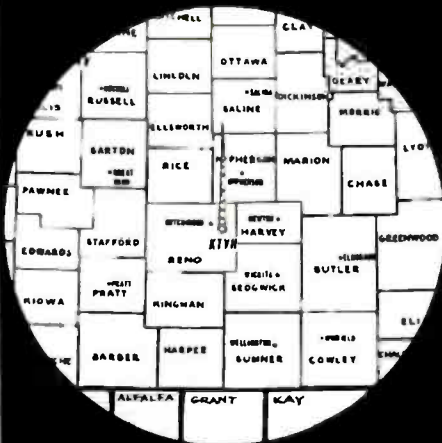
\$1.11 an hour staffs your station with IGM SIMPLIMATION

Get the details! Find the way to bigger audiences, lower costs, higher profits with unparalleled flexibility and consistently better sound. Write for free folder, "The Sound of Money."

IGM SIMPLIMATION

P. O. Box 943, Bellingham, Washington.

CENTRAL KANSAS' GREATEST TV COVERAGE!



TALL TOWER POWER!

Consumer Spendable Income... \$2,162,507,000
Per Family \$ 5,200
Population 1,182,600
Households 368,080
TV Homes 327,070

KTVH
WICHITA | HUTCHINSON
BLAIR TELEVISION
Serving Representatives

advertising of B. F. Goodrich Footwear.

David G. Phillips to the media department of S. E. Zubrow.

Richard J. Walters to president of Diamond National Corp.

Richard C. Brown to Tracy-Locke as account executive.

Michael P. O'Connor to the public relations staff of N. W. Ayer.

Robert Bruce to Street & Finney as sales analyst in the research department.

Thomas Flaherty, Jr., promoted to account supervisor in the Pittsburgh office of Erwin Wasey, Ruthrauff & Ryan.

Richard C. Hess to art supervisor on the Eastern Air Lines account at Fletcher Richards, Calkins & Holden.

Tony Hilbert to Geyer, Morey, Ballard as executive art director for its western division.

Duncan C. Galbreath joined Botsford, Constantine & Gardner of San Francisco as media-marketing coordinator for the agency's three West coast offices.

Bill Downing, former owner of his own San Francisco agency, to Rucker Green & Co. as account executive in charge of new business development.

W. B. Lee is back as account executive with McCann-Erickson's Los Angeles office after four years as advertising manager and corporate secretary of Bell Brand Foods.

James J. Cochran and Richard H. Conner elected to the board of directors of Ketchum, MacLeod & Grove.

Howard Jacobsen to general sales manager of Nichols Wire & Aluminum.

Jan E. Muller to BBDO as director of research, replacing Dik W. Twedt who resigned.

Hal Burnett to account executive, O'Grady-Anderson-Gray, Chicago.

Dan Rodgers to vice president of American Home Products.

Roy Menzies to director of merchandising of Tatham-Laird, Chicago.

Sheldon L. Holzer to brand manager, hot cereals, in special products division of National Biscuit.

John E. Pellegrone to advertising

manager of B. F. Goodrich Industrial Products.

E. P. (Ernie) Andrews resigned as tv and radio production manager of the Los Angeles office of Campbell-Mithun.

Henriette F. Kieser to vice president and creative director of Savage-Dow, Omaha.

John G. Franck rejoined the Los Angeles office of McCann-Erickson as a tv producer.

E. A. Starkey to manager of market development, a new post at Minneapolis Honeywell.

Joseph J. Bogdanovich, president of Star-Kist Foods, to the board of H. J. Heinz.

Robert Weismann, formerly manager of manufacturing for Ampex video and instrumentation division, named manager of engineering for the division succeeding Meyer Liefer, resigned.

Irwin Lesser to director of international research for Bruskin International, market research firm.

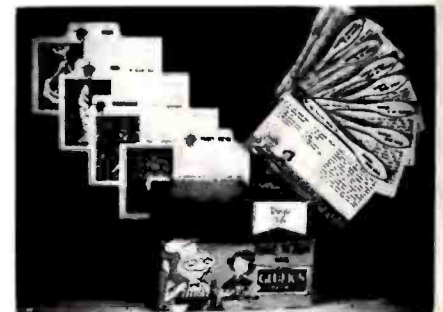
Tom Carson to assistant media director and John Fennel and Raymond Fertakos to senior media buyers at SSC&B.

William H. Mackall to sales promotion manager of Schick Inc.

Leroy Honsinger to manager of production and purchasing for the William Underwood Co.

Robert J. Melisano to head of a new sales service department at U.S. Tele-Service.

William C. Lyddan to senior vice president and management account supervisor at Lennen & Newell. He'll head the Best Foods Division of Corn Products account.



Food is fun but beer is best

The Gluek Brewing Co.'s latest promotion in its Midwest marketing area is this colorful recipe box and attractive recipe cards which champion cooking with beer. Heavy tv and radio schedules are backing the campaign



**But, Daddy!
I am
old enough.
I even
listen to
WCBS
now!**

...and Susie might win with that argument. Nobody's happier than Dad that she's passed through her rock 'n' roll phase and enjoys, with him, the programs of the Grownup Station—WCBS. It won't be long before Susie's in control of her own set of purse strings and she'll be

**WCBS
RADIO
880**
101.1 FM

great friends with WCBS Radio's Jack Sterling, Kenneth Banghart, Lee Jordan, Bill Randle, Ed Joyce, Ted Steele and Bob Maxwell. She likes a change, too. Another reason to dial WCBS—for the Philharmonic, for good conversation and Yankee baseball!

A CBS OWNED RADIO STATION

Networks 'brave new world'

Satellites with sufficient power to transmit television direct to receivers on the ground are in the works. RCA president Elmer W. Engstrom reported last week at the company's stockholders' meeting in New York.

Many problems remain to be licked, RCA sources pointed out, before such satellites can be used to provide national television coverage. A rocket with sufficient power to put the satellite in orbit, and the reactor for nuclear power are among the problems, though a synchronous communications satellite (in the next ten to twenty years) is a very strong possibility. Because of its orbit at some 22,000 miles in space, and its fixed position in relation to the earth, such a satellite could one day provide coverage of vast areas.

RCA's picture was painted in multi-colored hues at the meeting, with sales in the first quarter of this year up 3% and profits up 19% from a year ago, chairman David Sarnoff said.

Robert W. Sarnoff, RCA board member and NBC chairman, told stockholders overall advertising expenditures continue to rise, "and broadcasting, particularly television, will increasingly enlarge its share of the total. NBC is uniquely situated to share in this growth by reason of its strong across-the-board position and its special leadership in those areas where the growth is likely to be most accelerated: in color television, with its tremendous advertising potential; in the increasing trend toward sponsorship of news and documentary programs; and in the whole field of international tv."

Enthusiastic support for color tv was voiced by RCA group executive vice presidents, Charles M. Odorizzi and W. Walter Watts.

Commenting on activities of RCA Service, Odorizzi said: "This year, for the first time, revenue from installations and service on color tv receivers would surpass revenue on black and white sets, and as color tv set sales grow, we expect this revenue will climb

rapidly." He also noted sales of color tv film cameras tripled in 1962.

Said Watts: "Color tv receiver sales to dealers are running more than 40% ahead of last year's excellent record and we anticipate this rate will increase before this year ends. We believe total industry sales of color sets this year will run between 750,000 and one million units depending upon the availability of color picture tubes." RCA is still the only commercial source for color tubes at the moment, and whatever the rest of industry can produce later this year will help, Watts added.

Gulf backs more on NBC

NBC News has signed Gulf Oil, via Young & Rubicam, to sponsor two special hour reports this fall—an educational one tentatively titled *An Experiment in Excellence* (19 September), and the other a football program titled *Making of a Pro* (15 December, in color).

These latest buys are in addition to Gulf's recent purchase of NBC's convention-election package and renewal of its instant news specials on the web, and points up the extent to which Gulf is using tv for information and public service programming.

Republic Studios to CBS

Republic Studios in Los Angeles has been taken over by CBS TV, which has renamed the facilities Studio Center and will shortly begin production there on three series. In addition, CBS is negotiating a new lease with Four Star Productions, which will continue its entire operation at Studio Center. Heading up the facility as studio manager for CBS is veteran Hollywood production executive Sidney VanKeuren.

Network series to begin rolling there are *Rawhide*, filmed at Republic last season and beginning its new lensing 23 May; *Gunsmoke*, which enters production there for the first time 22 May, and *The*

Great Adventure, new hour skein to start 10 June. CBS is also planning a long-range improvement program, including construction of new stage facilities and complete modernization of all sound equipment.

ABC leads webs' gains

ABC TV had the biggest gross time billings rise of all three networks last January over the same month in '62, a gain of nearly \$1.6 million to a total of \$18.3 million. At the same time, combined billings for the three webs rose to \$68.2 million, 3.7% over the January 1962, total of \$16.7 million. CBS' billings went from \$25.5 million to \$26 million, while NBC's rose to \$24 million from \$23.6 million.

By day parts, gains were recorded by the networks in all but nighttime, which dropped .4% from January, 1962, according to TvB/LNA-BAR. Total daytime billings rose from \$21.4 million to \$24 million, up 12.3%.

Lift-off lexicon: In these modern times, a tv network is a many splendored thing, not the least being a source of information on space technology. With the court down narrowing on Astronaut Gordon Cooper's flight, ABC TV and its affiliates have come up with a space primer. It's written by Jules Bergman, science editor for ABC News.

Happy birthday Bing: May is a merry month of birthday celebrating on NBC Radio. The network has put together a 55-minute salute to mark the 60th year for Bob Hope (see 6 May, page 58) and on 4 May aired a 25-minute *Monitor* tribute to Bob's traditional rival, Bing Crosby, 59 years old the first week of the month. Among those on hand for the Bing birthday: Dorothy Lamour, Bing's sons, the Andrews Sisters, Ken Carpenter and—Bob Hope.

Buick tees off on NBC TV: Buick will be on the air for two and a half hours the weekend of 8-9

June, an hour more than originally planned, with coverage of the *Buick Open* golf tournament. The additional time will be used from 5-6 p.m. on 8 June to make a national spectator event of a new feature this year, the Buick Hole-in-One Sweepstakes. Here's how it works: the 15 golf pros leading the Open at the end of 36 holes will undertake one after another to see whether they can score 155-yard hole-in-one on the 17th green of the Warwick Hills Golf & Country Club in Grand Blanc, Mich. There'll be rich purses for as many as eight of the drives and in each

case for some golf fan who has pre-registered with a Buick dealer to be the pro's partner. The prize money: for each hole-in-one, \$50,000; for closest ball to the hole, \$15,000; for second closest through eighth closest, 7,500, \$5,000, \$2,500, \$1,500, \$1,000, \$500, and \$250; and for each pro who doesn't score, \$100. If only one pro scores a hole-in-one he would win both the \$50,000 prize and the \$15,000 prize or \$65,000 to be split with his distant partner for that one ball. Incidentally, there have been only two holes-in-one scored on the 17th, a 222-yard one by Pro Jerry Barber

in last year's Open and one several years earlier by a club member. Any hole-in-one shooter during the Open itself has a standing offer to collect a current-model Buick free.

Happy anniversary: Don McNeill's *Breakfast Club* wings to New York 20 May to begin its anniversary celebration. The ABC Radio show will be 30 years old this summer. The Chicago-based program will originate from New York's Manhattan Hotel the week of 20-24 May and move back to Chicago until 28 June when the Breakfast Club travels abroad.

An ad by any other color is du Pont's

E. I. du Pont de Nemours, in renewing "Du Pont Show of the Week" on NBC for next season, has indicated it will step up its use of color commercials in the series. Of 30 telecasts slated for '63-'64, 14 will be color dramas, six drama-documentaries, and ten repeats, all originating in New York. BBDO said du Pont has made use of color in its commercials for this season, but not to the extent of its plans for the upcoming one.

The next "Du Pont Show," which stars Tuesday Weld and Alfred Drake (right) in "The Legend of Lylah Clare," in color on Sunday, will have half its six one-minute commercials in color, and the other half in black-&-white. However, next season's color shows may feature all the commercials in color.

Of the '63-'64 lineup, seven original color dramas will be lensed by Directors Co., a partnership of producer-directors Franklin Schaffner and Fielder Cook, with the seven additional color dramas to be produced by David Susskind for his Talent Associates, Ltd. The remaining six non-repeats will be reports of climactic moments in the lives of real people, and again be produced for du Pont by Creative Projects, NBC News, under supervision of exec producer Irving Gitlin and producer-director William Jersey. Susskind is the only newcomer to the "Du Pont Show" production lineup, with Directors Co. and NBC News used in '62-'63.



Senate to elect r/tv?

Radio and tv stations may soon be able to broadcast "great debates on major issues" in the U. S. Senate, if that body approves a resolution introduced last week by Sen. Jacob K. Javits (R., N. Y.). He says the placing of tv cameras and microphones in the Senate would not be an invasion of senatorial privacy, and such a move is inevitable.

Javits' resolution takes into consideration the views of some senators who feel televised sessions would affect legislative process. It would give the Senate Committee on Rules and Administration the authority to set the times and conditions under which tv-radio de-

bates would be permitted. Writing in the current issue of *TV Guide*, he implores: "Let us at least try it out on an experimental basis."

Booming commercial biz boosting VPI'S income

The tv commercial business is booming, according to Video Pictures president George Tompkins, who reports his film production company will ring up between \$4-5 million in the coming year, and newly acquired subsidiary VPI of California has firmed business amounting to \$250,000.

Tompkins also announces Video Programs has taped its first pilot, *Let's Make Music* for NBC, and has sold a second feature, a special

titled *Hole in One Golf*, to be telecast 8 June from the Warwick Hills Country Club in Grand Blanc, Mich.

Discussing "the most concerted expansion program Video Pictures has seen" in his four years as president, Tompkins noted: "VPI billing is twice what it was a year ago and the film producing segment of the operation has grown from a staff of 25 to 70, from a single commercial director to seven directors in the last 12 months." Subsidiary Video Prints, operating in New York with a staff of ten, "will have a volume of \$300,000-\$500,000 in print releases in the coming year," he added.

New rep in high gear

Roger O'Connor, Inc., which set up shop in New York just a few weeks ago, is concentrating its latest expansion effort in Chicago. The new firm has formally opened its Windy City office at 307 North Michigan Avenue (Phone: AN 3-6703) and named John K. Thorsen as sales manager in charge of the midwestern operation.

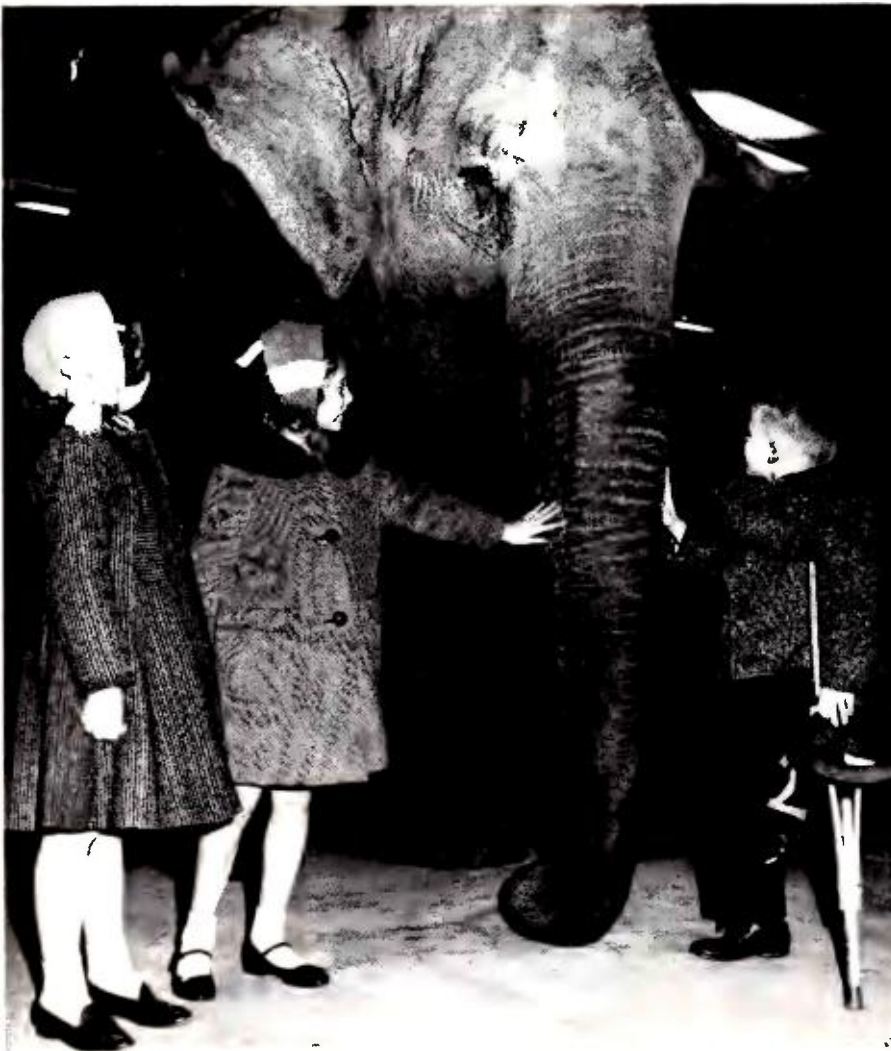
Thorsen's background has been centered in Chicago, where he was sales manager of the midwestern office for WPAT, New York, and Weed Television and Radio.

Back in New York, John Griffin joined the firm as the core of the home-office sales staff. He joins Roger O'Connor from Bolling.

N.Y. dailies set sights in specialized radio push

New York City's 1.6 million Negroes are targets of on-air campaigns by three newspapers, the *Times*, *Journal-American*, and *Daily News*. All three are forging the way with Negro appeal station WLIB.

In the case of the *News* (J. M. Hickerson agency) and the *Journal-American* (Kastor, Hilton, Chesley, Clifford & Atherton), the campaigns center on contests: one a weekly Bowling Contest and the other a "Twin Win" competition geared to dollar bill and Social Security numbers. More unique is the *Times* employment of a broadcast



Hey mom, look what we won!

"Take me, I'm yours," says Bimbo the elephant to three of the 50 winners in WBAL's "Why I Want to Win an Elephant" contest. The kids are members of a class of 40 pupils who jointly submitted their entries to the Baltimore station as a block. WBAL treated them all to the circus



Bank banks on news to draw dividends

Latest advertiser to sign for WMAL-TV's 6:30-7:30 p.m. five-a-week newscast is Suburban Trust Co. of Maryland, which bought Keith McBee's five-minute Maryland reports twice weekly on the Washington, D. C. station. L-r are McBee; William Mullett, senior v.p. of Kal, Ehrlich & Merrick; WMAL-TV account executive Jules Huber, and Dr. T. B. Symons, Suburban Trust p.r. director

version of publishers' proximity placements. Via BBDO, the newspaper asks that air copy for its help-wanted ad sections be used adjacent to the recording of the song "I Got My Job Through the New York Times." This novelty number, recorded by The Stepping Stones for the Phillips label, is now being distributed to metropolitan stations.

Give your radio a rest

If you think your radio's overworked and needs a rest, enter it in a new promotion at WABC, New York. The station plans to send seven of them (radios, not owners) around the world on a luxury flight, as a means of heralding National Radio Month. But while the radios will be refreshing themselves, their owners will also benefit: the station plans to have the radios send post cards and gifts back to their owners from the many exotic and glamorous cities they visit.

Ideas our big gun: Hyland

Mankind's survival in the nuclear age "depends more on journalists and communicators than it does on engineers, physicists and technicians." according to Robert Hyland, KMOX, St. Louis, general manager. He was at the University of Missouri School of Journalism

for the 51th Journalism Week Observance and accepted an Honor Award for Distinguished Service to Journalism on behalf of his station, the first such award ever granted to a radio outlet.

Stressing that the "power of ideas has through the ages always proved stronger than the power of weaponry," Hyland called on journalists to "respect our profession, or leave it," and urged broadcasters to fight for the right for full freedom of the microphone. Addressing himself to newspapermen, he stated that publishers should join forces with broadcasters in their fight for freedom, rather than viewing the struggle of the microphone with "misguided competitive emotions."

Push for Midwest work

Ray-Eye Productions, new tv tape and film studio at Evanston, Ill., leasing ABC TV's new *Take Two* quiz-type show sponsored by U. S. Gypsum, has embarked on a new drive to lure network productions back to the Midwest, once the headquarters of the industry.

In line with the "grand plan," Ray-Eye owner Fred Olson, former Kansas City home-builder and tv producer, has poured \$500,000 into new equipment, including a self-contained "micro" studio called Rover. Designed and built under

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6	Jan.-June 1952 July-Dec. 1952	20 20
7	Jan.-June 1953 July-Dec. 1953	20 20
8	Jan.-June 1954 July-Dec. 1954	20 20
9	Jan.-June 1955 July-Dec. 1955	20 20
10	Jan.-June 1956 July-Dec. 1956	20 20
11	Jan.-March 1957 Apr.-June 1957 July-Sept. 1957 Oct.-Dec. 1957	17 17 17 17
12	Jan.-March 1958 Apr.-June 1958 July-Sept. 1958 Oct. Dec. 1958	17 17 17 17
13	Jan.-March 1959 Apr.-June 1959 July-Sept. 1959 Oct.-Dec. 1959	17 17 17 17

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supervision of Ray-Eye technicians, the system enables a director and one engineer to blend a number of picture and sound sources originating from completely automated cameras and sound tracks.

4 Cowles outlets ahead, but 'Look' revenue down

Business volume on all four stations of Cowles Magazines and Broadcasting is running well ahead in the first six months of 1963 over the same period last year, but it appears the company's overall earnings the first half of this year will be below the same '62 period because "the volume of advertising in *Look* magazine—the company's largest unit—started off slowly."

This was reported to stockholders by president Gardner Cowles at the annual meeting. The company's stations are KRNT (AM & TV), Des Moines, and WREC (AM & TV), Memphis. During the session, Hoyt B. Wooten, pioneer broadcaster who founded the WREC stations, was elected a Cowles director and named to serve in an advisory capacity to the management of the Memphis facilities.

Cowles acquired ownership of the stations' licenses from Wooten on 29 April.

STATIONS

Changing hands: Ownership of WREC (AM & TV), Memphis, officially transferred to Cowles Broadcasting Service, wholly owned subsidiary of Cowles Magazines and Broadcasting. Contract to purchase was signed last December for reported price of \$8 million. Other Cowles broadcast properties are KRNT (AM & TV) in Des Moines.

On location: Although the tea hour is three in the afternoon, the *Casper Citron Program* broadcast live over WRFM, New York, Monday-Friday from 11:15 p.m. to 12:15 a.m., now emanates from The Tea Center, the mid-town tea-tasting venture supported by Indonesia, India, Ceylon, and the U. S. tea industry. The program, by the way,



Kelly named a v.p.

John J. "Chick" Kelly, Storer Broadcasting director of advertising and promotion since September 1959, has been named a vice president of the company. Headquartered in the Miami Beach home office, Kelly was previously assistant advertising and sales promotion manager for Westinghouse Broadcasting Co.

is fed to 13 other stations throughout the East coast . . . Upcoming programming events at WRCV-TV, Philadelphia, include the fourth consecutive year's televising of events at the Devon Horse Show, an 18 June special mass at historic old St. Mary's Church for delegates to the Catholic Broadcasters Assn. national convention, station's annual "Summertime on the Pier," variety-entertainment shows on 22 and 23 June direct from the Steel Pier in Atlantic City, and the live telecast of the Miss Pennsylvania Pageant from West Chester, for two hours starting at 9 p.m. on 29 June . . . WNEM-TV, Saginaw, team of news director Tom Eynon and film director Pete Jonas are on special assignment, touring Japan, Hawaii, and Alaska, filming and gathering material for ten public service documentaries to be telecast next fall in the Flint-Saginaw-Bay City area. The results will be ten half-hour news specials to be aired in prime time and sponsored by

two divisions of Dow Chemical—the Bay Refining and Dow Corning division.

New affiliates: 18 radio stations in 14 markets have joined the Mutual Broadcasting System since January . . . WTVN-TV, Columbus, O., is now a subscriber member of Television Affiliates Corp. (TAC).

Expanding: WGN, Inc., contracted to purchase the Houghton-Hancock community antenna tv system, located in the Upper Peninsula of Michigan, from TelePrompTer Corp. The system will be operated under the corporate banner of WGN-Televents. The system has a potential of five channels, serves more than 2,100 subscribers on four channels. Two are off-the-air pickups and two are served by the Upper Peninsula Microwave Co.

Deal us in: A local sales promotion by KTNT-TV, Seattle-Tacoma, is dealing 600 agency and account representatives into what may be the biggest poker game ever played in the Pacific Northwest. Over a five-week period, five jumbo cards are being mailed to industry people. Each card contains station program information and the reproduction of one of 52 playing cards. An unexpected byplay in the campaign: weekly "high card" games are being played among many of the 600.

Something's fishy: The WMCA New York, staffer catching the most fish on the station's full-day outing 15 June gets as Grand Prize "Good Guy" nighttime personality B. Mitchel Reed. A "Good Guy" gold and black sweatshirt will go the fisherman with the smallest haul from Long Island Sound.

Sales: Move by KDKA-TV, Pittsburgh, to expand its 7 p.m. daily newscast to one-hour brought total sponsor participation. Pittsburgh National Bank, Esso, Standard Brands, Kroger, and the Natural Gas Companies will sponsor the news on a rotating basis . . . Pepperidge Farms using a heavy schedule on WFLN(FM), Philadelphia, of

minutes, seven days a week throughout the day, 29 April through 6 July. It's the first time Pepperidge Farms has used a classical music radio station as an ad vehicle . . . Recently signed by KWKW, Spanish-speaking station in Los Angeles, were Coca-Cola (McCann-Erickson), R. C. Cola, and Varig Airlines (de Garmo Advertising) . . . The largest one-market purchase in the history of KHJ-TV, Los Angeles, was pacted when Colgate-Palmolive signed a \$700,000 contract for a 52-week movie series, *The New Colgate Theatre*. Series will be heard at 8:30 p.m. beginning 18 May . . . Three additional national advertisers joining the list of spot accounts on KMEX-TV, Spanish-speaking Los Angeles station, are MJB Coffee (BBDO), Santa Fe Wines (HC&H), and White King Soap (FRC&H) . . . An increase of better than 86% over the first quarter of 1962 in national spot advertising achieved by KCMJ, Palm Springs . . . Full sponsorship of all seven daily newscasts has been sealed by KSRF (FM), Santa Monica.

Caps and gowns: A class of Indiana State College students are completing a practical course in tv administration and operation at WTHI-TV, Terre Haute, and receiving full college credit in addition. Offered for the past six years, the course calls for students to meet at the station studios three days a week and spend the fourth day at classroom discussion. Each student receives a minimum of one hour discussion with administrators and personnel of 12 departments at WTHI-TV. Other collegiates from Indiana State, St. Mary-of-the-Woods College, and De Pauw U. produce daily programs on the station throughout the school year . . . The Radio-Television Alumni Assn. of San Francisco State College awarded its annual scholarship in broadcasting to Charles Biechlin, a junior . . . KNBR, San Francisco, has established two scholarships in the Stanford Radio-Television-Film Institute for people interested in broadcasting careers. The grants are half-tuition. The Institute is an eight-week workshop conducted each summer on the Stanford cam-

Newsmakers in tv/radio advertising



O. Milton Gossett

Presently an assistant creative director at Compton, Gossett has been elected a vice president of the agency. Gossett began his career at Compton in 1949 in the traffic department. He later joined the copy department as a writer. The election was announced by Wilson A. Shelton, executive vice president in charge of creative services.

Bruce A. Houston
Effective 1 June, Bruce A. Houston becomes manager of the Robert E. Eastman St. Louis office. Houston joined the Eastman company in September 1962 as an account executive in the New York office. His previous associations were with the Chicago office of Gill-Perna as an account executive, and he held a timebuyer's position at Arthur Meyerhoff.



C. P. Dixon

Courtlandt P. Dixon has been elected a senior vice president at Ted Bates. He joined the agency in 1949 as an account executive and was elected a vice president in 1956. He was formerly a vice president at Buchanan, where, from 1939 to 1949, he spent the first ten years of his business career. Rudolph Monteglas, Bates pres., made the announcement.

W. O. Conboy
Account supervisor William O. Conboy has been elected a vice president of Ted Bates. He joined the agency in February 1962 and was formerly with Compton as an account executive and Vick International as a product manager. John F. Van Deusen, Jr., presently senior account executive, has also been elected a vice president.



Robert N. Kindred

He has been named general manager of radio station KOSI, Denver. Kindred, who has been general sales manager for the past two years, assumes the new post 1 May. He has spent nearly 30 years in the communications industry. He became a vice president and general manager of KJBS, San Francisco, and KWKY, Des Moines, before returning to Denver.





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Call your Hollingbery office or Art
Moore in the Northwest or John L. McGuire in Denver.  
KOOK Billings / KFBB Great Falls / KXLF Butte
KID Idaho Falls / KBLL Helena / KLIX Twin Falls

The local store knows the score!

*These prominent Washington
advertisers have been with us*

3 OR 4 YEARS

GIANT FOOD STORES

4 YEARS

THOMPSON'S DAIRY

4 YEARS

MONTGOMERY WARD

3 YEARS

WWDC RADIO

WASHINGTON, D. C.

represented nationally by John Blair Co.

pns and in the studios of KNBR and other stations. . .

Woman's work is never done dept.: On Friday, 26 April, Kathy Peterson made the trip into town from her home in Boxford, Mass., and was her vivacious self as hostess of WNAC, Boston, *Words and Music*. At 10 p.m. that evening she gave birth to a 10 lb. baby daughter. Amazing? No. Kathy's an old hand at combining her career with motherhood. She's done it three times before.

Strike settled: The dispute between National Assn. of Broadcast Employees and Technicians and American Federation of Television and Radio Artists and Great Western Broadcasting Corp. at KXTV, Sacramento, has been settled.

Moving: Lynne Walker to women's director, Bob Rhodes to sports director, and Carl Tubbs to executive producer for WBKB, Chicago.

Joseph K. Abrell to new position of documentary and editorial assistant for WTVJ, Miami.

Charles H. Mitts to special promotion consultant of KRLA, Los Angeles.

Jack Drabant to producer-director; Lars Giertz to chief director; Bob Turner to producer-director in charge of video tape department; and Tommy Johnson to director, all in the production department of WFAA-TV, Dallas.

Dan Johnson to the sales department, Marty Giles to the news department, and Jerry Good to promotion for WFLA, Tampa-St. Petersburg.

Stuart Smith to the sports department as a production assistant at KSFO, San Francisco.

William G. Greenwald to local sales and promotion manager of WABQ, Cleveland.

Beverly Baker to traffic and continuity director, WHN, New York.

Lee Osborne to air personality and head of the promotion department of WKMI, Kalamazoo.

James W. Curren, Jr., to local sales manager of WITH, Baltimore.

Frank Neelson to the sales staff of WEJL, Scranton.

Thomas J. White named national sales manager for Buckley-Jaeger Broadcasting, owner of WDRC, Hartford; WHIM, Providence; and KGH, Los Angeles.

George W. Bowe, WTIC-TV, Hartford, production manager since 1957, promoted to assistant program manager, and E. Paul Albert promoted to production manager.

Lawrence P. Tootikian to manager of research and sales development department and Sara Fritz to sales traffic manager and national sales coordinator for WBKB, Chicago.

Howard Duncan elected vice president-director of sales of WEHT-TV, Evansville, and KGUN-TV, Tucson. William High was elected vice president in charge of Evansville operations.

Harvey J. Tate to sales manager of WCAO, Baltimore.

John L. Richer to account executive of WNBF-TV, Binghamton.

Ted Pollock to director of merchandising, advertising, and research, for KWKW, Los Angeles.



One-upmanship

When WCLV (FM), Cleveland, program dir. Bob Conrad jokingly bemoaned (on the air) all the free publicity WHK was getting with its "Trash Box" promotion, his listeners took him seriously. The am outlet, WHK, had offered prizes to all those displaying the boxes in back of their cars. Conrad offered a subscription to "some learned journal" to the high-brow who turned in the most boxes in a "Stamp out the WHK Trashbox" campaign. Result: the station was flooded with over 50 boxes from listeners

Glenn Bernard, writer, executive director, and producer of public affairs at WCAU-TV, Philadelphia, has formed Glenn Bernard Film Productions to specialize in industrial, sales, documentaries, training films and slide presentations.

Richard F. Marcellan to general manager of KIOA, Des Moines.

Robert D. Gordon, program director at KIRO-TV, Seattle, for the past five years, to the television branch of the United States Information Agency as deputy chief of production.

Earl S. Baker to the sales staff of WPRO, Providence.

Thomas Brown IV, former staff announcer at WKID, Urbana-Champaign, returned to the station as program director.

SYNDICATION

Quite a compliment: "Apples Don't Fall Far," the one-hour teleplay seen earlier this season on NBC TV's *The Dick Powell Theatre*, has been requested by the division of Probation of the Federal Government as a special training film. Producer Four Star also received a letter from California governor Brown praising the film, which portrays the work of a parole officer.

New properties: A new idea for late night tv programming inaugurated by Henry Jaffe Enterprises with the signing of Julie London to star in *Sleepy Time Gal*, a 15-minute film series of relaxed, romantic singing plus incidental mood chatter . . . *Laramie*, the NBC TV full-hour series now completing its fourth year on the air, available for stations via NBC Films . . . National Telefilm Associates placing into syndicated re-run distribution the last two series, totalling 77 episodes, of *The Third Man*. Now in 146 markets, the series has been sponsored on a national spot sales basis by Anheuser-Busch for Budweiser in 80 cities . . . Norman Katkov has been signed to develop and write an hour-long tv series called *The Furies* for 20th Century-Fox TV.

Moving: Rick Chapman, formerly with Ted Bates, to Videotape Productions of New York as administrative assistant in the sales department.

Marvin M. Grieve, veteran tv film executive, to United Artists Associated as national spot sales manager.

Robert D. Mitchell to president, J. R. Bingham to vice chairman of the board and treasurer, A. L. Fredrick to vice president and Midwest representative, Robert M. Finehout to corporate advertising and public relations vice president, and Robert W. Bucher to vice president, Association Instructional Materials, all at Association Films.

REPRESENTATIVES

Appointments: KDAB, Denver, and WBNB-TV and radio, St. Thomas, U.S. Virgin Islands, to Spot Time Sales . . . KBYE, Oklahoma City, to Continental Broadcasting . . . Vic Piano Associates has added nine stations. They are: WUHF-TV Milwaukee; WEDO, Pittsburgh; KDAB, Denver; KUEQ, Phoenix; WABF, Mobile; WICK, Scranton; WEIR, Steubenville / Weirton; WCEF, Parkersburg; WSKY, Asheville . . . WVON, Chicago, to Bob Dore Associates for all sales except for southeastern states . . . WFUN, Miami, to McGavren-Guild . . . WVNJ, Newark, and WAVI, Dayton, to The Bolling Co.

Moving: Bruce A. Houston to manager of the Robert E. Eastman St. Louis office, effective 1 June.

Ronald J. Durham to Midwest manager of The Devney Organization. Durham has held the same post at Broadcast Time Sales.

Tom Tilson to eastern sales manager and Alfred T. Parenty to Midwest sales manager of Metro TV Sales.

James A. Hayes to the sales service department of Blair Television.

Jack Mulholland to the tv division, John McGuire to manager of the Denver office, Edward R. Eadeh to sales research and market development director, and Rebecca Kenneally to traffic director, all at Bolling.

Peter S. LaBruzzo to the Chicago sales staff of McGavren-Guild.

Bill Burding to Meeker Tv Division as account executive.

Pat Norman from the Chicago office to New York and Ronald Brooks to the Chicago office in his place, both at Bernard Howard.

MAN

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sales development
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for

station reps
stations
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and ad agency.

WRITE SPONSOR

BOX #34



on
*Chicago's
magnificent
mile—*

new decor,
new appointments,
new meeting and
conference space . . .
800 modern rooms and
suites completely
refurbished . . .
air-conditioning
and TV . . .
convenient municipal
parking adjacent . . .
close to all downtown
business appointments . . .
a choice hotel in an
excellent location
close by
"advertising row"

ALLERTON HOTEL

701 North Michigan Avenue
at Huron
Home of the TIP TOP TAP
Visit the LAZY LION
Telephone SU 7-4200
Twx 312-222-0485

RECEPTION ROOMS

(Continued from page 36)

ucts available on the desk in the executive reception room.

Loyal to the American Tobacco Co., BBDO stocks only this client's products in its vending machines throughout the building. Lucky Strike is the cigarette account in the lounge. BBDO beverage vending machines carry only Pepsi-Cola, Tecm and Patio, products made by Pepsi, but nowhere can one find Coca-Cola. The visitor would have to traipse to McCann-Erickson for Coke, one of its clients. There the vending machine is filled with Coke, but nary a drop of Pepsi.

Publish agency newsletters

In the principal reception rooms of BBDO, management makes available, in addition to regular magazines, latest copies of the *BBDO Newsletter*, issued by the public relations department and edited by Charles Mangel. The *BBDO Newsletter* recently won first place in the nation's top competition for industrial and trade magazines.

Benton & Bowles uses its reception room to distribute the company's internal publication, *Conversation*, which it calls a "periodic talk with the people at B&B." It is a comparatively new publication penned by George Whipple of the public relations department in New Yorker style.

It is reported that B&B in the near future will show some of its latest tv commercial output on a tv receiver in the reception room. This will afford both agency workers and visitors an opportunity to keep abreast of the agency's most recent creative video efforts. This is a departure, indeed, because most agencies use their reception rooms to display print media ads. Seldom does one view tv work.

A number of station representatives queried in the course of this study spoke feelingly of certain receptionists. They praised, in particular, the remarkable memories of some of the girls on duty at both Ted Bates and SSC&B. "Hello, Mr. So and So," they will instantly say, although it is only the second time that the station rep has appeared in the room.

Fuller & Smith & Ross also considers it a delight to serve up "sweets" including those from its client, Heide, maker of the Jujubes. Visitors help themselves to these candies from a large apothecary jar on the receptionist's desk. On occasion, a media exponent, suffering perhaps from a mild indigestion, will reach for Clorets mints and gums, also a client product.

At Young & Rubicam, a visitor can reach for samples of Beech-Nut Life Savers, but this, regrettably won't be for too long. Y&R, after a long and honorable association with Beech-Nut Life Savers, Inc., is about to part company.

Kastor, Hilton, Chesley, Clifford

Radio programs, country-style: why audiences and advertisers love them

Who listens to country-music radio and who buys it? . . . a special report on a but little-understood market.

NEXT WEEK IN SPONSOR

& Atherton did a particularly rushing business during the cold spell when the town was crowded with coughers and sniffers. This agency makes a happy practice of providing visitors with Smith Bros. black and cherry cough drops (good in the winter) and Smith Bros. smokers' drops, available in spring and summer.

Visitors in the reception room of Papert, Koenig & Lois quickly notice that the New York *Herald Tribune* (a client) gets billing over the New York *Times* in the mound of newspapers and magazines available.

Station reps who make the rounds of agencies recall with pleasure a Geyer, Morey, Madden & Ballard gesture several semesters ago when the agency helped introduce the restyled Rambler called

the *American Beauty* by putting American Beauty roses in lapels of each media salesman calling on the agency. Presently, the reception room of the agency has on display a miniature scale model of the latest Rambler. It is mounted on a special platform and cannot be removed by anyone with larcenous notions.

OTHER-WORLD TV SERIES

(Continued from page 31)

audience. Over the 90-minute duration of the film, WABC-TV was first in the market.

Invaders created a radical change in time period viewing patterns compared with the previous four weeks. WABC went up 27% in ratings and 23% in share; CBS was down slightly in both measurements, and NBC was off 20% and 23% respectively. Opposition programming in the period included *20th Century*, *Mr. Ed*, *Lassie*, and *Meet the Press*, *McKeever*, *Ensign O'Toole*.

The probable composition of audience is crucially important if ABC's counter-move is to succeed. Studies of sf movie viewing in Memphis, Houston, Milwaukee and Dallas showed that 56% of viewers were under 40 years of age; panel-games *Truth* and *Secret* had only 33 and 37% respectively in this bracket. (ARB, November 1962.)

The research also quotes TvQ data (a measure of program appeal) which reputedly supports the view that the two game shows are particularly vulnerable to a strong, young adult appeal program. Less than 18% of all the younger adult viewers familiar with the CBS shows considered them one of their favorite programs, yielding a TvQ score of 14 among under-40 viewers.

By comparison, *The Day the Earth Stood Still*, scored a 46 TvQ among the younger adults. The network's interpretation of this is that *Outer Limits* will "go into the time period with the distinct advantage of having younger viewer appeal."

Will this fall see the start of a new science-fiction trend? ABC TV is betting that it will. Time, and the new season, will tell.

HIDDEN HOMES: IT'S TIME THEY WERE COUNTED

By WILLIAM R. ROBERSON, JR.
*president and general manager
WITN-TV, Washington, N.C.*

If you've ever seen a comedy on army life, you have no trouble recalling the early morning reveille formation, with the top sarge growling the "count-off" to determine who was goofing off.

I realize counting tv homes is not as simple as the system the old "Top" used, but I wish that when the national rating services count, they would at least count everyone present.

Fortunately, thanks to a greater interest in the accuracy of the homes-received count by agency media people as well as advertisers, the day may not be too far off when a lot of those hidden homes the raters around the country can't seem to find will also be "present and accounted for," and so give a more accurate picture of various market coverage.

To give credit where it is due, a few of the more progressive agencies are doing some realistic checking around the country to determine the true evaluation of a number of markets whose full coverage cannot be determined from some of the ancient statistics used by some rating services.

This can mean that the oft-frustrated tv operator who keeps telling agency media people about the factual make-up of his market with the same old rebuttal, "the book doesn't give us credit for those homes," may have new hope in the future of having greater acceptance of his market story. This will be particularly true in those agencies that have already begun thinking on new lines of market evaluation, based on current information on any given market.

Many agency people have forgotten the definition of a market. A market is simply: people with money to spend. Our market, like many similar areas throughout the country, has advantages that cannot be defined in terms of large

cities. The Eastern North Carolina area that we cover consists of many small and medium size cities with rich agricultural areas in between. Our broad coverage pattern thus gives us many more total tv homes, with higher per capita income than many stations located in markets with a dominating large city and little else that goes to make up a good market from the standpoint of sales effectiveness.

About a month ago, it was our pleasure to act as host to a progressive media expert team, Sam Vitt and Martin Herbst of Doherty, Clifford, Steers and Shenfield, New York. This agency has developed a new concept of media-marketing evaluation based on market data as it is in its current make-up, not as it was reported to be two, and even three years ago. One of the inquiries by the DCS&S visitors concerned the military expenditures in our market, and how they reflected on the market as a whole. We arranged for them to visit Camp LeJeune, N. C., the world's largest Marine Corps Base, which is only one of the three major military installations in our market. They found that the area had a combined civilian and military population of over 125,000 people, the equivalent of a good-sized city. The amazing part of this visit from Sam Vitt and Martin Herbst's standpoint was that none of this population was listed in any statistical source material as a part of the make-up of our market.


Yet the yearly expenditures from these people amounted to more than \$200 million. Furthermore, 95% of this was spent in the local eastern North Carolina area, according to the Chief of Staff of the Camp LeJeune Marine Base. Certainly this slice of the market is a prime target for any national advertiser.

This is the type of thinking that tv operators who have similar coverage situations such as military, CATV translator, or any of a num-

ber of special audience viewing systems, should welcome with loud praise. For if this becomes general, it will be the first time that many markets are given their true and realistic market evaluation.

I understand that there are several other agencies thinking about media research in the same way DCS&S is now doing.

When automation becomes a major factor in helping provide information for market selection and evaluation, agencies that have instituted this type of progressive market thinking will be far ahead in accurate market estimation for their clients.

A new day is dawning in the evaluation of the American market place. Stations with market situations similar to WITN-TV can finally expect that the frustrations they have endured for so long in trying to prove their true worth, may disappear with the advent of this new era of modern marketing enlightenment. 

—WILLIAM R. ROBERSON, JR.



William R. Roberson, Jr. has been in broadcasting since 1942, when WRRF (now WITN) went on the air. He was president and treasurer of this station. He founded WRRZ (Clinton, N. C.) in 1946, then sold it in 1955 when WITN-TV went on the air. He is also president and treasurer of Roberson's Beverages, a soft drink bottling business, and has held offices in various local civic groups.

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● **J. P. Stevens & Co. fall-winter fabric promotion**, now in the planning stage, will embrace a spot radio campaign in cooperation with local clothiers throughout the country. Intent of the promotion is to encourage young men to patronize their local clothing stores. A specially produced lp album, featuring George Maharis and Brook Benton, among others, will be offered at a token price through in-store hang tags. Trade ads and consumer print will aid the promotion. Agency is Fletcher Richards, Calkins & Holden (New York).

● **Minute Maid's new Snow Crop Orange Samoa**, a frozen concentrate made of orange and tropical fruit juices, hits five markets with a spot tv campaign at varying times the first part of June. Length of campaign is ten weeks in four of the markets, 22 weeks in one. Daytime, and early and late evening chainbreaks will be utilized, as well as early and late evening I.D.s, to reach all family members. Buying in these five markets is completed, but more campaigns will be launched as distribution grows. Buyer is Frank Finn at McCann-Marschalk (New York).

Tv Buying Activity

● **Goodyear Rubber** buying for Kelly Springfield Tires through Ron Masterman at Compton (New York). Push due to start 15 May with nighttime minutes on a till forbid understanding. Target is the male audience.

● **Springmaid Sheets** to be aired in approximately 55 markets with a campaign of night and daytime minutes. Start dates vary throughout July to accompany white sales in these markets. The three-week campaign, aimed primarily at women, is being bought by Barbara Kumble at Bruck & Lurie (New York).

Radio Buying Activity

● **Fisher Body** buy about to begin at Kudner (New York) will include the top 55 markets and 275 stations. Start date is 17 June for a run of from two to six weeks. Buyer Maria Carayas wants drive time minutes and 30s.

● **Foremost fresh milk** 26-week campaign is being bought by Kathie DeHaven at Guild, Bascom & Bonfigli (San Francisco).

● **Borden's Marcelle Cosmetics, hypo-allergenic products, planning a drastic change in their ad program, described as "the start of a five-year program."** New schedule to include tv spot and trade print, initially in selected markets of the east central region, along with national consumer print. During past 35 years, Marcelle placed most of its advertising in medical journals. Such advertising will continue, complemented by the new schedules. Agency is Lynn Baker, Inc. (New York).

● **American Iron & Steel Industries Institution** campaign to push canned soft drinks due to begin 22 May for 13 weeks. Plan is to air four prime I.D.s in each of 40 markets to reach women with large families. Buyer: Bob Mahlman. Agency: BBDO (New York).

● **BLIS-TO-SOL**, a proprietary product (athlete's foot) now buying minutes in about 40 southern markets for a 52-week schedule. Buy is through Herman Liebenson at Victor & Richards (New York).



Why WKZO-TV bought Volumes 1,2,3,4 and 5 of Seven Arts' "Films of the 50's"

Says Donald W. De Smit:

Sales Manager of WKZO-TV, Grand Rapids—Kalamazoo, Michigan.

"We bought Seven Arts' 'Films of the 50's'

to help continue our reputation as the top movie station in our market.

"WKZO-TV was the first station in this market to telecast features regularly every night, as a matter of fact, we are now running a double feature every night. Because of this heavy feature film schedule we have to buy quite a few movies, and in doing so have come to be pretty proficient in judging the good from the bad.

"Your 'Films of the 50's' releases are the best buys we could find for both our audiences and sponsors. We looked them over very carefully and made our judgment of the quality, running times, star values, story lines and their track record in other markets. In all respects Volumes 1, 2, 3, 4 and 5 were excellent, just what we needed to give our heavy film programming schedule a shot in the arm."



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
 NEW YORK: 200 Park Avenue 972-7777
 CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
 DALLAS: 5641 Charleston Drive ADams 9-2855
 LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
 TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

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



NOW IN SHREVEPORT . . .

KTAL is First in Total Homes!

LATEST ARB,
PRIME TIME*

KTAL-TV	56,500
STA. B	49,300
STA. C	42,500

Now . . . Kay-Tall delivers MORE HOMES than ever delivered before by any TV station in Shreveport* — even when it was a two-station market!

Look at the growth . . . from November '62 to March '63:

Mon. thru Sun.	KTAL-TV	2nd Ranking Station
7-9 AM	UP 56%	DOWN 2%
9-12 AM	UP 13%	DOWN 21%
12-6 PM	UP 33%	DOWN 24%
6-10 PM	UP 31%	DOWN 7%
10-12 PM	UP 28%	UP 9%

JUST IN! . . . March '63 NSI confirms Kay-Tall's first-place leadership!

Feb.-Mar. 1963, 6:30-10 P.M., Mon-Sun. In comparing with past circulation, ARB notes its total-homes survey for Shreveport began Nov., 1959.

Get the facts from

BLAIR TELEVISION ASSOCIATES
National Representatives

Channel 6

ktal tv

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