

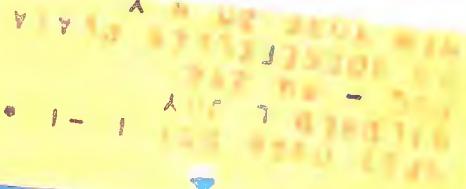
40c a copy and \$8 a year 28 OCTOBER 1963

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Nashville mulls  
net tv prospect;  
salutes WSM's  
'Ole Opry' p. 25

CONTENTS s - p. 6



Send More to your customers  
with Spot Radio

Sling cameras and accessories? Focus your message on your best customers when they take the best pictures and where they go to take them. Keep yr sales clicking away with Spot Radio on these standing stations.

KJ	Albuquerque	WTAR	Norfolk Newport News
YB	Atlanta	KFAB	Omaha
VR	Buffalo	KPOJ	Portland
WN	Chicago	WRNL	Richmond
WV	Cincinnati	WROC	Rochester
WOK	Cleveland	KCRA	Sacramento
VAA	Dallas-Ft. Worth	KALL	Salt Lake City
K'R	Denver	WOAI	San Antonio
KAL	Duluth Superior	KFMB	San Diego
KIC	Houston	KYA	San Francisco
WAF	Kansas City	KMA	Shenandoah
KKK	Little Rock	WGTO	Tampa Lakeland Orlando
WIZ	Miami	KVOO	Tulsa
KP	Minneapolis-St. Paul		Radio New York Worldwide
	Mountain Network		

RADIO DIVISION

EDWARD PETRY & CO., INC.

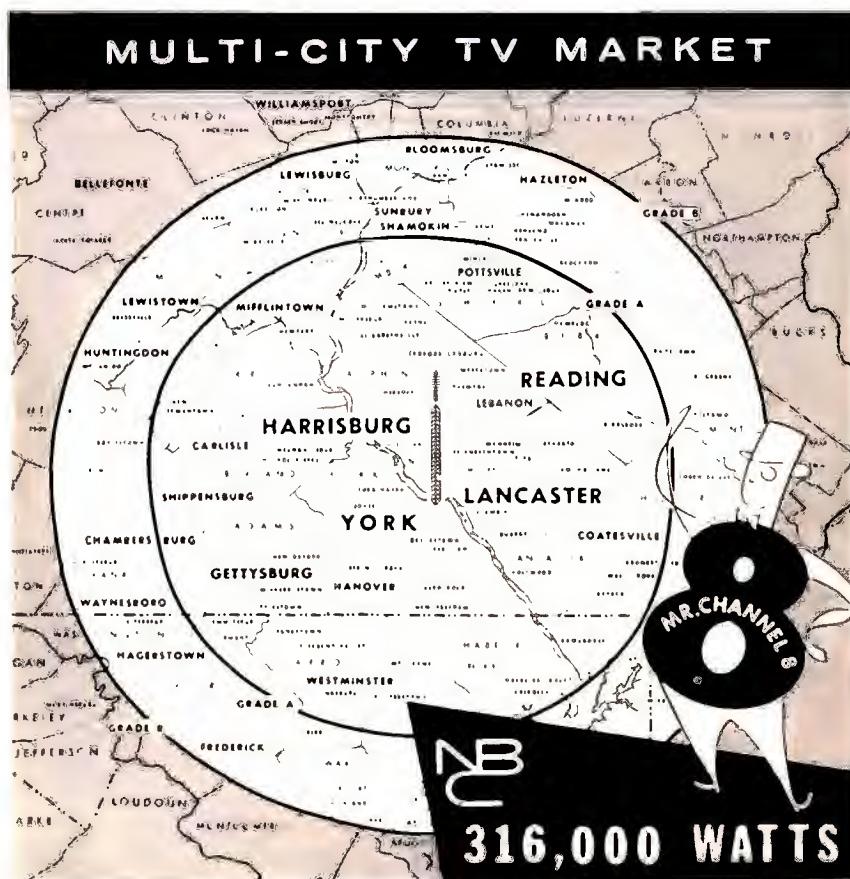
THE ORIGINAL STATION REPRESENTAT



N YORK • CH CAGO • ATLANTA • B ITT N • A AS  
P OIT • LOS ANGELES • SAN FRANCISCO • ST L

**Auto  
and  
filling station  
sales**

**\$968,029,000**



The WGAL-TV market is on the move. Prime prospects for your product are its nearly three million people. Your advertising reaches them effectively and profitably on WGAL-TV. This is because—in its area—Channel 8 is more effective than any other station and has more viewers than all other stations combined.\*

\*Statistics based on ARB data and subject to qualifications issued by that company available upon request

Market figure: SRDS 1/63

**WGAL-TV**

**Channel 8  
Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

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

# -SPONSOR-WEEK|

Late news  
in tv/radio advertising  
28 October 1963

**Boys, relax!**: Broadcasters can breathe easier this week. FCC comm. Kenneth A. Cox, thought to be in favor of adoption of FCC rules to control commercial time limits, now says he is "nearly convinced" a single standard of commercial limitations "wouldn't work." Cox had been registered in the camp of FCC chairman E. William Henry and Comm. Lee Loevinger, who approve commercials control. When Henry made his speaking debut before industry executives last month, he admitted one commissioner opposed to the rulemaking would have to change his mind if there was to be the majority of four needed to pass the rule originally proposed by Newton Minow. Now that Cox has withdrawn support, it appears that Henry and Loevinger have lost considerable ground. As an alternative to FCC control, Cox told the Connecticut Broadcasters Assoc. that "perhaps . . . we should forego a rule and simply announce that . . . we regard the present NAB Code limits as sound . . . as to those stations who do not meet the standards of the Codes, we would . . . require [them] to show why it is necessary [for them] . . . to devote a higher percentage of commercials during at least some periods." Cox wondered why the NAB Codes, "lauded by good broadcasters for years . . . and touted to the commission and to Congress as evidence of responsible and mature industry conduct, is suddenly labeled [with] epithets?" He was referring to broadcasters' individual reactions to the FCC proposal, and to NAB's 44-page explanation of its opposition.

**Hair-splitting**: Latest 30-market Nielsens, for week ending 20 October, produced an almost unbelievable situation. Average tv ratings for the seven-day period, 7:30-11 p.m., looked like this: ABC 16.8; CBS 16.9; NBC 17.0. While computing to the hundredth point might raise the eyebrows of Oren Harris, it became

necessary to establish the complete picture. Network leadership by half-hours showed ABC with 22, NBC at 14, and CBS with 13. Though statistically a dead heat, the latest 30-market Nielsen presaged added interest in next week's October 1 Nielsen National. By share of audience (excluding ABC's 10:30-11:00 Thursday period, which it does not program), the averages have looked like this since new season started:

Week Ending	ABC	CBS	NBC
29 Sept.	28.3%	33.0%	28.0%
6 Oct.	28.6	32.7	27.3
13 Oct.	29.7	31.0	27.7
20 Oct.	29.3	29.2	29.4

**NBC hits back**: NBC had several words, including "cynical" and "flip," to characterize FCC Broadcast Bureau's statement that pressure tactics won the net its Philadelphia channel 3 outlet, and therefore the commission should deny renewal. In a lengthy rebuttal, NBC said bureau's stand was based on "unsupported and reckless charges," and carried an unwarranted belittling of NBC's considerable contribution to broadcasting. Network said record doesn't bear out bureau's "ill-gotten gains" charge that NBC originally acquired WRCV-TV station by pressuring Westinghouse to swap its Philadelphia outlet for NBC's in Cleveland. Weapon was allegedly NBC threat to withhold network affiliation from other outlets. NBC was particularly irked by bureau inclusion of an alleged threat to withhold affiliation from a Pittsburgh outlet in a side involvement during Westinghouse swap in 1955. NBC says affiliation commitment to Pittsburgh station was made far ahead of Westinghouse exchange. It reminds bureau that FCC confirmed the exchange and has found no fault in NBC's running of the Philadelphia station in the eight years since.

**BAR reports loss:** Broadcast Advertisers Reports, which monitors tv stations for some 200 agency and station clients, reports it will complete its fiscal year on 31 October with a loss in operations of \$125,000. Gross income is in excess of \$1 million. Loss is blamed on BAR's short-lived attempt to monitor 236 tv stations in 75 markets every day of the year. This was reduced in September to seven days monitoring each month in 75 markets. Before 1 January 1963, when daily service began, monitor reports on stations were made about one week in three months in 75 markets. When it began one-week service per market per week, BAR returned to profitable operations.

**Time for a change:** Advertising agency people are being bred to look on media reps as "a nuisance," says William A. Marseller, chairman of the agency bearing his name, in expressing concern that "so many media people believe that agency media buying is often superficial." Addressing a conference of the Assoc. Business Publications, he called for "each agency to reassess its attitude toward media." He said it was the fault of agencies "if we are finding media less helpful today . . . if we find the new media salesmen coming into the business today less able to help us make maximum effect with the medium." He pointed to studies demonstrating that "media complain about inability to see agency decision makers, about buyers who are inadequately trained . . . about agency concern with pure quantitative measures, about unreasonable agency requests for uncompensated field studies . . . There must be an element of truth; the complaints are alarmingly universal."

**Syndicators act:** At least two syndicators have profited from ABC TV's 10-10:30 Sunday time period problem. When the network replaced the three-week-old *100 Grand* with *Laughs for Sale* week before last, some affili-

ates elected to pass up the new entry in favor of syndicated fare. Official Films' first-run half-hour *Battle Line* was purchased by ABC affiliates WFIL-TV Philadelphia, and WNHC-TV, New Haven, for use in that 10-10:30 Sunday slot. Both stations, owned by Triangle, put *Battle Line* on the air last night (27). At the same time, Four Star's one-hour *Dick Powell Theatre* was snatched up by another ABC affiliate, KOCO-TV Oklahoma City, for the same slot. Other film syndicators vying for the weak ABC time period revealed a wait-and-see attitude among most affiliates, but more are expected to drop *Laughs*. Both half-hour and hour syndicated properties could be used by the affiliates: while *Laughs* is now carried on 136 stations, the half-hour network news show that follows is taken by only 69.

**Worried by "machine":** Edward H. Weiss challenged more than just the computer in a talk to the ANA Advanced Advertising Management Course. He said the word "machine" means to him "routine procedure, controls, and channels . . . the mechanization of man's work." Out of the modern worship of the machine "has risen the most terrible idolatry to threaten the initiative, the individualism, the growth of business and its handmaiden advertising—the idolatory known as research, with a capital R," charged Weiss. "In the modern triangle of Men, Money, and Machines, it is the Machines that come first—when they should come last, when they should be a timid servant rather than an arrogant, arbitrary, and capricious master." He bemoaned that multi-million-dollar advertising decisions are based on what score is turned up in ratings and warned that the menace of too much research is its power increasingly to paralyze one's critical judgment of it. The research and the numbers should take their rightful and subordinate place, "beneath the cardinal virtues of Confidence, Courage, Judgment, Initiative, and Experience," Weiss concluded.

100 animated 5-minute cartoons in full color created by Max Fleischer,  
 produced by Hal Seeger and directed by Myron Waldman . . .  
 featuring the hilarious voices of Larry Storch and presenting  
 the most refreshingly new and highly entertaining characters . . .  
**KOKO, KOKETTE, KOKONUT and MEAN MOE**  
 . . . all delightful creations, animated with real photographic  
 backgrounds for the delight of every kind of audience.  
 "Out of the Inkwell" is definitely out of the ordinary. To find out  
 for yourself, we invite you to screen a sample of this great new  
 cartoon series. Your nearest Seven Arts' sales office is listed at right.



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A	M	J	J	A	S	O	N	D	E	F	M
NEW YORK CITY	MON	TUE	WED	THU	FRI	SAT	SUN	TUE	WED	THU	FRI
CHICAGO	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU
DALLAS	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE
LOS ANGELES	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED
TORONTO	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU

Distributed outside U.S. and Canada by

# Look what's coming up from Seven Arts!



# ! mira !

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

## YOU CAN HAVE YOUR SHARE!

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

## KWKW 5000 WATTS

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



# 'SPONSOR'

28 OCTOBER 1963

VOL. 17 No. 43

## GENERAL

- 21 "Hot truth" market widening in tv syndicated sales**  
Famous personalities, historic events drawing new production money of independent producers, station groups, syndicators
- 36 Standard Time Order is proposed at IBFM convention**  
Station-agency-rep system developed by accountants and buyers using single basic form could cut through much red tape

## ADVERTISERS

- 25 Net tv in '64 for Nashville County Show?**  
Celebration of the WSN's 38th birthday spurs speculation that series of "real country" video entertainment could emerge

## AGENCIES

- 33 A&S tests new method for the study of mass media**  
Lester Frankel, in Hamburg, stresses "latent behavior function" in gauging number and types of people attracted to a medium
- 40 K&E's survey reflects willingness to back code**  
Study made by the agency of the top 50 tv markets shows the subscribers to the NAB code exceeding national average

## TV MEDIA

- 42 High-ranking stars spark new era of improved tv**  
Impressive crop of excellent new productions enhanced by the willingness of top-flight players to sign for leading roles

## RADIO MEDIA

- 51 Radio's renewed vigor no fluke, says CBS Radio**  
Network points to increased use of the medium by advertisers as it unveils "SRO-1964" for showing throughout nation

## SYNDICATION

## STATION REPRESENTATIVES

- 63 Gals bat out high averages as baseball watchers**  
R. M. Hoffman, of TvAR, quoting a Trendex survey, says 55% of Baltimore women watched one or more of Orioles games

## DEPARTMENTS

Calendar	<b>16</b>	Sponsor-Scope	<b>13</b>
Commercial Critique	<b>17</b>	Sponsor-Week	<b>3</b>
555 Fifth	<b>10</b>	Timebuyer's Corner	<b>55</b>
Publisher's Report	<b>9</b>	Washington Week	<b>65</b>



SPONSOR® Combined with TV, U.S. Radio, U.S. FM®. • 1963 SPONSOR Publications Inc. EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 10017. 212 Murray Hill 7-8090.

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## Acquisitives\* are big earners in Cleveland

Clevelanders rank second (26.4%) earning incomes over \$10,000 annually among the nation's top twenty metro-county areas—just behind Washington, D.C. That's why Clevelanders have money to spend on luxuries of life.

Ac-quis'-i-tive—given to desire, to buy and own. **ACQUISITIVES WATCH**

LOS ANGELES KCBS	PHILADELPHIA WIBG	CLEVELAND WJW-TV	Miami WGBS	TOLEDO WSPD	Detroit WJBK	STORER BROADCASTING COMPANY
NEW YORK WHRN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

# WJW-TV



EDIE ADAMS



SID CAESAR



JASON EVERE



ERNEST BORGNI



PAUL RICHARDS



BILL CULLEN



VINCE EDWARDS



JOHN McINTIRE



JIMMY DEAN



VIC MORROW



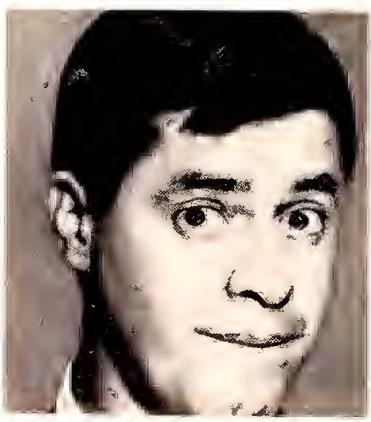
FRED MacMURRAY



CHUCK CONNORS



BEN GAZZARA



JERRY LEWIS



PATTY DUKE



THE NELSONS



DAN O'HERLIHY



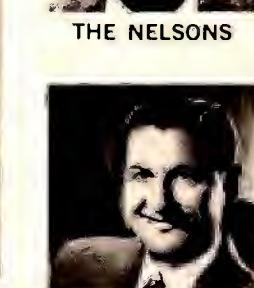
DAVID JANSEN



JACK PALANCE



INGER STEVENS



LAWRENCE WELK



GENE BARRY



THE FLINTSTONES



DONNA REED

## ...but that's not all

Sure, the new ABC View leads the parade this fall on KTVI, TV 2, but we've made big news ourselves in St. Louis. Our new afternoon programming, featuring Adventures in Paradise, Rifleman and Zane Grey Theatre, lets you sell to everyone old enough to buy from 4 P.M. 'til 6 P.M. Later on, we hold that big ABC evening audience with Annette Chambers, our glamorous new weather girl, and Steve Allen. Thursday nights are spiced with

Battle Line. Saturday nights sparkle with our new Spectacular Movie (the first two shows are Hercules and Goliath Against the Giants), and Sunday night viewers spend thrilling moments with Chiller Theatre. Obviously, the combination for action in St. Louis

is ABC and

**KTVI 2** St. Louis

# PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

## Steve Dietz takes a stand

IT WAS ABOUT ten years ago that Joe Ward, a Seattle business engineer who was in the east implementing Roger Jones' ingenious ARBI plan for measuring radio effectiveness, sat in my home in Manhasset and asked,

"Do you know your neighbor Steve Dietz? He's one ad man that I guarantee will make history."

I never told Steve that, although I did get to know him quite well. At the time he was with Bates. Later he moved to Ogilvy and then to Kenyon & Eckhardt. His prime recreation, I discovered, was returning periodically to his alma mater, Dartmouth, and spending upwards of a week chumming with his old profs.

Last week Steve Dietz made history. Kenyon & Eckhardt, where he is now executive vice president in charge of marketing services, announced that it proposes (with the concurrence of its clients) to place national spot *only* on those TV and radio stations that subscribe to the NAB Codes or their equivalents. It's Steve's plan and he's the man on the spot.

The broadcasting industry will applaud the move. For in one bold stroke his agency puts new teeth into the NAB Codes, helps stations regulate themselves, and reduces the threat of government interference.

If other agencies join in, this could well turn out to be a classic example of how the free enterprise system works to the benefit of all concerned.

I asked Steve how it came about. He explained that when he attended the 4A Convention in April he heard a British advertiser describe what had been done in England on behalf of self-regulation. "So naturally," said Steve, "I began wondering what could be done in the U.S. under our ground-rules."

The answer was simple. Use the NAB Codes as the base. Make it necessary for every station to conform to the Code or to a specific standard of practice as acceptable as the Code. This would benefit TV and radio clients by insuring good standards of performance and more prestige for the media. It would also be a practical way for agencies to help make self-regulation operate.

The actual work started 16 May with a meeting of the K&E Media Policy Committee of which Steve is chairman. Fellows like Joe Braun, Jim Beale, Paul Roth, Jack Caplan, Dick Trea, and Walt Staab, who head the media setup at K&E, participated. The sessions continued and projects began working. For example, representatives were queried regarding their stations' adherence to the Codes. Stations and groups that didn't subscribe were asked why. In some cases (RKO General was an example) their own codes were approved.

A study was made of TV stations in the top 50 markets and radio

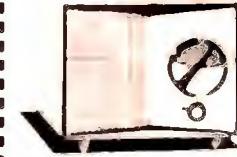
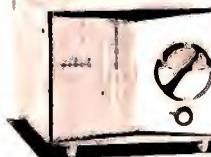
Please turn to AGENCY SECTION page 40

**WPTR**

ALBANY-TROY  
SCHENECTADY  
N.Y.

**WCCO**

MINNEAPOLIS-  
ST. PAUL  
MINN.



## DIFFERENT?

### ACCEPTANCE

If WCCO enjoys the confidence of its audience and advertisers as does WPTR then both have passed the true test of acceptance, and there is no difference. WPTR's acceptance is measured in large part by the degree to which local advertisers make use of the station and its personnel.

### PERSONNEL-SELL

—Here are some examples of what local advertisers think of WPTR's air salesmen

Ken Parker—has an exclusive one year contract to do all Radio and Television commercials for Blue Cross-Blue Shield

Jim Ramsburg—does the entire Radio-TV commercial job for Stewarts Ice Cream

Jim Ramsburg and Pat Patterson—together they do 100% of Saratoga Vichy Water commercials—Radio and Television

Pat Patterson personality on all of the Olin Oil Co Radio-TV commercials

Bob Badger does all the Radio commercials for J.M. Fields a huge discount department store

Ken Parker and Art Simmers together have turned out all Top Value Stamp Radio commercials. These were used to replace the ETs sent out by the national agency

Frank Visk—WPTR's Sales Promotion Director handles Broadcast Copywriting for Stewarts Ice Cream, Mile's Submarine Sandwich Shops, Midas Muffler Olin Oil Co among other local accounts

### RATINGS

Listener Acceptance  
Look at these all-day averages

WPTR	STATION X	STATION Y	STATION Z
26%	18%	15%	14%

SOURCE The Pulse Inc July-August 1963

## YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



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

President and Publisher  
**Norman R. Glenn**  
Executive Vice President  
**Bernard Platt**  
Secretary-Treasurer  
**Elaine Couper Glenn**

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**Joy Ann Kittas**

# -555 FIFTH|

Letters to the Editor

## RADIO'S MAGIC ABILITY

Thanks for a fine piece on Stan Freberg, 21 October. His creative contributions to the quality and effectiveness of radio commercials have been outstanding.

We need to encourage a far better understanding among agencies and clients of:

1. *New techniques in radio production which are restoring the "magic" of radio's ability to sell.*

2. *How independent creative shops can raise the effectiveness of radio campaigns.*

These organizations are increasing in number and ability in all parts of the country. They are one of the reasons I'm certain we'll see more and more use of radio by national advertisers.

SPONSOR deserves plaudits for its part in the move.

**Maurie Webster**  
vice president, gen. mgr.  
CBS Radio Spot Sales  
New York

## SELECT CODE STATIONS

Fred Papert, board chairman of Papert, Koenig, Lois, says that "it would be a fine idea" for the FCC to step in if broadcasters cannot control commercial time allowances themselves. Mr. Papert is quoted in SPONSOR, page 3, 14 October issue.

This broadcaster is getting a little weary of the casual and careless comments about broadcasting made by some advertising-connected personalities who apparently have done little to inform themselves about the potential consequences of our problems.

If government is to control the number and frequency of commercials, the ultimate effect upon advertising (and upon the fundamental freedoms of the people) is as obvious as the effect upon the broadcasters themselves.

Certainly Mr. Papert must have given some thought to this peril.

Agencies and advertisers can

serve best the cause of more acceptable commercial balance by selecting those stations which abide by the NAB Codes, whether or no they are subscribers.

Positive action of this sort by advertisers and agencies will be more effective and more becoming. Certainly it is in the best tradition of the self regulatory process which is much more to be desired than government fiat.

**John Coyle**  
president

KVIL Radio, Dallas

## SESAC LICENSES OTHER RIGHTS

Your feature entitled "Washington Week" which appeared in the 21 October issue of SPONSOR, reported that SESAC along with other "... similar groups license(s) only the public performance rights established in the (Copyright Law) for copyright owners."

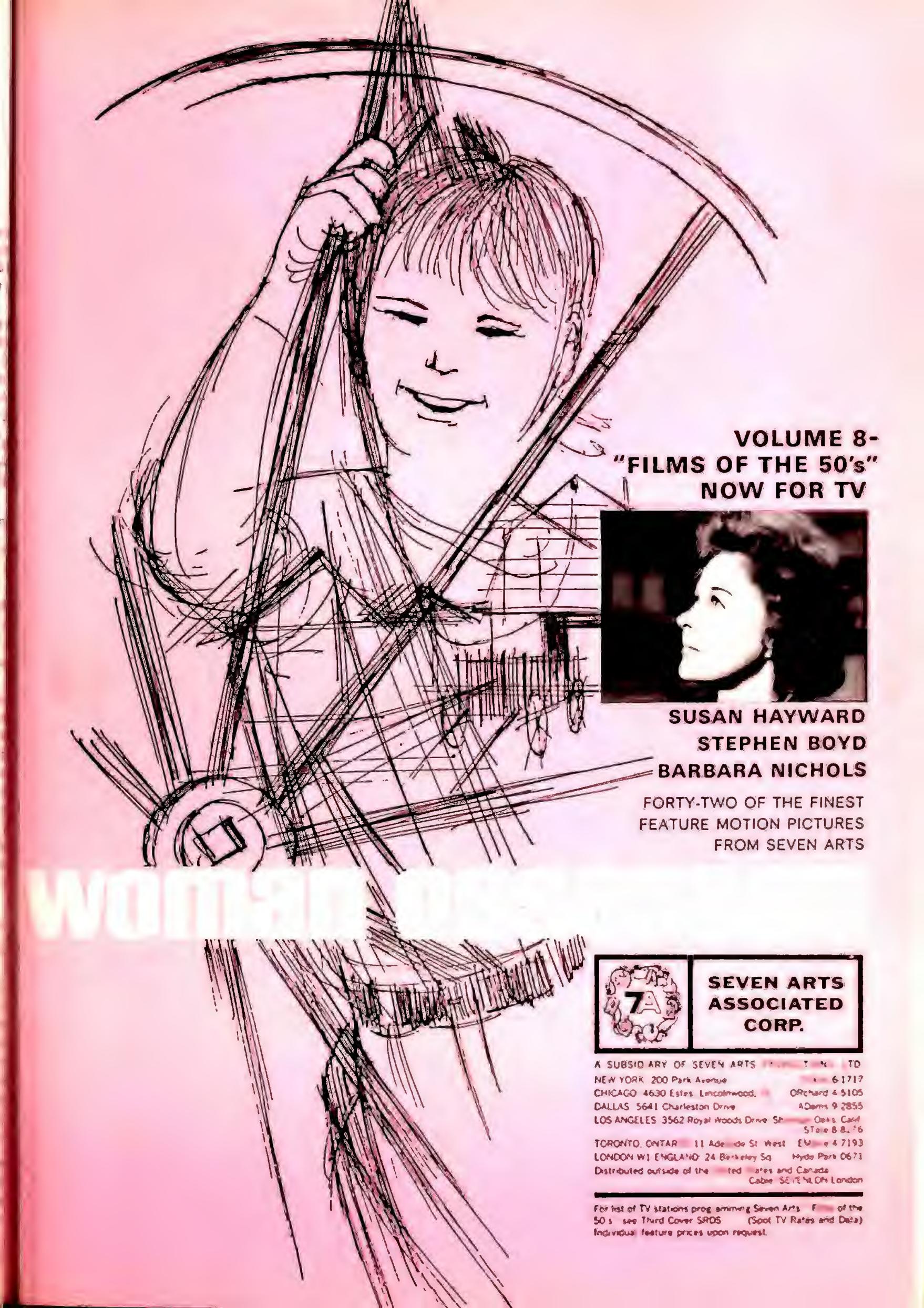
I would like to take this opportunity to point out that SESAC represents not only the public performance rights of the music of its affiliates but in most cases also licenses their phonograph recording and film synchronization rights as well.

**John Koshel, Jr.**  
asst. to the president  
SESAC Inc.  
New York

## "FOLK OR FAUST" APPRECIATED

The basic problem in selling good music radio, fm and am, to agency media people and their clients has been to give them a clear image of the *Good Music* station and the character of the audience. Your article of 21 October, "Folk or Faust, it's all a new sales aria," has defined this very clearly and I hope will be read thoroughly by advertisers and the agencies serving them.

**C. Otis Rawalt**  
vice president  
Good Music Broadcasters  
New York



**VOLUME 8-**  
**"FILMS OF THE 50's"**  
**NOW FOR TV**



**SUSAN HAYWARD  
STEPHEN BOYD  
BARBARA NICHOLS**

FORTY-TWO OF THE FINEST  
FEATURE MOTION PICTURES  
FROM SEVEN ARTS



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDARY OF SEVEN ARTS FILM CORPORATION LTD.  
NEW YORK 200 Park Avenue • 6 1717  
CHICAGO 4630 Estes Lincolnwood • ORchard 4 5105  
DALLAS 5641 Charleston Drive • 4Dawn 9 2855  
LOS ANGELES 3562 Royal Woods Drive • Oakwood 8 8876

TORONTO, ONTARIO 11 Ave. W. St. West • U 4 7193  
LONDON W1 ENGLAND 24 Berkeley Sq. • Hyde Park 0671  
Distributed outside of the United States and Canada  
Cable SE7ENLOHI London

For list of TV stations programming Seven Arts' **F**ilms of the  
50's see Third Cover SRDS (Spot TV Rates and Data).  
Individual feature prices upon request.

Thanks to you 'Mel,' and the entire MACFADDEN-BARTELL organization. This is my way of answering your very kind and thoughtful letter. It's nice to be appreciated!

"Congratulations"  
on your excellent  
new publication,  
**COUNTRY MUSIC STARS!**

Our Network of  
Stations Salutes you!

(From the far Northwest)

5,000 watts at 1380  
non-directional  
**SPOKANE, WASHINGTON'S**  
only exclusive  
**COUNTRY-WESTERN**  
& FOLK MUSIC  
Radio Coverage

↓  
(To the Midwest) ↓

**DAVENPORT, IOWA**  
The Quint Cities only  
exclusive  
**COUNTRY-WESTERN-FOLK**  
Music Station

→ (To the Southwest) →

**EDINBURG, TEXAS**  
"COUNTRY-WESTERN &  
FOLK MUSIC" for  
the Lower Rio Grande  
Valley of Texas  
710 on the Dial

This is National  
**"COUNTRY MUSIC WEEK"**  
(Oct. 27th-Nov. 2nd)  
Join us at the  
'CMA' Convention  
in Nashville!  
You'll love  
WSM's "Grand Ole Opry"

## **"COUNTRY MUSIC NETWORK"**

(Over 50 Major Markets from Coast-to-Coast)

**CHARLES BERNARD COMPANY, INC. — RADIO & TV REPRESENTATIVES**  
730 Fifth Avenue, New York 19 • (area 212) Circle 6-7242

New York • Chicago • Detroit • Atlanta • Dallas • Los Angeles • San Francisco

**BARTELL BROADCASTING CORPORATION**



444 MADISON AVENUE  
NEW YORK 22 N.Y. • MURRAY HILL 8-1280

Executive Offices

October 21, 1963  
Bartell Family Radio 16th Year

I want to express our appreciation, Chuck ...

for your interest and cooperation in bringing about the publishing of "Country Music", the first national publication of its kind devoted to country music stars. I hope you and the entire Country Music Industry and fans are pleased with our magazine.

Your tremendous devotion and knowledge of the Country and Western music field is a matter of record. I don't know of anyone who has done more to promote this very important segment of our national music scene than you.

I will be looking forward to your reaction and those of your colleagues to our new magazine,

My very best to you.

Cordially,

Melvin M. Bartell  
Vice President-Secretary

MACFADDEN-BARTELL CORP.

Mr. Charles Bernard  
Charles Bernard Co., Inc.  
730 Fifth Avenue  
New York 19, New York

# -SPONSOR-SCOPE

28 OCTOBER 1963

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

## Watch for these trends in the first October Nielsen coming out this week.

Rather than providing definitive picture of how the networks stand, and will continue to rank for rest of the year, closeness of nighttime network tv average ratings could mean protracted battle for leadership.

While one network observer believes the "season's over" with the first October national (and there are precedents to back up the opinion), others believe a three-day dead heat is possible by November.

Study of 30-market Nielsen tv ratings available to date indicates the big program gamble by ABC TV's Tom Moore may have paid off, and the network has weathered its crisis. Though CBS will most likely remain on top in average ratings, how far ABC has moved up in the nationals, and NBC's position, will be worth observing. But most important, if the rankings are close, will be what direction each network is taking.

## Another major ad agency is gearing for the computer age—Foote, Cone & Belding.

FC&B expects to have electronic preparation of broadcast and print advertising estimates "early in 1965."

On order by FC&B is a General Electric 225 computer, which will be installed in FC&B's new quarters in Manhattan's Equitable Life Assurance Building. Meanwhile, the agency plans to lease time on a similar computer at GE's Information Processing Center in Chicago.

## Newspaper reps are prodding papers to develop demographic data to compete with radio-tv.

Nearly 1,000 kits, carrying proposals from Research Committee on Standardized Newspaper Audience Research, have been distributed by American Association of Newspaper Representatives. Included in association are leading newspaper reps. Material suggests ways newspapers can get standard reader data for distribution to advertisers and agencies. Included is suggested questionnaire and methods for making studies.

Aim is to get all papers to prepare standard material. Working with newspaper Bureau of Advertising, AANR has also prepared film strip, "Chance of Value," for showing to advertisers and agencies. Shows changes taking place in tv.

While first piece outlined in detail proposed research, second booklet coming this week will simplify proposals for newspapers.

## There'll be an interesting battle of the "Hootenanny" magazines this fall.

There are two of them. The first is called, simply, "Hootenanny" and is being published by Fred B. Tarter, with the first issue (dealing with folk music personalities, events, song lyrics, etc.) due on the stands shortly. It is not tied specifically to the tv series, *Hootenanny*.

The second magazine is called "ABC-TV Hootenanny," and it's being published under license by S.M.P. Publishing, New York. It will also contain articles about folk music artists, much of it related to the tv series. It may, or may not, be a one-shot publication, depending upon public acceptance. It's scheduled to be on the stands 29 October.

Needless to say, tv advertisers on *Hootenanny* have been approached by both publications in pursuit of print advertising dollars.

## Four Star is planning to get into the business of producing directly for syndication.

So far, properties handled by Four Star Distribution Corp. are former network series. Now, FSDC is talking of piloting a new film series for syndication as soon as current talks with a major regional advertiser (who wants the show for a 60-market spread) reach the contract stage.

There has been, as any regional advertiser knows, a severe shortage of produced-for-syndication film shows in recent seasons, with off-network series, documentaries (see story, page 21), feature films and group-station shows filling the gap.

## Published local-station rates can be great problem and irritation to broadcast advertisers.

One advertiser calls attention to radio station which recently increased its rates by several hundred per cent. Checking reasons why, it was found newly published figures were for use only in bartering time with jingle companies, etc. As a matter of fact, actual rates hadn't been changed at all.

## Westerns are on an upbeat again—so reports *TvQ* this month. Here's the story:

No less than seven oaters—all but one of the eight seen in network prime time this season—are in the "top 20" list of those shows considered a favorite by *TvQ* respondents. *Bonanza*, for instance, is in top place, edging *Beverly Hillbillies*. *Wagon Train* and *Rawhide* are back on the list, and even the *Gunsmoke* reruns, *Marshal Dillon*, have made the grade.

## Tv doesn't destroy a taste for learning via reading, says a noted psychologist.

Dr. Bruno Bettelheim, Chicago University professor of Educational Psychology, makes the statement in an article in the November issue of "Redbook," which reports on a group discussion he held with several parents worried about developing educational proclivities in their children.

"Highly literate people fear illogically that tv will narrow the non-reader's cultural tradition," he states. "Some of the worries we have about ourselves as parents have been projected on [this] new entertainment."

## By next month, CBS TV will have received a major delivery of Marconi cameras.

They're the large-picture-size, 4½-inch image orthicons developed by Marconi's Wireless Telegraph Company of England, which proudly refers to the recently received CBS order as "the largest single order (for such cameras) ever to be placed in the world."

Deliveries of the Mark IV cameras—44 in number—started in July. Of the total number, 29 are being delivered to CBS for use in New York, nine are for CBS Television City in Hollywood, and six are for the new CBS News facility in Washington.

The cameras produce a superior image for programs, commercials, tapes, etc. than that of older 3-inch cameras.



IN MIAMI, IT'S...

# HIGH SALES

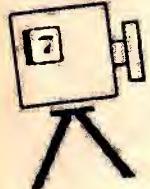
ON THE

7 See  
...IT'S WCKT

It's smooth selling in the great South Florida market with the new high-potency programming that makes WCKT the "High-See" of this multi-million audience.

## CAMERA 7

SUNDAYS 5:30 to 6 P.M. A three-phase program of intense local interest including 'SUMMATION'—actual legal summations of real cases affecting the community; 'PROOF'—reviews local volunteer public service activities; 'SHOWCASE'—of local amateur classical musical talent.



HIGH-POTENCY PROGRAMMING REACHES

2 MILLION RESIDENTS OF SOUTH FLORIDA  
PLUS A "CAPSULE" NATIONAL MARKET OF 5 MILLION\* ANNUAL VISITORS

## FLORIDA FORUM

SUNDAYS 6:30 to 7 P.M. A diverse audience. Guests have included Jimmy Hoffa, Dr. Salinger, G. W. Bailey, Eddie Bond, Jimmie H. Pitts, Pierre Bada, FCC Commissioner Lester L. Levitt, and others of national and international importance. The series is now in its second year.

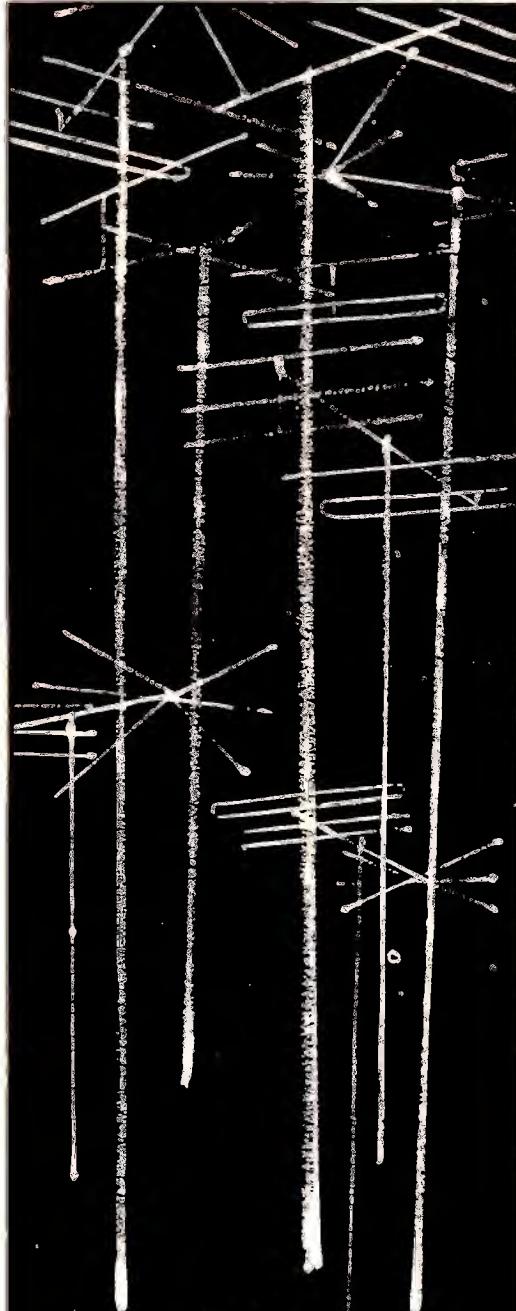
## OUTLOOK

MONDAYS 10:30 to 11 P.M. A



SUNBEAM TELEVISION CORPORATION

P.O. Box 1118 Miami, Florida • National Representatives: Harlan Associates • R. H. Miller • F. J. Murphy • The Sunbeam Television Corporation



FLORIDA'S **3**rd MARKET

"**tuned in**" to

**WESH-TV**

FLORIDA'S  
CHANNEL

**2**

REPRESENTED BY THE KATZ AGENCY, INC.



ORLANDO • DAYTONA • CANAVERAL

## ► CALENDAR

The when and where  
of coming events  
28 October 1963

### OCTOBER

WSM salute to Grand 'Ole Opry,  
(27-2 Nov.)

The National Academy of Television Arts and Sciences, forum on "The Negro in Television," Americana Hotel, New York (28)

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

International Radio & Television Society, series of eight timebuying and selling seminars begins, CBS Radio studio, New York (29)

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

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

### NOVEMBER

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

National Business Publications, production seminar, Essex House, New York (4)

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

Maine Assn. of Broadcasters, annual meeting, Eastland Hotel, Portland (6)

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

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

International Radio & Television Society, 1st annual college majors conference, Hotel Roosevelt, New York (7-8)

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

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

Group W, 5th conference on local

public service programming, Institute of Music, Cleveland (11)  
Electronic Industries Assn., 1963 radio fall meeting, Manger Hotel, Rochester, N. Y. (11-13)

National Association of Broadcasters, fall conferences, Dinkler-Andrew Jackson, Nashville (14-15); Hotel Texas, Fort Worth (18-19), Cosmopolitan, Denver (21-22); Fairmount, San Francisco (25-26)

Advertising Women of New York Foundation, annual advertising career conference, Commodore Hotel, New York (16)

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

The Television Bureau of Advertising, annual membership meeting, Sheraton-Blackstone Hotel, Chicago (19-21); 3rd annual sales managers meeting (20)

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

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

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

International Radio & Television Society, newsmaker luncheon with W. Averell Harriman, Hotel Roosevelt, New York (20)

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

Wisconsin Associated Press Broadcasters, Milwaukee, Wisc. (22-23)

Broadcasting and Advertising Division of the American Jewish Committee, dinner with Brown & Williamson Tobacco Corp. president William S. Cutchins as guest, New York Hilton, N. Y. (25)

International Radio & Television Society, special projects luncheon, Waldorf-Astoria, (27);

## *What is the Measure of a Broadcasting Station?*



### **One measure is service to youth.**

- Service to young people . . . like Richard Weingart . . . shown here with the coveted Frank Atwood Trophy . . . awarded him at the Eastern States Exposition.
- The trophy was named by New England 4-H leaders . . . to honor WTIC'S Farm Program Director . . . also seen in the photograph.
- Richard won the trophy for his prize heifer\* . . . grand-daughter of a calf he purchased . . . with an interest-free WTIC Farm Youth Program loan.
- Since 1948 . . . WTIC has made 833 such interest-free loans . . . totaling \$130,980.15 . . . to 650 young people . . . in Connecticut and western Massachusetts . . . resulting in many fine herds . . . which otherwise would not exist today. Incidentally, our losses dealing with this fine group of young Americans, have been almost non-existent.

We believe this to be another measure of a broadcasting station . . . undreamed of in a rating service's philosophy.

**WTIC** AM/FM

Broadcast House, 3 Constitution Plaza Hartford, Connecticut 06115

WTIC AM-FM is represented by the Henry L. Christal Company.

\*Greenridge King's Anita

# COMMERCIAL CRITIQUE

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

## 'A do-it-yourself flop'

HAROLD KAUFMAN  
vice president and director  
of tv-radio production  
Needham, Louis and Brorby, Chicago

**A** LONG TIME ago I was taught that one should write only about things he knows. Through the years this severe restriction has served to limit my literary output considerably. Except for an occasional and brief letter to a friend (containing the usual vague generalities), my writing efforts have been primarily directed toward 60, 30, 20, 10 and once in a while 45-second commercials—mostly for tv and sometimes for radio.

With this in mind you can see how an invitation to write something for this column came as a distinct shock to me—especially since the piece had to be more than 60 seconds worth. Also, with the self-imposed restriction described above, my choice of subjects is very small. I have decided to write about "creativity" but since I'm not really sure why and how creativity happens I will write about how *not* to do good creative work.

In other words, how good commercials do not happen.

**1.** The first requisite for a bad commercial is to develop an uninspired concept. This can be accomplished in several ways:

- By a single member of an agency's creative department, be he writer, art director or producer.

- By a single member of another department, preferably someone from the account executive group.

- By committee.

**2.** The second step that must be taken to insure a bad commercial is to hammer the dull concept through the art director stage and get a storyboard with visuals that are every bit as dull as the idea and the words. It is also very important to keep the whole idea a deep secret as far as the agency broadcast producer is concerned.

**3.** Really sell the idea to everyone. This isn't too difficult because it is possible, given enough conviction, to convince most people that the storyboard does not . . . indeed can never . . . properly convey the nuances, the subtle values which will surely, suddenly and magically appear after production.

**4.** Go out and do the production yourself! Who needs the agency producer anyway? For one thing he doesn't know what the project is all about because, after all, you were very careful to avoid getting him involved anywhere along the line. He certainly would try to alter and adulterate the purity of your idea and he is bound to steal credit for some part of the end result if you let him.

Be sure to treat art directors in exactly the same way. And by all means never let the production company have any freedom—this can be very dangerous. They could think of something at the very last minute that could make things bet-

ter and thus ruin everything. Of course if music is required, write it yourself and be sure to keep the orchestrator from using his ingenuity. The same goes for on and off camera talent.

**5.** When the interlock is received, be sure to explain that the subtle production values are still absent because there are no opticals and the reason the sound and picture don't match is because the film editor got momentarily confused. In the ease of animation pencil tests, it is impossible to really judge how good the final characters and movement will really be. If there are any doubters at this stage, pay absolutely no attention to them because they wouldn't know a good thing if they saw it anyway.

**6.** When the answer print finally comes in, any difficulties in understanding words or any bad visuals can easily be explained on the basis that an answer print is not supposed to be perfect, that the sound balances are expected to be off and that the contrast levels are not controlled, which should explain to everyone's satisfaction why scenes jump and don't match. Besides, to make any changes at this stage would cost m-o-n-e-y and surely you will not be responsible for that.

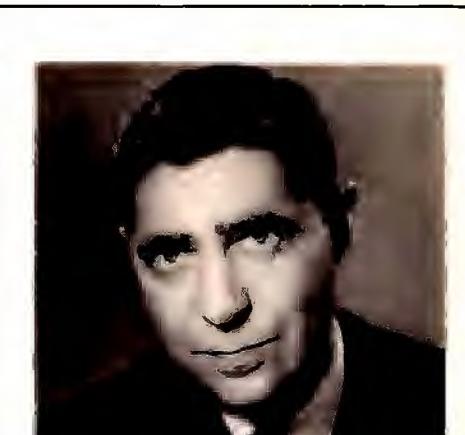
**7.** When the quantity prints come in, steal one . . . you'll be needing it for your sample reel very soon.

Of course, it is possible to turn a good basic concept into a bad commercial merely by picking up at Step No. 2 and taking it from there. In fact, any one of the steps will help to make the commercial bad.

My hope is that after reading this, making bad commercials will seem so easy that the challenge will be gone and everyone will turn away and start making good commercials only.

At Needham, Louis and Brorby, my favorite agency, we have virtually eliminated Steps 1 through 6. This has not happened through legislation but rather as a result of a management position which recognizes the value and importance of creative work of the highest quality and the freedom necessary to achieve this goal.

What about Step No. 7 here at Needham? It's optional and people don't even have to steal prints—they just ask—usually.



HAROLD KAUFMAN, vice president and director of television-radio production of Needham, Louis and Brorby, previously served the agency as a creative group head. He joined NL&B in October 1959, as a television-radio commercial writer, and was elected a vice president in February 1962.



PLARS OF THE COMMUNITY

Dr. John I. Nurnberger Jr., an Indianapolis psychiatrist, is the subject of a new documentary.

## 'My brother's keeper'

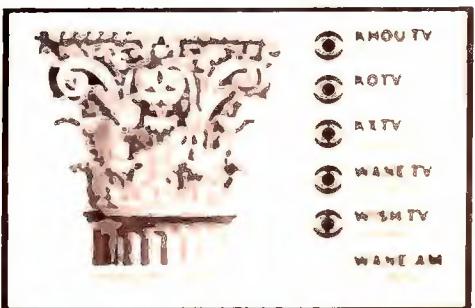
A community's concern for its troubled family is reflected in the face of this Indianapolis psychiatrist. The skill and dedication of this man and his colleagues shorten the long road back to mental health.

The struggle of a young schizophrenic to find himself is the subject of a WISH-TV documentary "Tomorrow Is A Journey." His breakdown, treatment, rejection by

his wife, and re-establishment as a productive and useful citizen are vividly and movingly portrayed in dramatic form.

Shown at mental health clinics in the U.S. and Canada, the program is typical of the prime time, public affairs documentaries produced by Corinthian stations.

Programs like these, strengthen the ties between community and station



THE CORINTHIAN STATIONS



Courtesy of The Detroit Institute of Arts

**"A PORTRAIT  
OF A MAN"**

by Anthonisz Cornelis was painted about 1530 and was for a time wrongly attributed to Hans Holbein the Younger. Realistic clarity of silhouette and detail distinguish Cornelis' works from those of other northern Renaissance masters.

*in a class by itself*

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

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

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



## Hot truth market stars quick and dead

**Documentary · news · public affairs show material enjoys appreciated status in tv syndicated sales with many new reels appearing as classics roll on**

**P**RIME MINISTERS and presidents can really sell, it turns out. Dead film stars and dictators, old soldiers on celluloid, even scholars, are unsuspected sponsor allies, too. It doesn't matter much whether the prestigious talent is living, much less "live," when screened in non-network television.

Whether the visual source material has been preserved on film or tape, in photos or paintings, it's "documentary," and this seems to be the documentary's day in syndication. George Washington, Mohandas Ghandi, scientists, and simple foot-soldiers are supporting messages providing an advertising launching pad for gasoline, banks, cereal, insurance, hairspray, underwear, and all of life's homely essentials, in addition to broader messages of corporate and community good will.

The documentary can be a dog or a dollar value, depending on

a lot of "ifs" but documentaries news and public affairs shows are earning their way today in spoty. Men who are making money in the truth market today value it conservatively at four or five times the gross syndication revenue it generated only five years ago.

The steady reliability of this corner of syndication is pointed up by longevity of the old non-fiction shows and a number of new ones in the works. New production money is being committed by independent producers, station groups and the syndicators themselves who are planning art showmaking as well as sales. Success doesn't always come quickly for "factualities," but they show both public and advertiser regard for this fare.

Old footage seems to be following the law of energy that nothing is ever lost. As TV news red stock lists in the car-sounding





(A) The American Civil War



(B) Victory at Sea

will be around sooner or later to cut it into programming. Once cut, it wins awards and plays on and on.

As the syndication market matures and some of the old factual shows go into their second decade on the air, the area of documentary-news-public affairs begins to enjoy an enhanced commercial status alongside syndication's old moneymakers in popular entertainment forms. With documentaries showing they can earn ratings and sponsors in respectable time slots, one-shot special hours are accumulating into stacks.

Just as documentaries are only one facet of an appreciating non-fiction market, domestic syndication is only one of several profit opportunities. Foreign broadcasters are big sales prospects, as well as sources of new product. Educational TV and school boards are sales prospects as well as production partners.

Scanning only some of the documentary landmarks in the domestic picture, it is obvious that syndicated actuality is meeting more than one need in commercial TV today.

Some say that brisk traffic in documentaries is a response to government pressure for programs of substance. Others credit network success in "depth news" with building actuality into fashion. A few realists admit that reality is working in a dry syndication market where first-run material is at a premium.

Another economic factor is mini-

mal production costs in editing old film to go with narration and a score, or rounding up a camera and a handful of technicians for location work. Minimum-personnel, three-man documentary assignments are on the increase, producers say.

#### **Wolper makes tv waves**

Besides networks, some independent operators are showing how to do a document with showmanship. One producer, David L. Wolper, single-handedly gave impetus to the whole genre in the spring of 1961 when his *Race for Space* for Shulton supplanted network TV programming in spot across the country. Following with a string of biographical, entertainment and sport-slanted documentaries for both network and spot, his record has become prodigious to the point that at least three syndicators are selling Wolper wares. He's also on NBC TV with *Hollywood and the Stars*.

First of six specials by Wolper and syndicated through United Artists Television starts on or during the week of 11 November in at least 72 markets. The first-run specials, nearly unique in syndication, have been sold largely to banks, insurance companies, and public utilities. One advertiser, Liberty Mutual Insurance, has bought half-sponsorship in 24 markets, while another, soapmaker Fels, will buy the series in five.

Titles in the six Wolper U.A. documentaries are "The Yanks are Coming," "December 7—The Day

of Infamy," "The American Woman in the Twentieth Century," "Ten Seconds that Shook the World," "The Rise and Fall of American Communism," and "Berlin, Kaiser to Khrushchev."

While those working the documentary field are mindful of the need to keep entertainment values high to please audience and advertiser, actualities now look like standard non-network TV fare. Depending on the house, actuality can mean from 5% to a third of a syndicator's revenue.

Stations for their part are not only customers but heavy contributors to the mounting stockpile of documentary product. They are finding new sponsor prospects for factual programs and feeding production money back into new projects by sharing the costs. Stations are amortizing costs through regular syndication channels and through their own clearing house, Television Affiliates Corp., created by a syndicator to meet this need. Through TAC, stations also are banding together for joint production.

#### **Production plus sales**

Several syndicators are zooming in on documentary production. One recent announcement was from Allied Artists Television, oriented to movies and entertainment, which has picked history for its first production, *The Presidents* (sponsor, 21 October).

Syndicators notable for the respectful attention they are giving to actuality include Official Films, Walter Reade-Sterling, Trans-Lux

## Dead issues come alive in tv documentary wars

*Samples of the history boom in television—Chronological I, II, III. Group II: 13-part account of the Civil War, using early lens work on the war by Mathew Brady; it is an "oldie" that's still a treat.*  
*(B) Running time on NBC. This series is 16 seasons on the record, and in syndication plus three rebroadcasts of the Richard Rodgers musical comedy, directed by Robert Russell Bennett, made in 1943 and stereo, by RKO Victor. (C) Major space special, now in a Re-de-Sterling documentary series, may be one of the last but will never die in trend period.*



(C) Project: Man in Space

Television, Desilu, N.T.A., U.A. and others, in addition to NBC Films and CBS Films, which own some venerable properties selling since TV was young, and ABC Films, which has talk and travel.

One of the hot properties in current syndication is Official's *Battle Line*, a first-run combination of 39 filmed half-hours that has made its way into 109 markets since it started this season. Banks, utilities, foods, and other local and regional accounts are sponsoring *Battle Line* throughout the country, making it a natural successor to Official's two-season success, *Biography I* and *II*. The lesson, says Seymour Reed, president of Official, is that the actuality market is good but only where you can produce shows of better-than-network caliber. Sherman Grinberg, the West Coast producer who is putting together *Battle Line* from World War II film with Jim Bishop narration, also worked with Wolper on *Biography* and put together *Greatest Headlines of the Century*, one of several news and sportsreel collections on the Official list.

The great faces of *Biography's* film-plus-Mike Wallace have filled 65 half-hours, won a Peabody award and inspired 52-week sales to banks, utilities, biscuits, insurance, oil, pharmaceuticals, and chemicals, all but blanketing the country in more than 200 markets. Official is going ahead with more plans for actualities but is reluctant to specify.

Walter Read-Sterling was in early on the actuality trend with *March of Time* and Wolper pro-

ductions and now has 26 hours in its *Special of the Week*, with goal of 39. In the *Specials* are Wolper's "Race for Space," "Project Man in Space," Hollywood and sports documentaries, plus productions by others on Kon-Tiki, Rudolph Valentino, African game, medicine, computers, Little League champions, China, the U.S. Presidency, etc.

### Satisfactory accumulation

This company's president, Saul Turell, cut film himself and counts the hours in *Special of the Week* with some satisfaction, since it makes the "fantastic cost" of merchandising worthwhile. *Special* now is in 60 to 70 markets running at night with spot and local sponsorship. (Some of the shows were picked up at time of production in initial spot and network runs for Shulton, Procter & Gamble, DuPont, Tide water Peter Pan bras, and Schaefer beer. WR-S long-play *Crusade in the Pacific* March of Time's half-hour war series has just been retired after wide service with a view to new sales prospects in educational TV.

A continuing inspiration to actuality salesmen is the Encyclopedia Britannica Film Library distributed by Trans-Lux Television. This growing collection of 800 16-mm. hours, now in more than 50 markets, is reputed capable of a million-dollar TV year. Stations that buy five-year library cards get the service of a special consultant who helps them use the encyclopedic historical and topical material. Ac-

tuality uses of the EB library are implied in frequent calls Trans-Lux gets from news and public affairs producers for stock footage.

Other non-fiction in Trans-Lux's catalog is Westinghouse Broadcasting's 13 half-hours on The American Civil War, plus science programs, interviews shows on animals, star hobbies, great people, places and events.

T-L's Television Affiliates Corp was established two years ago as an exchange for station product in documentary-public affairs, a logical development for a parent company already deep in reality programming. Film and tape titles in the TAC library of information and cultural shows are climbing above the first hundred, covering history, international affairs, science, art, socio-economic problems, child care and travel mostly half hours but some shorter runs. Some programs for local retransmission such as 25 Year Children Only 10 minute segments by WEWS Cleveland and the Casell Institute. The idea of station cooperation through TAC was singled out in forward by the International Educational Television Festival this year as a outstanding new concept.

The timeless potential is still being exploited in the syndicated properties of CBS *Timeless Years Ago*, *There Once Lived a Gentleman*, CBS News which went off the air but work into syndication in 1959, and today is in some 75 markets carrying national as well as local business and *At Point*, 26 half-hours of documentary footage that went



Movie clips spice up star biographies as in Reade-Sterling's *Valentino* tv special

from the CBS network into syndication in 1958.

The grand-daddy in syndication real-life fare is NBC Films' *Victory at Sea*, 26 half-hours produced by the late Henry Salomon, scored by Richard Rodgers, and seen in the early fifties and again in a 90-minute tv special on NBC in 1960. *Victory* has raked in 11 awards, has been sold in 186 markets since being syndicated in 1953, and still is running in 16.

#### Talk and Travel

ABC Films, while offering few shows that are documentary in the historic-panoramic sense, has a good bit of non-fiction in syndication: *Girl Talk*, *Consult Dr. Brothers*, *Expedition*, *High Road*, and *Exclusive*, all carrying mixed spot business. The *Girl Talk* sessions with Virginia Graham moderating are now into their second-season cycle of daily half-hours. Psychologist *Brothers*, 195 five-minute shows, has been into 80 markets in two years.

Another documentary classic from early tv is Twentieth Century-Fox Television's *Crusade in Europe*. This old 26-part, 20-minute series of war reels, cued to the Eisenhower book, has been on the shelf after saturation tv play but now TC-F is looking at it with an eye to new

possibilities. TC-F's biographical news film did yeoman tv duty as 40 quarter-hours under the *Greatest Drama Series* title and now is an active resource in the Movietone shop.

Churchill is the subject of a single half-hour special that is one of the hottest properties that Seven Arts Associated owns at the moment. A hold-for-release obituary film, *Churchill, The Man* by Associated British Pathé, went into 30 U.S. markets immediately after Seven Arts started with it this month. (The same company is making a commercial thing of instructional tv with *En France*, 26 half-hours, now past 60 markets.)

#### Selling sextet

Notable among odd-lot documentary sales at the moment is United Artists Tv's half-dozen new Wolper hours which are in some 70 markets with soap, automotive, utility, department store, financial, gas, insurance, and other sponsorship. UA also is selling discussion and vocational shows.

Not strictly documentary but factually oriented straight-talk is doing well for National Telefilm Associates with the half-hour *Probe* into its second cycle in 41 markets and the two-hour *Open End* into its sixth in 40. The *Probe* commentary by Yale scholar Albert E. Burke, winner of a Peabody award and a big weekly mail draw, is sponsored by banks, insurance firms, a steel-wire company and a mortuary. Another talk show, 39 half-hour *Mike Wallace Interviews*, has been on the shelf at NTA but now is coming off for updating and new play.

Station documentary production is reaching the market through traditional syndication channels as well as the newer TAC. With big-budget film specials a standard part of the schedule for independent WPIX, New York, domestic syndication by Desilu Sales helps balance the books on 60-minute essays on Hitler, Castro, Eva Peron, the cold war, the Far East, and other sweeping subjects, the latest documenting discovery of Antarctica, incorporating 1910 footage and set for debut on WPIX in November. A scientific half-hour, *The Universe* by WPIX and the Canadian National Film Board, has been seen in 50 markets, sometimes twice in one night, since

it entered last year, attracting regional business from oil, banks, and others, including institutional backing from a rare textile customer. Desilu has a growing documentary collection from diverse sources and is selling medical and travel features along with standard fictional entertainment, and has just secured a newsreel series from Canada, 13 half-hours titled "A Nation at War."

Bill Burrud Productions is doing brisk business in travel shows, with some 2,500 color reels in a handful of five-to-sixty minute programs going in up to 70 markets. Titles include *True Adventure*, *Vagabond*, *Treasure*, and 13 new hours coming from B&J Productions (Burrud and Victor Jory).

The Metromedia, Corinthian, Storer, Time-Life, Triangle, and Westinghouse station groups all are actively adding to documentary-public affairs and other non-fiction work on the air. One recent addition to an impressive list Westinghouse's Group W stations have been cataloguing makes use of the oldest kind of pictorial documentation, paintings, and is timed in news-length segments of 5 minutes, totaling 15.

#### Material for all ages

*America: The Artist's Eye*, blending art and history, has just started into syndication, aided by an International Film and Television Festival award. The documentation by art takes Group W production a step beyond the use it made of still photography by Matthew Brady for *The American Civil War*. (The same group has in syndication, both free and paid, a broad range of public affairs, religious, cultural and educational fare for all ages, including 10 *Intertel* tri-nation documentary hours now into a second cycle for commercial and educational stations.)

These are but random reels in a world supply of documentation accumulating daily. They leave out of account thousands of hours of sports, talk, factual adventure, animal, vocational, and instructional shows doing commercial duty in syndication now and through the years in U.S. television. Taken together, they are proving that non-network-campaign advertisers like the look of reality.

# Net tv in '64 for Nashville country show?

By DOX RICHARDSON SR.

**T**HIS COMING WEEKEND in Nashville, when purveyors of the product gather 3000 strong for their 38th birthday celebration of WSM's *Grand Ole Opry*, all else will play second fiddle to speculation on a possible network tv series of "real country" entertainment. Such talk is the stuff dreams are made of for the pickers, perceivers, publishers and recording officials who have been haunted since the mid-1950's by the nightmare of Nashville's previous network origination.

The town would seem such natural for a series of its own. It is home base for the Brenda Lees, the Eddy Arnolds, the Cousin Minnie Pearls who turn up with meaningful regularity on the top shows produced on both coasts. The recording studios of Nashville, one owned by a sister of NBC and the other by a subsidiary of CBS, run 'round the clock to accommodate the likes of Teresa Brewer, Ray Charles, Connie Francis and Burl Ives, who might be readily accessible guest-star fodder for weekly tv from Tennessee.

As 3,000 trade people gather this week in Nashville for 'Opry's' 38th birthday, speculation grows at prospect of '64 net tv country show



Three to four thousand paying patrons gather in Nashville's Ryman Auditorium each week for 4½-hour radio-tv show, "Grand Ole Opry"



A typical sample of the 50 acts to appear on WSM's 'Opry' each week

## 'OPRY'S' 38th BIRTHDAY: License renewal and sales talks featured

WSM, Nashville's *Grand Ole Opry* celebrates its 38th birthday this week with a round of panel discussions, reording sessions and receptions, trade press awards, a star-studded *Grand Ole Opry* show and more. Of particular interest are the round-table discussions on license renewal and sales and programing.

The broadcast license renewal panel will be a summary of the license renewal conference sponsored by WSM and held at the University of Tennessee on 22 and 23 October. Robert E. Cooper, WSM general manager, moderator on both occasions. The sales discussion, will be moderated by WSM commercial manager, Len Hensel, with participating panel members: Joseph H. Epstein, Jr., executive vice president, Walker Saussy Advertising; James Faszholtz, broadcast program department, Gardner Advertising; Dan Scully, Leo Burnett, Kellogg account executive, and Cohen Williams, president, Martha White Mills. Some of the topics to be discussed are: How to sell country music to Madison and Michigan Avenues. Why have advertisers bought country music? How did the agency sell the client? Live vs. canned commercials. Describe and discuss a country music listener as opposed to a regular radio listener. Also, it is hoped that the Kellogg people, who spent heavily in country music this past year, (Beverly Hillbillies, Homer & Jethro commercials, etc.) will tell the results of their success story and reveal their plans for next year. Hensel states happily that "because of the panels held last year, and a constant increase in the country music field more agency and client people are attending this year than ever before. We expect over 100 representatives and many are top agency men."

Chuck Bernard, Country Music Network president, in New York reports, "more and more national advertisers are swinging to country music stations."

Production-wise, those who manage and book Nashville talent have the showcasing savvy to put together personal appearance packages capable of attracting 25,000 persons for a single day's stagings in Detroit's Cobo Hall and 12,000 for a lone performance at Milwaukee's County Stadium; one local agency sets 3500 such in-person engagements a year.

Nashville's most articulate spokesmen employ explosive terms in answering why their town has no network exposure. If, in fact, their words were transformed into Nike missles, virtually all of Manhattan's network-agency-client community would be in panicky retreat to the nearest Civil Defense shelter.

"The people who say yes or no on shows are afraid for control of what goes on the air to be any further out of reach than a fifty-cent cab ride across town," zeroes in Dub Albritton, personal manager for the past six years of \$300,000-a-year Brenda Lee and a country music veteran of 26 years.

"New York views Nashville music as appealing to a minority group," says Owen Bradley, the Decca executive who has seen the hits he produces with Brenda Lee, Burl Ives, Red Foley and others sell to a cross section of America.

"Madison Avenue resents us," fires Wesley Rose, whose Acuff-Rose Publications is annually BMI's biggest grossing number. "People down here are so unschooled in the ways of the world they don't know it's hard to do something important. That sort of attitude is just too uncomplicated and unsophisticated for the mighty minds back East to comprehend."

Albritton aims another salvo: "Time and again country music proved it can sell merchandise on a lower show budget. So, how come it's overlooked—snubbed would be a better word—by those with the supposed first-and-foremost interest in selling? Because there are more fashionable things for a sponsor to be associated with than a kind of entertainment called country. Let's not kid ourselves, what the sponsor's wife thinks can make the difference."

Temporarily interrupting the volleys sighted across the Smokies toward the Hudson, WSM general



Now we can  
put the  
third jewel  
in place.

Effective October 1,  
KREM Radio and KREMTV,  
Spokane, Wash., will be  
the third of the Crown. It  
will have appointed Blair Radio  
and Blair Television, Inc.,  
BTA Division as their  
exclusive national  
representatives. Because  
we can add the combined  
power of the stations  
and the effective  
income of the Spokane  
area (which is proportional  
to the power of Blair  
Radio Group Plan and Blair  
Television) that's a crown  
in any advertising program.

 THE BLAIR GROUP PLAN BLAIR E. E. SON BTAD - ON



# ADVERTISERS

manager Robert E. Cooper prods his fellow townsmen to do a bit of self-examination. "We labor under the handicap of the word 'country,'" tending to indicate to the advertising industry that it will sell farm



Cooper



Rose

tractors but not toilet tissue, soap or shoes.

Nodding agreement, Rose adds, "If the law forced us to print on our product, 'This is a country song,' there are those who'd see that what comes out of Nashville would have to be sold under the counter like a party record. But because we get our country material recorded by talent like Patti Page, Tony Bennett and Rosemary Clooney, it is sung on the biggest network shows, whose producers wouldn't think of being disloyal to Tin Pan Alley."

In the manner said to have been originally popularized by Liberace, W. E. "Lucky" Moeller cries all the way to the bank over the lack of weekly television for the 40 acts represented by the Jim Denny Artist Bureau, where he serves as executive vice president and general manager. "The only times I've sold to TV is when a New York agent called. It's far too much work for the disappointing results it yields."

Moeller says that the network producer, faced with the problem of how to present a country-made star, reacts much like the record company which recently packaged an LP of country classics by Dean Martin and felt constrained to bill him on the album's cover as "Dean (Tex) Martin," with a color photo of the singer in a cowboy Stetson and red bandana. "Networks and agencies are afraid to even try presenting country artists anymore," the talent handler adds, "thanks to the stupid mistakes of those who've tried before." And if that indictment reflects upon Nashville's own *Grand Ole Opry*, whose 60-minute Purina show lasted for one year of

once-monthly outings, Moeller avows that he intends no exclusion.

"Helen Traubel was one of their guest stars," recalls Wes Rose.

In defense of the *Opry*, WSM's Cooper explains, "Sponsors are insistent on one big name to hang their hat on, and we've always wanted to promote the show as a whole." In the course of a Saturday night's *Opry* on radio — throughout the 38 years which will be happy-birthday'd in conjunction with this weekend's Festival — as many as 10 different stars headline the quarter and half hours into which the overall show is segmented. All submerge their individual identities into one *Opry* melting pot, yet from the program have come the winners of such particularly wide acceptance as Hank Williams and Eddy Arnold.

Arnold, surely one of the few names to have any substantial measure of real meaning for the networks, agencies and sponsors, maintains staunch loyalty to Nashville while being managed for much of the past decade by a New Yorker. "If there was ever a good time for Nashville to make its bid," Eddy believes, "it's now, when folk music looms so big. Country and folk are almost like brother and sister." The enduringly popular Arnold, whose onstage-offstage demeanor belies the "Tennessee Plowboy" labels created for him in 1945 by his first manager, Col. Tom Parker, has re-

carbon of the *Opry* on some occasions; its producers indicate an obvious fascination for *Opry*-spawned acts like the Carter Family and Mother Maybelle and the team of Flatt and Scruggs.



Bradley



Gay

"Flatt and Scruggs," says Moeller, "have been among the top money acts for years as country stars, but with the boom in folk music the self-proclaimed Big Time has now discovered them. They played Carnegie Hall and New York discovered them, they played the Hollywood Bowl and Hollywood discovered them."

"I wouldn't blame Lester (Flatt) and Earl (Scruggs)," he grins, "if they're left pretty unimpressed by this new wave of recognition."

Charlie Lamb, the diminutive publisher whose seven-year-old, Nashville-headquartered *Music Reporter* is the trade paper best mirroring the town's attitudes, advanced the theory that the road-block between Nashville and network television may not be its cornball image (or spectre) at all. "I don't think the right man has yet come along to sell country music," Lamb puts it.

Decca executive Bradley, with 23 years on the local radio-and-recording scene and a country-music-built bank account to qualify him for at least a tie for the title of his field's keenest observer, shared Lamb's theory. "If I knew how to sell a Nashville show, I'd be up there doing it right now."

But the right-man-hasn't-come-along theory was advanced before one Connie B. Gay proclaimed a few weeks ago his ability to put Music City U.S.A. on the U.S.A.'s weekly television schedule — and since that proclamation all Nashville has adopted the time-honored courtesy of a wait-and-see attitude.

Gay's country credentials are well known in the city where he took up



Moeller



Arnold

cently taped a Dec. 7 guest spot for *Hootenanny* and will likely do a folk arrangement on his Nov. 10 *Ed Sullivan Show* appearance.

Is *Hootenanny* insurging Nashville's prerogative? "Looks to me," observes Rose, "like *Grand Ole Opry* with a studio audience of college kids brought in to avoid the stigma of nothing but barefoot hillbillies liking our kind of music." And *Hootenanny* might well be a

residence in mid-September with the purchase of a \$150,000 home. While operating WGAY, Arlington, Va., one of seven stations he later owned, he spotted a youngster playing accordion and doing comedy in a Washington, D. C., honkytonk, took the lad fresh from the Air Force and sold him to WMAL-TV as headliner of a Gay-produced *Jimmy Dean Show*. The program, with the addition of more Gay-scouted talent, subsequently moved into CBS TV's sign-on slot.

Says he, "When the people doing the actual production insisted on shaving off the eyebrows of my country music band and drawing on pretty little arches with a pencil, then began designing every set to resemble one view or another of the Manhattan skyline and worked in dancers wearing long black underwear—well, that's when I took off, they took over, and some dollar bills changed hands."

Gay, however, retained Jimmy Dean's personal employment contract. When Dean asked out with seven years to go, a figure was agreed upon and the result, as Gay phrases it, is that "I still hear from Jimmy every Monday morning."

Back in Washington they remember Connie B. Gay more for his union activity than his bringing of a network television origination to their city. He proved that even a prosperous station owner can be sympathetic with an employee strike and made page one of the capital's papers. As a conscientious AFTRA member, Connie arrived to do his assigned turn on picket duty at a competing station, stepping to the curb—"Unfair" sign in hand—from his black, chauffeured Cadillac limousine.

Is Gay to be the "right man" it takes to sell a network series? Published stories resulting from his 20 September press conference say he'll have a Nashville origination—"live-on-tape and maybe in color"—on the air by "sometime in 1964." Further, Gay is quoted, he has a "handshake agreement" with one network to do the show.

For all the frustrations evident among those who have longed for, and worked for a country tv show over the years, a newcomer is making it look ever so easily accomplished.



*Conducting a康塔 for *Valve Clatter*, above, are (l to r) Richard MacGill, account supervisor at B/F's agency, Caldwell, Larkin & Sidener-Van Riper; Mike Simpson, freelance music dir./composer; Lincoln Scheurle, president of Film-makers.*

## B/4 Bows—in broadcast only

A new group of automobile engine additives is currently being introduced in 12 markets around the country via radio and tv spot exclusively.

B-4 Labs, Indianapolis, makers of valve aid, oil conditioner, top oil, and carburetor cleaner, chose tv because of its "demonstrative qualities." A spokesman at B-4's agency, Caldwell, Larkin & Sidener-Van Riper, stressing tv's effectiveness in this product category, said he thought engine additives were sold almost exclusively on tv. He added experience has shown such products' sales "directly proportional to the advertising expenditure."

Ten-, 20- and 60-second tv an-

nouncements, shot by Film-makers of Chicago, are scheduled in 12 markets with a frequency of 10-15 per week per market. Radio spots average 20 a week in each market. The 12-market buy is firm for 26 weeks. Distribution and advertising will be expanded until national marketing and advertising patterns are completed next spring.

Both tv and radio announcements are being directed to the male audience, with heavy stress in tv on sports programs, particularly on weekends, and in radio toward drivers traveling in rush hour traffic.

The Film-makers commercials were produced at a cost of about \$15,000 each.



*MacGill (l), checks B/4 with Edward Katz, Film-makers chairman, and Scheurle r*

## Ads for new products are spot tv mainstay

**Petry study attributes \$116-mil. gain in '59-'62 to commercials used for launching packaged goods**

Spot tv is U. S. industry's number one launching pad for new packaged goods products, with some \$51 million spent in the medium by advertisers in 1962 to propel new products in the food, drug, cosmetic-toiletry, and laundry fields—fields which together account for 80% of all new product entries.

In a news report by Edward Petry & Co., the \$116 million gain in spot tv volume between 1959 and 1962 is attributed mainly to new product advertising. The 10 biggest advertisers of grocery, drug, and cosmetic brands, all new-product conscious, increased their expenditures in spot tv by 60% in the three-year period between '59-'62 while their overall measured media expenditures increased only about 18%.

The \$69.5 million gain in spot tv expenditures by these advertisers was more than double the network tv gain of \$29.8 million. Magazines

scored a \$700,000 boost in the same period, while newspapers lost \$19 million.

In 1962, these 10 new-product conscious advertisers were marketing 140 brands introduced since 1959. The new entries of the top 10 exceeded the combined total of new brands offered by the next 40 biggest advertisers of grocery, drug, and cosmetic products.

In the three-year period, Procter & Gamble introduced 18 new brands. The other nine, and their number of new entries, are General Foods (16); American Home Products (17); Lever Bros. (18); Bristol-Myers (13); Colgate Palmolive (20); General Mills (16); Campbell Soup (7); Alberto-Culver (10); and Kellogg (5).

The next 40 leading manufacturers of products in these categories introduced 128 new products between them in the same three-year span.

The spot tv expenditures of the top 10 increased along with their new product rate. The largest spot tv gain was made by Alberto-Culver, which jumped its spot expenditures 22% between '59-'62.

General Mills was close behind with a spot increase of 21%. Campbell jumped 19% in spot over the three-year period, while Colgate increased 17%.

Between 80% and 100% of the 1962 spot tv expenditures of Johnson & Johnson, Menley & James, Pfizer, Heinz, Shulton, Aerosol Corp., Armstrong Cork, and J. Nelson Prewitt were in support of new products.

Forty percent of the total spot tv growth in the past three years is credited to 21 new brands, which together spent more than \$40 million in 1962. They are VO-5 hair spray; VO-5 shampoo; Excedrin; Red Kettle soups; Ajax liquid detergent; Baggies; Dynamo; Colgate Fluoride toothpaste; Soaky; Knorr Soups; One Step Wax; Matey; Mierin; Vim; Contac; Crisco Oil; Downy; Puffs; Salvo; Tri-Span; and Thrill detergent.

The Petry report examines various spot tv strategies, noting the absence of a "single formula for successful new product introduction via spot tv." Strategy depends, most often, on the category of product and the competitive marketing situation. Some brands are tested for long periods of time in a small number of markets, while others make their debuts simultaneously in many different areas.

Bristol - Myers' Excedrin, the study points out, was tested in the midwest for two years before its national introduction, while Menley & James' Contac, competing with other long-action cold remedies such as Tri-Span, bowed in 51 markets in 33 states.

Matey began with a test campaign in the south and expanded regionally over a two-year period, while competitive Soaky kicked off in 70 markets. Knorr and Red Kettle, trying for the soup mix market, used similar market list, but Knorr employed a heavier nighttime schedule while Red Kettle used more daytime emphasis.

What's the outlook for continued growth in spot tv? Good, says Petry. During the first six months of this

### Airequipt in christmas drive



James H. Rosenfield, marketing director of Airequipt Co. (1), tells NBC TV's Johnny Carson and announcer Ed McMahon about the firm's line of slide projectors. Airequipt, whose campaign began on Carson's "Tonight" show 27 September, will be advertised through 20 December

year, 165 new entries became active in the medium. Seven of the companies introducing brands in 1963 have three or more debut products each.

They are American Cyanamid (Mystic, Rinseine  $\pm 3$ , Starch No More); Colgate (Cleopatra and Goddess soaps, Dermassage, Tidy Toys), Helene Curtis (Bright Idea, Color Essence, En-Zit, Secure), Dow Chemical (Dowpan Grass Bar, Handi sandwich bags, Dow oven cleaner), Lever (Clinic and Dove shampoos; Exact detergent, Golden Ladle dinners); Philip Morris (Saratoga, Paxton, Personna blades), and Texise (Care liquid bleach, Blast off bubble bath, Pine oil, Laundry Fluff).

## Chicago ad chief hits actors doing spiels

A Chicago advertising agency chief has taken exception to actors doing TV commercials, stating: "It's a shame to take that revenue away from the professional announcers or others who could qualify and need the work, while the millionaires pile up another million from the original and the residuals," which, he added, are "another evil of the industry."

Leo P. Bott, Jr., head of the agency bearing his name, claims: "Most of those actors aren't any good for commercials, anyway—listen to mish-mash, shrieking Dody Goodman, Hermione Gingold, Arlene Francis, *et al.* The well-known actors don't inspire confidence in the product, talking over the air for a fee."

"Does Edward G. Robinson sell coffee?" Bott asked, "or Art Linkletter induce one to drink Coca-Cola, or is it Pepsi-Cola or Royal Crown Cola . . . we don't remember. The actors themselves lose dignity as they did when they sold their names for fake testimonials. We are rigidly opposed to actors doing TV commercials," he stressed.

## Kellogg-Mattel link

The Kellogg Co. and toy manufacturer Mattel have begun a joint promotional campaign featuring Mattel's *Barbie* teenage fashion model doll. A free *Barbie Magazine*, an autographed picture of *Barbie*, and

membership application for the *Barbie Fan Club*, will be offered for one box top from a Kellogg's Corn Flakes package. In addition, the promotion offers a Mattel Book of Games and Puzzles in exchange for a Corn Flakes box top and 30¢. Also featured is a presentation of Vac-U-Form, Mattel's new make-and-play vacuum molding toy.

Kellogg's is promoting the *Barbie Fan Club* package offer on its network and spot TV commitments with the use of special one-minute commercials.

## Miller heads broadcast merchandising at RCA

Andron M. Miller has been named manager, broadcast merchandising

and West Coast operations for RCA Broadcast and Communications Products Division. Miller, whose new headquarters are in Camden, N.J., will continue to be responsible for the Division's Film Recording and West Coast Operations facility at Burbank. Miller joined RCA in 1951 as field representative for mobile radio and microwave communications equipment, later became manager of radio broadcast equipment field sales. In 1960, he became manager, Southern Field Sales, Broadcast and Television Equipment. He succeeds M. A. Trainer, who has been named manager, international liaison and customer relations, for the Broadcast and Communications Products Division.

Miller will continue to be responsible for the Division's Film Recording and West Coast Operations facility at Burbank. Miller joined RCA in 1951 as field representative for mobile radio and microwave communications equipment, later became manager of radio broadcast equipment field sales. In 1960, he became manager, Southern Field Sales, Broadcast and Television Equipment. He succeeds M. A. Trainer, who has been named manager, international liaison and customer relations, for the Broadcast and Communications Products Division.

## West'hse \$6-mil. buy

CBS TV billings got a substantial shot in the arm from Westinghouse Electric Corp. (McCann-Erickson), which signed for participation in a number of news and entertainment programs in 1964.

The 52-week contract calls for participation in *CBS Evening News* with Walter Cronkite, *CBS Midday News* with Robert Trout, and *CBS Saturday News* with Robert Trout. In addition, Westinghouse has

JACKSON, MISSISSIPPI  
WJTY CH. 12

OVER 1 $\frac{1}{4}$   
BILLION  
DOLLAR  
CONSUMER  
INCOME

1615 FT.

JACKSON, MISSISSIPPI

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

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

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

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

## Honolulu bank great shakes as advertiser



Sheridan D. Reid (l), prog. dir. of KGMB-TV (Honolulu), congratulates Harry Endo of Honolulu Savings & Loan for winning station's initial "Tv Commercial of the Month" award, for singing spot featuring girls employed by the bank. The awards have been established "to encourage better production and imagination" in field of broadcast advertising

picked up minutes in the Morning Minute Plan and participation in *Chronicle* and several of the network's nighttime dramatic programs.

The buy is estimated to be worth in the neighborhood of \$6 million.

### NEWS NOTES

**Coffee Growers go network:** The first network plunge has been taken by The National Federation of Coffee Growers of Colombia (Doyle Dane Bernbach). Buy calls for multiple participations weekly on NBC TV's *Today* and *Tonight* shows, starting in January and spanning a 52-week period. The familiar Colombian Federation "spokesman," Juan Valdez, has been widely circulated on the spot television circuit.

**Sylvania steps up ad push:** The General Telephone & Electronics subsidiary has added 25% to its \$1 million fall advertising campaign on home entertainment products. Magazines are beneficiaries of this increase, with double page spreads in color scheduled for the last week in November and the first week in December. The entire fall campaign is concentrated in a three-

month period which started early this month. During this period, there will be at least one ad each week in a major magazine, supplemented by spot radio, trade advertising, and insertions in regional newspapers. During the first seven months of 1963, factory unit sales of stereo hi-fi sets were 30% ahead and tv unit sales were 16% ahead of the same 1962 period.

**Atlantic award:** The U. S. Weather Bureau has cited the Atlantic Refining Co. "for outstanding contributions to the public welfare" through a network of tv weathercast sponsorship in 36 eastern cities.

**Gulf in New England for Giants:** Gulf Solar Heat and Gulf tires have signed to co-sponsor New York Football Giants games in New England on 32 stations of the Yankee Network. The broadcasts of the games originate at WNEW, New York, and are carried in New York State by the Ivy Broadcasting Co. Gulf's agency is Young & Rubicam.

**Mid-Atlantic network:** Carling Brewing has organized a network of radio and tv stations in Maryland, Washington, D. C., and Southern Pennsylvania, on which it will sponsor the basketball games of the Baltimore Bullets. WJZ-TV,

Baltimore, and WBOC-TV, Salisbury, Md., will televise 13 of the games, and 11 radio stations will carry between 50 and 70 games each.

### NEWSMAKERS

**EDGAR M. JONES** to executive secretary of the American Record Merchants and Distributors Assn.

**BURTON B. HUGHES** to director of advertising and merchandising for Hans Holterbosch, U. S. importers of Lowenbrau Beer. He was with Wm. Underwood Co.

**JOHN R. O'CONNELL, JR.** to regional public relations manager for Reynolds Metals Company, New York. William B. Mead to the same post in Chicago. O'Connell was editor of E & M J Metal and Mineral Markets.

**AUBREY A. PHILLIPS; JOE BRYNS; BENJAMIN F. STEED; GLEN E. GOLDEN; GLEN W. JENSEN; RAYMOND L. KLOTZ; EMIL T. KULL** to marketing managers for American Bakeries Co.

**ERWIN BERNSTEIN** to director of marketing of TNT Electronics, subsidiary of Theatre Network Television. He was with Emerson Radio and Bendix Radio.

**WENDELL C. MORRISON** to chief engineer for Radio Corporation of America's Broadcast and Communications Products Division.

**JOSEF B. ROSENBERG** resigns as production vice president of Broadcast Advertisers Reports. He will return to the creative side of advertising and promotion.

**J. F. DONNELLY, JR.** to chairman of the Advertising Committee of the National Liquid Petroleum Gas Assn.-Market Development Council. He succeeds E. A. NASH, vice president of Norge Sales Corp. Donnelly is manager of advertising and sales promotion for A. O. Smith Consumer Products of Illinois.

**ALFRED S. GUSSIN** to the Magnavox Company as vice president for marketing services. He was director of advertising, sales promotion and store planning for Karastan Rug Mills.

**WILLIAM T. ELLIOTT** to director of marketing for Schmidt's of Philadelphia. He was with the Jos. Schlitz Brewing Co., Milwaukee.

## AGENCIES

# A & S tests new method for mass media study

'Latent behavior function' concept explained at Hamburg IMFC meet by Audits & Surveys Co.

**A**UDITS & SURVEYS CO. is currently testing a new and possibly more efficient method for the determination of the "latent behavior function" of a mass medium, according to exec v.p. Lester R. Frankel. In introducing the concept at the International Marketing Federation Conference last week in Hamburg, he said "LBF" is an underlying distribution which determines how many people and what kinds of people become exposed to a mass medium and ascertains what frequency.

If the latent behavior functions are known for all mass media, Frankel pointed out, then an advertiser can arrange a schedule in such a manner as to obtain optimum reach and frequency within his target market groups.

The new method, he said, as op-

posed to the time-consuming technique of behavioral observation entails direct questioning of a population sample and a direct estimation of the LBF. He told the Hamburg gathering that this type of study involves the use of a scaling technique so that each respondent positions his probability of being exposed to the medium on an 11-point scale. The aggregate of these responses—corrected to allow for variances due to sampling and response error—determines the LBF.

Frankel said that although the direct estimation method appears to be theoretically sound and capable of execution, it is still being researched and refined by his firm.

He disclosed the LBF concept while calling for marketers to gain a deeper understanding of the characteristics of mass communication

and to develop methods for better use of mass media and made.

He stressed that methods are wasteful, and sometimes "practically useless" advertising budgets often result when advertisers fail to distinguish between individual and mass communication. Unlike private, face-to-face communication, Frankel said, mass media cannot assume that the message has been delivered, much less received.

In private communication, he added, exposures to messages are measured in terms of certainties whereas in mass communication we deal with probabilities.

## Agency men get call to answer tv critics

Facts, figures, and some old fashioned personal opinion highlighted the recent NCAAA monthly meeting, as members heard KGO-TV sales manager, Russ Congahan admonish agency men to meet the many criticisms of tv broadcasting head-on.

To support a positive appraisal of the industry's performance and effectiveness, Congahan cited new program investments by the networks ranging from \$30,000 to \$240,000 per show per week. "It's a gamble on giving the public entertainment they will enjoy," he said. "Television is a commercial enterprise first, with entertainment its primary product consideration. In 1963, over a half-billion dollars was put on the line by the networks to bring new shows to the public and," Congahan asked, "what other system could support these talent and production costs?"

## Program choice is wide

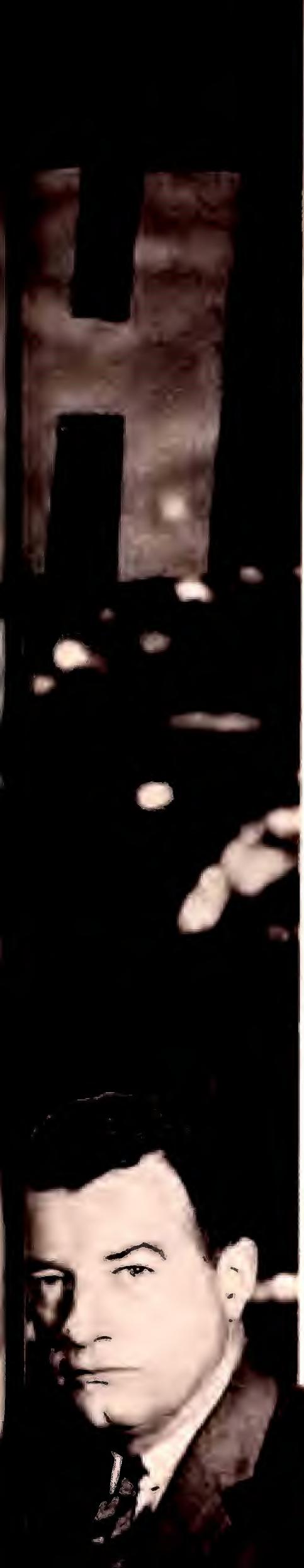
Beyond this is the wide program choice open to viewers on any broadcast day of the week. He stressed that the commercial competitive basis supports and secures a built-in growth keyed to public response. Congahan reminded his audience that Mervyn's "vast wasteland" speech was followed within a few months by the FCC chairman stating something should be done about all the good programs being opposite each other. "There's something quite contradictory if one stops to look at it," Congahan commented.

## Wyatt, Allen & Ryan absorbs Williams



Finalizing details of their merger are (l-r) Jack Wyatt, president of Wyatt, Allen & Ryan; Duvall Williams, head of the Dallas advertising agency bearing his name, and WA&R exec v.p. Bill A. Donagan. WA&R, Dallas and NYC advertising-p.r. firm, has named Williams v.p. in charge of its industrial division. Among the accounts which the new official will bring with him to WA&R are Core Laboratories, Petroleum Engineer Publishing; American Coldset





# *is the one-station network*

Getting to the bottom of the day's news has always been a prime project of WPIX-11, New York's Prestige Independent Truth! WPIX-11 is the only New York independent with a record and reputation for television news.

An impressive array of major news awards attests that WPIX-11 does more than just report the news—we dig it up, dig into it.

Outstanding veteran news personalities like John Tillman, Kevin Kennedy and John K. M. McCaffery bring New Yorkers a depth and scope in television news that's tough to beat.

This is the kind of recommendation that ought to count heavily in your appraisal of the New York independent stations.

**WPIX TV/11**  
THE ONE STATION NETWORK  
**NEW YORK**

*Left to Right*

Kevin Kennedy, early National and World News/  
Gloria Okon, the early Weather  
John Tillman, the New York News and the  
Mid-evening One Minute News Reports  
John K. M. McCaffery, the late World and Local News/  
Lynda Lee Mead, Miss America 1960, the late Weather.



## AGENCIES

# Three-way automatic orders

**Station-agency-rep system can cut through commercial red tape with Standard Time Order developed by air accountants, buyers**

THE PENCIL will come into its own as a respectable tool for writing up broadcast orders, bills, and agency records, if a proposed "Standard Time Order" developed by station and agency men catches on.

The Institute of Broadcasting Financial Management, holding its third annual convention this week in New York is presenting a single-form idea that could cut down stacks of back-and-forth paperwork. The standard system for reps, agen-

cies, and stations is the fruit of nearly a year's work by a joint committee of IBFM and the Advertising Agency Financial Management Group, and the committee will report tomorrow (29 October) at a special workshop session.

The Standard Time Order uses one basic form and a photocopier for agency-rep orders, rep-station orders, agency account records, and station bills to the agency. A one-time master agreement between station and agency eliminates separate

contracts with each order by making all Standard Time Orders subject to the agreement.

Revisions can be handled either on the original form or a separate change order.

The new system represents "wholesale reproduction of information with no typewriters, no key punch machines, no carbon paper, no errors, no delays."

Here is the essence of the idea, to be presented by Richard S. Stakes, assistant treasurer of WMAL-AM-

YOUR NATIONAL REPRESENTATIVE		STATION NAME AND ADDRESS WBEN SYSTEM BROADCASTING COMPANY 4440 CONNECTICUT AVE. N.W. WASHINGTON 3, D.C.		YOUR NATIONAL REPRESENTATIVE	
DATE MARCH 15, 1963 INTERNAL YEAR 5-1-64		TIME AM/FM START DATE 4 6:00 END DATE 3-31 6:30	NO OF WKS RATE ARD NO TOTAL COST 21,248.75		
		INTRASHOP NUMBER 03-4958	LIVE TAPE ET FILM ISLIE X	FOR REVISIONS ONLY	
AGENCY NAME ABC ADVERTISING, INC.		CLIENT XY2 BREWING CO	REVISON NUMBER	EFFECTIVE	
ADDRESS PLAZA BUILDING NEW YORK 5 NY		PRODUCT XY2 BEER	ADDITION	CANCELLATION PERMANENT CHANGE	
SALESMAN DON NELLES					
SCHEDULE					
DAY	TIME	NET C.L.	Plan of Frequency	RATE	
SUN	12-1 PM	10 E	SF	90.00	
MON	2 PM	10 F	10 PLAN	8.00	
TUE	11:30-12:30 AM	10 E	SF	65.00	
WED	11 PM	20 A	7 PLAN	132.00	
THU	4:30 PM	20 AAA	3 PLAN	285.00	
FRI	5:30 PM	10 D	7 PLAN	84.00	
FRI	11:30-12 PM	10 E	BASE	80.00	
SAT	1:30-2 PM	10 F	10 PLAN	8.00	
SAT	3:30 PM	10 G	SF	168.00	
SAT	11:5 CONCL	10 E	SF	80.00	
SPECIAL INSTRUCTIONS					
<small>THE TIME ORDER REPRESENTS CONFIRMATION OF AGREEMENT BETWEEN AGENCY AND STATION INDICATED HEREIN SUBJECT TO ALL THE TERMS AND CONDITIONS OF THE MASTER AGREEMENT BETWEEN AGENCY AND STATION.</small>					
<small>1963 BROADCAST AUTHORIZED STATION REPRESENTATIVE</small>					

## STANDARD TIME ORDER

How IBFM-AAFMG system works: Rep starts ball rolling with pencil order, sending photocopies to agency & station. (2) Agency adds 12-month estimating form to original order for composite photocopy record, reproducing for intrashop use. (3) Station takes no order and adds daily commercial che

NO.	AMOUNT	NUMBER OF ANNOUNCEMENTS MONTHLY											
		Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
21	1,870.00												
21	168.00												
21	1,365.00												
21	2,772.00												
21	5,785.00												
21	1,764.00												
21	1,680.00												
21	68.00												
22	3,676.00												
22	1,760.00												
212	21,248.75												
		35	45	43	43	46							
		411.00	589.00	589.00	589.00	589.00							
		373.00	205.00	205.00	205.00	205.00							
		71.00	41.00	41.00	41.00	41.00							

2.

EM-TV, Washington, and vice president of the station moneymen's organization.

John Dickinson of Your National Representative writes up ABC Advertising's order on the standard form. This is on paper that is easily reproducible and erasible, allowing him to make changes without re-writing the whole thing. The rep fills out only the top of the sheet and the left side of the body, signing it at bottom. His columns show day, time, units, commercial length, time classification, rate plan or frequency, and dollar rate. From this source document, Dickinson makes photocopies for agency and station.

When ABC Advertising gets its copy, a transparent overlay is used to add monthly bookkeeping space to the right side of the form, then photocopied, yielding a composite form for estimating. ABC Ad fills in

the announcements ordered each month, making copies for use within the agency. This part of the form was based on contributions of five agency members of the committee who said that most internal agency forms virtually duplicate information on the rep's original order. The proposed agency blank is similar to an estimating form used by Ogilvy Benson & Mather, but the committee says agencies can make their own modifications within the given space.

At the station end, John E. Austin of New System Broadcasting gets an order from his rep just like the agency's original copy with blank space waiting for a custom overlay on the right. This is a daily form in which the station marks off announcements as run (or notes "missed," "make good" and other variations), then sends it to the

agency as its monthly bill. The initial order can be used for subsequent monthly invoices. So far, using automatic mailing on punched cards and bookkeeping, much can go on as usual using the Standard Time Order as their basic document as they now do the traditional rep form.

Richard Passamonti, controller of Irwin Wasey Ruthrauff & Bernier, chairman of the joint committee that devised the Standard Time Order. Committee members Stake, Jack Herklotz, WGN, Chicago; Sydney Goldstein, WPEN Philadelphia; Roland Libault, WAVE Springfield, Miss.; John McVerde, WFBR, Baltimore; Willough Moreton, Young & Rubicam; John Harrison, Ogilvy Benson & Mather; Ralph Neumann, Rockmore Advertising, and Bruce Sutherland, Ted Bates.

## OUR KEY COMPONENTS

then at end of month this becomes b to be sent to agency. (4) Key to reded paperwork is Master Agreement between agency and station, which eliminates separate contracts with each schedule. Executed once, it puts all business under its own clauses and standard 4-A's terms and conditions.

63-0145 DATE APRIL 1965

AMOUNT	10 MINUTE SPOTS	15 MINUTE SPOTS	20 MINUTE SPOTS	30 MINUTE SPOTS	45 MINUTE SPOTS	1 HOUR SPOTS	2 HOURS SPOTS	3 HOURS SPOTS	4 HOURS SPOTS	5 HOURS SPOTS	6 HOURS SPOTS	7 HOURS SPOTS	8 HOURS SPOTS	9 HOURS SPOTS	10 HOURS SPOTS	
300.00	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
280.00																
260.00																
240.00																
220.00																
200.00																
180.00																
160.00																
140.00																
120.00																
100.00																
80.00																
60.00																
40.00																
20.00																

AMOUNT 341.20 SPOTS 51.65 TOTAL 2814.85  
STATE THAT THIS IS A REPRESENTATIVE ADVERTISING FORM  
DATE 1965 APRIL 19  
*John D. Austin*  
AND NOT FOR PUBLIC RELEASE OR USE  
MADE UP TO PARALLEL TO THE STATION'S  
4. 7

## Master Agreement

THIS 19TH DAY OF APRIL 1965  
BETWEEN XY2 BROADCASTING COMPANY,  
DELAWARE,  
1224 PINE STREET, ABC ADVERTISING AGENCY,  
NEW YORK,  
456 Plaza Building, New York, N.Y.

### Witnesseth:

WILLIE IS the principal advertising agency to the Station and the Station is the principal client and both parties agree to the following terms and conditions of the Master Agreement.

WHEREAS the Station is engaged in the business of broadcasting and advertising to the public and as a result of such advertising, the Station receives revenue.

NOW THEREFORE in accordance with the foregoing, the parties hereto agree as follows:

1. A fee schedule provided by the Agency shall be used by the Station in the course of the business of the Station. The Agency will be entitled to receive a fee of \$10.00 per hour of air time used by the Station in the course of the business of the Station.

The Agency shall have \$5.00 per hour of air time used by the Station in the course of the business of the Station. If the Agency does not use the entire hour of air time, the Agency shall be entitled to receive \$10.00 for the hour of air time used by the Station in the course of the business of the Station.

The Agency may terminate this agreement at any time by giving notice to the Station.

If the Agency terminates this agreement, the Station shall be entitled to receive \$10.00 for the hour of air time used by the Station in the course of the business of the Station.

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XY2 BROADCASTING CO.  
Signature

ABC ADVERTISING AGENCY  
Signature

## Martin moves to Geyer, Morey, Ballard as v. p.

Formerly a member of the plans board, v.p., and account supervisor at Kenyon & Eckhardt, Gerard Martin has joined Geyer, Morey, Ballard as a vice president and account supervisor. Earlier, Martin was an account executive with K&E in Detroit. Prior to that, he was director of sales for the Du Mont Television Network and a vice president in account management with Lennen & Newell. During 1951-1952, he was a vice president of GMB. His first agency post was with William Esty, following a term in the sales department of NBC.



Martin

Marsehalk, effective 1 January; the *Baltimore News-Post* and *Sunday American* to W. B. Doner, Baltimore, effective 1 January; Associated Testing Laboratories to Newman-Martin; Motorists Mutual Insurance Co. to A. Lovell Elliott Advertising, Columbus; Italian Line to DCS&S, effective 1 January. Advertising-promotion budget is expected to be the biggest ever in 1964 due to introduction to two 43,000-ton superliners; Ortho Pharmaceutical Corp. to Ellington & Co. for a group of new products currently under development. Ellington represents other Ortho products; Oconomowoc Canning Co. to Earle Ludgin, Chicago; P.K.I.'s Aunt Jemima's Pancake Kitchens to Gordon, Weiss & Arbusto; Houston Chemical Corp. and Rubbermaid (Canada) Ltd. to Ketehum, MaeLeod & Grove; Corn Products Refining Co., (S.A.) (Pty) Ltd., to Grant Advertising's Durban, South Africa office; Paradise Airlines, Oakland Airport Terminal to Resor-Anderson-Eteetera; Howard D. Johnson to Charles F. Hutchinson for its Frozen Foods Division throughout New England; Borg-Warner to C. J. La Roehe, succeeding Clinton E. Frank and effective 1 February; F. Schumacher & Co. to Ellington & Co.; Cubie Corp. reappointed Phillips-Ramsey as agency. A P-R client for three years, Cubie last July appointed Smith, Winters & Mabuchi to handle its account.

West coast shop strikes oil: Eisaman, Johns & Law Advertising of Los Angeles, which has directed advertising activities for the Pennzoil Co. of California in 13 western states for the last six years, has been appointed the agency for Pennzoil Motor Oil and lubricants, effective 1 January. National advertising had been handled by Fuller & Smith & Ross, Cleveland, for the last 28 years. Move follows decision by Pennzoil to move its national advertising headquarters to the western office in Los Angeles. Fred L. Williams, who has been advertising and sales promotion manager for Pennzoil's Western company, will now take over in the same capacity for the entire marketing area. Other agency appointments include Consumer Home Products Corp. to Clayton-David & Assoc.; Tropic Fresh Sales to Rumrill Co. for its frozen daiquiri and whiskey sour mixes which are distributed nationally.

## NEWS NOTES

Rheingold returns to FC&B: Liebmann Breweries, makers of Rheingold Extra Dry Beer, is returning to Foote, Cone & Belding effective 1 January. The account has been at J. Walter Thompson for the past two years. Prior to that, FC&B had been the brewery's agency for 14 years. Other account moves include *The New York Times* to McCann-

## NEWSMAKERS

WILLIAM G. JOHNSTON to president of Street & Finney and LEE J. TRUDEAU to executive vice president. Johnston succeeds ROBERT FINNEY who moves to the new position of board chairman.

JOSEPH SCHEIDLER to vice president and management representative for Foote, Cone & Belding on Lever Brothers.

JOHN E. BERNARDY and ROBERT B. FUNKHOUSER to vice presidents at BBDO in Pittsburgh. CARY J. NEALE and JOSEPH TRANCHINA to vice presidents in the agency's New York offices.

GEORGE V. RECHT to vice president and controller of John W. Shaw Advertising, Chicago. He was controller for the Moebius Corp.

RONALD A. SAMPSON to the Chicago office of Foote, Cone & Belding as assistant merchandising supervisor. He is a former advertising representative with Ebony magazine.

RODNEY ERICKSON to vice president and general executive at Maxon. He was vice president and a member of the plans board of Young & Rubicam.

ALLAN MITCHELL to vice president and creative director of Comp-

## Kudner gets new gemini cigarettes



Adriatic Group, Ltd., has assigned advertising and p.r. for its new premium cigarette, Gemini, to Kudner Agency. Retailing at 50¢, Gemini comes in swing-open pack with 10 in each half. No tv is planned, but "class" publications will be used, and possibly "class" radio. Budget for introduction is \$250,000, and distribution is through Faber, Coe & Gregg. Production started at a half-million cigarettes a month and will be upped to 2 million in November to take care of New York and either Miami or Pittsburgh. Gemini is currently on some 115 stands in N.Y.C. Head of Adriatic is Milton Sherman, former v.p. at American Tobacco and at Reggio Tobacco when the latter introduced Regents. Main factory is in Richmond.

ton in Los Angeles; HAROLD J. SULLIVAN to account executive, and CHARLES H. KEILHUS to director of television commercial production. Mitchell was vice president and copy group head at Ogilvy, Benson and Mather. Sullivan was with Lemmen and Newell and Anderson-McConnell. Keilhus was executive vice president and general manager of George Fenneman Productions.

ARTHUR E. CORN to chairman of the board of Cole & Weber in Portland. GENEVIEVE H. WEVER of Seattle moves to agency president.

DOUG F. SWEET to creative director of Chase & Co., San Diego.

WILLIAM W. KENNEDY to vice president of Grey Advertising, Los Angeles.

NORMAN FOSTER to president of the San Diego Assn. of Advertising Agencies, succeeding FRANK SEELEY.

GEORGE BERGMAN to Regal Advertising as director of public relations. He was an account director for Mortimer Matz Assoc.

CLAUDE BRUNER to account executive with Gardner Advertising, St. Louis; JOSEPH CREVITTO to creative group supervisor; CHARLES J. PRINCE to account executive.

GEORGE H. FREYERWICH to senior vice president of Hill and Knowlton's new office in San Francisco.

STEVE AUBO to account executive of Vineyard-Hernly & Assoc. He was advertising director of Capitol Records.

RICHARD PINKHAM to the nine-man Broadcaster's Advisory Committee of Television Affiliates Corp. He is senior vice president in charge of media and programs of Ted Bates.

ED STIRLING to broadcast department administrator of Carson Roberts in Los Angeles.

OSCAR REISNOVA to vice president and general manager of National Export Advertising Service de Puerto Rico.

HARRY GREY, vice president in charge of the commercial film department of BBDO, died last week.

HAROLD A. SMITH to assistant to the president of Needham, Louis & Brorby in Chicago.

LORNA OPATOW has formed her own agency, Opatow Assoc., marketing and research consultants. She was associate research director of Hearst Magazines.



If There's A Screw Loose At Your House, Chances Are It Came From Rockford.

And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (3,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley Industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.



AMERICAN BROADCASTING COMPAGNY

CARL E. REISNER, JR. to chairman of the board and chief executive officer of Humble Oil & Refining.

RONALD D. RICHARDSON to account executive at Bruce B. Brewster. He was with Lambert & Flesley in New York.

ARTHUR MACDONALD to copy group supervisor at Post-Keays-Gardiner in Chicago. He was creative director and vice president of Campbell-Mithun.

COLLINGWOOD H. HARRIS to Kedner as an account executive. He was with the S. C. F. Division of

Interpublic.

FRANCINE J. COWAN to supervisor at Papert-King. She was a vice president at King-Ever-Wexler. She is the third female Chif Enger executive.

T. H. HORN was promoted to executive of Herb W. Thompson. Formerly he was director of the director of the Broadcast Sales Dept. Thompson ONE, 100 W. Thompson is a creative executive. He was with McCann-Erickson in Los Angeles.

## AGENCIES

# K & E would back Code

**Study of the top 50 tv markets shows station subscribers exceed the national average**

### PUBLISHER'S REPORT continued from page 9

stations in the top 25 markets per K&E market rankings. The whole idea took a leap forward when it was found that 87% of all tv stations and 76% of key radio stations in these markets subscribe to the NAB Codes.

But it was a bold step to take and final action was slow.

Then on 9 October Steve heard FCC Chairman E. William Henry tell the IRTS in New York that he considered tv and radio commercials an especially important problem. That sounded like government intervention. "What are we waiting for?" he asked himself.

The proposal was taken up and passed by the executive committee consisting of Bill Lewis, David Stewart, and Steve. Now it was official.

Except for one thing—K&E clients.

During the first two weeks of November the Code plan will be presented to all clients concerned with national spot. These include Beecham, Mead Johnson, R. T. French, International Latex Isodine Division, National Biscuit cereals and dog food divisions, Pabst Brewing, Whirlpool, Quaker State Refining, Ford Motor Co., and Lincoln-Mercury. They'll have to pass on it.

In my *Publisher's Report* of 30 September I wrote after a breakfast with Chairman Henry that "I think he'd like to get out of the commercials mess—but with honor."

The K&E plan offers that opportunity.

*Yours sincerely,*  
*John Glenn*

## Kenyon & Eckhardt pinpoints adherence

More than 87% of the tv stations (148 of 170) in the top 50 markets are subscribers to the NAB Code, the report below, compiled by Kenyon & Eckhardt reveals. In comparison, only an estimated 70% of all U. S. tv stations subscribe to the Code. The top 50 tv markets, K&E also notes, represent a coverage of more than 70% of U. S. tv homes, while the 170 stations represent one-third of all commercial tv stations in the United States. With the exception of Boston and Huntington/Charleston, non-subscribing stations account for less than one-third the share of audience in their respective markets.

TV Rank	TV-Market	% Of U. S. TV Homes	NAB Subscribers			Non-Subscribers	
			# Of TV Channels	# Of TV Channels	(Share Of Audience*)	# Of TV Channels	(Share Of Audience*)
1	New York	10.00	6	4	( 79)	( 2)	(20)
2	Los Angeles	5.12	7	6	( 93)	( 1)	( 7)
3	Chicago	4.43	4	4	( 99)	(—)	(—)
4	Philadelphia	3.84	3	3	( 98)	(—)	(—)
5	Boston	2.65	3	1	( 36)	( 2)	(60)
6	Detroit	2.48	4	3	( 84)	( 1)	(16)
7	San Francisco/Oakland	2.32	4	4	( 93)	(—)	(—)
8	Cleveland	2.32	3	3	(100)	(—)	(—)
9	Pittsburgh	2.08	3	3	( 93)	(—)	(—)
10	Washington	1.58	4	3	( 82)	( 1)	(16)
11	St. Louis	1.53	4	3	( 91)	( 1)	(10)
12	Dallas/Ft. Worth	1.34	4	4	(100)	(—)	(—)
13	Minneapolis/St. Paul	1.31	4	4	(100)	(—)	(—)
14	Indianapolis	1.20	4	4	(100)	(—)	(—)
15	Buffalo	1.16	3	3	( 99)	(—)	(—)
16	Seattle/Tacoma	1.11	5	4	(100)	( 1)	( 2)
17	Atlanta	1.04	3	3	(100)	(—)	(—)
18	Baltimore	1.14	3	3	( 95)	(—)	(—)
19	Kansas City	1.04	3	2	( 67)	( 1)	(33)
20	Hartford	1.06	4	3	( 67)	( 1)	( 1)
21	Houston	.99	3	3	(100)	(—)	(—)
22	Cincinnati	1.03	3	3	( 99)	(—)	(—)
23	Milwaukee	.98	4	3	( 97)	( 1)	( 2)
24	Memphis	.81	3	2	( 70)	( 1)	(30)
25	Miami	.88	3	3	( 90)	(—)	(—)
26	Birmingham	.82	2	2	(100)	(—)	(—)
27	Columbus, O.	.88	3	3	(100)	(—)	(—)
28	Portland, Ore.	.83	4	4	(103)	(—)	(—)
29	Tampa/St. Petersburg	.81	3	3	( 99)	(—)	(—)
30	Huntington/Charleston	.78	3	2	( 33)	( 2)	(68)
31	Nashville	.74	3	3	(100)	(—)	(—)
32	New Orleans	.76	3	3	( 99)	(—)	(—)
33	Louisville	.72	3	3	(100)	(—)	(—)
34	Denver	.71	4	4	(100)	(—)	(—)
35	Providence	.75	3	2	( 68)	( 1)	( 9)
36	Charlotte	.68	2	2	( 99)	(—)	(—)
37	Sacramento/Stockton	.69	3	2	( 71)	( 1)	(24)
38	Albany/Schenectady/Troy	.70	3	3	(100)	(—)	(—)
39	Grand Rapids/Kalamazoo	.70	3	2	( 85)	( 1)	(14)
40	San Diego	.64	3	2	( 71)	( 1)	(17)
41	Greenville/Asheville/Spartanburg	.59	3	3	( 91)	(—)	(—)
42	Oklahoma City	.61	3	3	(100)	(—)	(—)
43	Dayton	.63	2	2	( 85)	(—)	(—)
44	San Antonio	.52	3	3	(100)	(—)	(—)
45	Harrisburg/Lancaster/York	.57	5	3	( 67)	( 2)	(30)
46	Syracuse	.57	3	2	( 72)	( 1)	(29)
47	Saginaw/Bay City/Flint	.57	3	3	( 73)	(—)	(—)
48	Norfolk/Portsmouth	.53	3	3	(100)	(—)	(—)
49	Tulsa	.52	3	3	(100)	(—)	(—)
50	Scranton/Wilkes-Barre	.54	3	2	( 65)	( 1)	(29)

Total:                    70.3% 170 148 22  
(100%) (87) (13)

\*Mon. through Sun., 9 AM to Midnight

Source: SRDS, Spot TV reps.



BROADCASTERS' PROMOTION  
ASSOCIATION, INC.

**1963 SEMINAR  
NOVEMBER 17-20**

**SAN FRANCISCO  
JACK TAR HOTEL**

THE ANNUAL B.P.A. SEMINARS  
HAVE BECOME A "MUST" FOR  
ANYONE IN THE BROADCAST  
PROMOTION FIELD

- Top name broadcast speakers
- Informative work sessions
- Idea-packed program
- Sightseeing in San Francisco  
"everybody's favorite city"



**SEND THIS COUPON FOR REGISTRATION INFORMATION**

TO: B.P.A. SECRETARY/TREASURER  
215 EAST 49th ST. NEW YORK 17, N.Y. PLaza 2-4255

PLEASE RUSH ME REGISTRATION AND PROGRAM  
INFORMATION ON THE 1963 B.P.A. SEMINAR.

(name) \_\_\_\_\_

(company) \_\_\_\_\_

(street address) \_\_\_\_\_

(city, state) \_\_\_\_\_



**BROADCASTERS' PROMOTION ASSOCIATION**

# Top-rank stars spark new era



"The Richard Boone Show" on NBC, a new concept in tv—the repertory company



Dan O'Herlihy is "Jamie McPhee," George C. Scott (r) stars in "East Side, West Side"



DICK KLEINER  
Television Editor  
Newspaper Enterprise Assn.

**L**AST SPRING, at a meeting of the National Academy of Television Arts and Sciences, a member arose and voiced a sobering thought.

"This group was organized," he said, "to improve television. It seems to me we keep giving Emmys every year, yet every year television gets worse. I think we should give some thought to dissolving this organization."

Although nobody seriously considered disbanding the Academy, there were many who, at the time, agreed with the sentiment expressed. For the past five or six years, each year's new product on the home screen did, indeed, seem to be worse than the preceding year's. The frightening part of it was that the public didn't seem to care. In the fall of 1962 for example, *The Beverly Hillbillies*, which most impartial observers consider a front-runner for the title of worst television program ever produced, became a popular favorite.

There was, apparently, nothing the public wouldn't watch. And so there was precious little incentive for networks, sponsors and independent packagers to manufacture a product with more intrinsic merit. The philosophy was, obviously, "Why bother knocking ourselves out to make something good, when they'll watch the junk anyhow? And junk is easier, faster and cheaper to make."

Somewhat, the new '63-'64 season seems to represent a turning of the tide, a revision of the philosophy. Not completely, of course. Some of this season's new programs are just as junky as ever.

But there are major exceptions, and it is these major exceptions which cause the hope to rise. It is as though, at the height of a raging storm, one sees a few glints of sunlight.

The turning point seems current-

# of improved tv

Current year's product features well-known actors and actresses in drama, comedy, variety fields

ly to be in the area of the actors who are agreeing to do series rather than in the nature of the series themselves. Perhaps the better actors, who have resisted the trap of a series for many years, took heart at the experience of Lee J. Cobb in last year's hit, *The Virginian*. Cobb, one of the finest actors of our time, reluctantly agreed to become rich and signed to do a glorified Western. His part was far from well-drawn and certainly not demanding, but he did it and came back for more. Perhaps that is what inspired the others.

At any rate, this year's product is sprinkled with fine actors, rather than the unknown 20-year-old teenage bait of two, three years ago.

"Television," says Dan O'Herlihy, "is finally coming of age. The better actors are getting into it now."

O'Herlihy is one of these. He is starring in *The Travels of Jamie McPhee*.

"This is the year of the character leading man," says Stanley Colbert, who is producing *The Greatest Show On Earth* which utilizes the talents of a character leading man, Jack Palance.

And so you can go down the list of the new programs and see the names of fine actors—names like O'Herlihy, Palance, Ray Walston of *My Favorite Martian*, George C. Scott of *East Side, West Side*, Ben Gazzara of *Arrest and Trial*, Ralph Bellamy of *The Eleventh Hour*, Jason Evers and Henry Jones of *Channing*, and Larry Blyden of *Larry's Girls*.

On the variety side, there are names like Judy Garland and Danny Kaye. These are a far cry from Keefe Brasselle.

Looking at the '63-'64 schedule subject to change at the drop of a hat, one sees some of those glints of sunlight on virtually every day. Here's a personal view of how the new shows shape up, day by day, after a few weeks of exposure:

## THREESOME FROM NBC



WEDNESDAY—"Espionage"



SATURDAY—"The Lieutenant"



TUESDAY—"Mr. Novak"

## SUNDAY

### 1 p.m. —

■ ABC started with three new ones. One of them, *100 Grand*, which is supposed to herald the return of the big money quiz show, collapsed and died after three weeks. Apparently, the big money quiz shows will not be returning. The other two are *The Travels of Jamie McPhee* and *Arrest and Trial*.

*Jamie* is based on a fine novel. The novel was not written for children but the program is primarily, it seems, aimed at children. Yet it has some unnecessary violence and crudity. It also has good acting from O'Herlihy and James Westerfield and good guest stars. The writing, however, has not lived up to the quality of the original book.

*Arrest and Trial* is something of an experiment. It is a 90-minute show, more or less divided into two equal 45-minute segments. In the first, Gazzara, a policeman tracks down and arrests a criminal. In the second, Chuck Connors, a lawyer, defends the criminal. The show, obviously, is an attempt to capitalize on the success of both crime and legal shows. At times it seems hamstrung by its own format. At times it works well. And the program deserves a pat on the credits for its casting of its stars—one would have expected Gazzara to be the lawyer and Connors the policeman. The switch is a hopeful sign.

■ CBS has two new Sunday evening shows, neither of which needs much explanation. One is *The Judy Garland Show*. If you like Judy you're happy. If not, you'll turn to *Bonanza*. But there can be no gain—saying the fact that she is one of the most respected entertainers of our age. The fact that she is doing a weekly television program is proof that television is certainly one entertainment medium to stay.

*My Favorite Martian*, CBS' other new Sunday evening show, is a

situation comedy plain and simple. The situation: Ray Walston is a Martian who blunders onto Earth and stays. The comedy: the Martian learns to live with our Earthly idiosyncrasies and peculiar ways. It is a cut above the situation comedies of some years ago—remember the one with the monkeys?

■ NBC only has one new show on Sunday evenings — *Grindl*, which replaced *Car 54, Where Are You?* Although *Grindl* has the talented

Imogene Coca, most viewers would probably welcome back Joe E. Ross and Fred Gwynne. *Grindl* is a tired story of a maid who gets into the middle of crimes—a kind of crime-prone Hazel. It is not an inspired situation.

#### MONDAY

■ ABC expanded "Wagon Train" from one hour to 90 minutes and added color, but one hour was quite long enough. Two new Mon-

day night programs are *The Outer Limits* and *Breaking Point*. The former is pure science fiction. It is badly programmed — 7:30, when the kiddies are watching, is hardly the time for monsters and such. But it is well done, imaginative and, if you like the genre, a winner.

*The Breaking Point* is an unabashed copy, with minor changes, of the successful *The Eleventh Hour*. It has Paul Richards and Edward Franz as two psychiatrists. Both are experienced actors but the show represents nothing new or unusual.

The only new offering on CBS' Monday line-up is one of the outstanding new shows. *East Side, West Side* captured George C. Scott, an electrifying actor, as its star. The unfortunate thing is that a series star seldom has as much opportunity to be electrifying as a series guest star.

Thus, Scott, as a New York social worker, must stand on the sidelines and offer heart-warming advice to a procession of lesser actors, appearing as people with a variety of problems. But the program has style, good writing, excellent photography. In its aim, at least, it represents a distinct step ahead.

■ On NBC on Mondays, the only new addition is *Hollywood and the Stars*, a half-hour of paste-work. Old film clips about old film stars are stuck together. It is something like browsing through a file of dusty fan magazines.

#### TUESDAY

■ ABC offers two new shows on Tuesdays. *The Greatest Show on Earth* has Jack Palance, a circus background, good guest stars and color. The same problem which confronts George C. Scott also confronts Palance—he's the star, so basically a straight man for the emotional problems of the guest stars. The circus motif offers good dramatic possibilities, yet the show is really a simple adventure yarn if you strip the three rings away.

*The Fugitive* has an interesting premise. A man (David Janssen) is an innocent convicted killer. He escapes and, every week, assumes a new identity in a new locale. In each spot, he meets new people and has a new adventure. After 60 minutes, something happens so he

#### **POPULAR TRIO AT ABC**



SUNDAY—"Arrest and Trial"



FRIDAY—"Burke's Law"



TUESDAY—"The Greatest Show on Earth"

must flee the pursuers and the closing commercial. This is the same format that worked well on *Route 66*—each is a device to give the star completely new surroundings each week. It remains to be seen whether the device of a man fleeing the law is sufficient to sustain interest over a season.

■ The only thing new on CBS on Tuesday nights is *Petticoat Junction*. This is a spin-off from *The Beverly Hillbillies* and an attempt to capitalize on the newly-discovered audience for ham hocks and thinly-disguised dirty jokes.

■ NBC has two items of excellence on Tuesdays. *Mr. Novak* is a fine dramatic hour, with a high school setting. Dean Jagger plays the principal and James Franciscus is the Mr. Novak of the title, a young teacher. The background and the stories provide the program with a chance to contribute something beyond mere entertainment—they can, perhaps, further the life of American teachers. Even if this hope is not realized, *Mr. Novak* at least offers a good hour of dramatics.

*The Richard Boone Show* unfortunately premiered with a weak effort. But subsequent dramas will prove that this is an anthology hour of taste and, occasionally, daring. There is daring, too, in the concept of the show—it is a repertory company, with the same actors appearing each week in various roles. Most actors feel that repertory is the ultimate test and greatest challenge. It has only been tried briefly before on television. This will be a most interesting experiment to watch.

One other note on NBC's Tuesday schedule. *Redigo* is a cut-in-half version of last year's hour-long *Empire*. Perhaps, if we're lucky, next season will see it a 15-minute show. And then 7½-minutes the following season. Ultimately, it might even slice itself into total disappearance.

#### WEDNESDAY

■ ABC has *The Patty Duke Show*—a simple situation comedy, which wastes Miss Duke's considerable talents—and *Channing*. This, like *Mr. Novak*, has an educational theme. *Channing* is the name of a fictional college, with Henry Jones

#### **THREE LEADERS ON CBS**



SUNDAY—"My Favorite Martian"



SATURDAY—"The Phil Silvers Show"



SUNDAY—"The Judy Garland Show"

and Jason Evers, the footloose boys. Where *Mr. Novak* can't go, in for land did power to themes. *Channing* will turn it raw its horn with converted end stories. The premiere, for instance, had nothing whatever to do with the college—Evers discovered it. Death Row literary gurus and tried to gain his freedom. The acting, for one good, but the program should make more of its setting.

■ Three new programs are CBS Wednesday schedule. First, *A Chronicle*, which will more or less alternate with *CBS Report*. *Chronicle* is an attempt to do for the cultural historical area what *CBS Report* does for the news current events area. It is produced by the same team which used to turn out the highly acclaimed *Accent* series but in the prime time battleground they will have less freedom to experiment. CBS head of public affairs programming, John Kiernan says that what *Accent* had that *Chronicle* does not have is "the freedom to be wrong." Many programs apparently can be wrong even without the freedom to do so.

*Glynis*, another new CBS show has the lovely and talented Glynis Johns but not much else. It is another of those shows about a woman who gets involved with mysteries. The object is a kind of chilling comedy, but this one rather than chilling, just leaves the viewers cold.

The third of CBS Wednesday newcomers is *The Danny Kaye Show*. Danny is Danny—enough said.

■ NBC's sole new Wednesday night entrant is *Espionage*. This is made in Europe by the same production house that produces *The Defenders* and *The Nurses*, both high quality shows. And the new one seems to be a winner, too, from a quality standpoint. But, because it is up against such high power drawing cards as *Ben Casey* and *The Beverly Hillbillies*, it is probably doomed. More's the pity.

#### THURSDAY

■ The only new program on ABC Thursday schedule is *The Jimmie Davis Show*. Davis is a likable country-flavored singer and songwriter. And he hosts an hour-long show. Country flavored entertainment, but

the program does not represent a great step forward in the art (or science) of television.

■ CBS has no new program on Thursday, and NBC has only one-and-a-half. The one is *Temple Houston*, a hastily added program thrown into the gap when *The Robert Taylor Show* proved to be (for whichever rumor you choose to believe) unworthy. *Temple Houston* is a Western, pure and very simple.

Alternating with Perry Como will be *The Kraft Suspense Theater*, a straightforward anthology series of mystery dramas.

#### FRIDAY

■ *Burke's Law* and *The Farmer's Daughter* are ABC's new Friday shows. The former is a tongue-in-crime series about a millionaire policeman (Amos Burke) who travels to and from the scene of the murder in a Rolls-Royce. Producer Aaron Spelling has wisely concentrated on a sophisticated comedy approach to his killings, and added a casting gimmick. He lets name guest stars play odd cameo roles, with the result that (he says) the name guests are clamoring to appear on the show. So the program has top box office names popping up as suspects, and the whole flavor of the program is one which would appear to make it a commercial winner.

*The Farmer's Daughter*, loosely based on the old Loretta Young movie, is a bright comedy with Inger Stevens a bright and beautiful leading lady. It's a low-budget show, comparatively, and, while contributing nothing new to the television scene, could easily be a sleeper success.

■ CBS offers *The Great Adventure*, and the program itself has had some great adventures. There have been resignations of producers, abrupt changes of policy, internal dissension and such. The chief bone of contention appears to be that the original idea — true stories of history — was not blood-and-thunderish enough for the network. The original producer wanted to concentrate on thoughtful stories. The network wanted more action. And so we have more action. And a new producer. It will take some months to see whether the changes were wise. After the first few shows, it

would seem they were not, but a final decision must be reserved.

■ NBC, on Friday, has two new shows—or, again, perhaps one-and-a-half would be more appropriate. *The Chrysler Theater* is a dramatic anthology series alternating with Bob Hope. It seems to be a good workmanlike dramatic program.

*Harry's Girls*, with Larry Blyden in the role Gene Kelly played in *Les Girls*, is shot in Europe. It got off on the wrong foot by showing some weak episodes, and got a critical roasting because of this. But it is no worse, in essence, than many other shows which have gone on to be successful. Of course, it is no better, either. Blyden is a cut above the usual comedy series star in acting ability and, hopefully, subsequent episodes will improve.

#### SATURDAY

■ On Saturday night, ABC expanded its surprise hit, *Hootenanny*, to an hour. And then, for reasons which escape most people, gave Jerry Lewis two hours. The good thing about this is that *The Jerry Lewis Show* is live. The bad thing is that the live show is Jerry Lewis. He has undeniable talent, but no show business discipline or self-control.

■ CBS has *The Phil Silvers Show*, a comedy built of tried-and-true elements, notably Silvers. He has transferred his Ernie Bilko charac-

ter to a factory. While Phil says that this character is one he has been playing for years — even before Bilko was created — the new show does try to copy the Bilko format in many ways. There is a group of factory hands (instead of a platoon); there is a boss (instead of a colonel); there are the same basic situations. But why carp—it is always a credit to television to have Silvers on regularly.

■ NBC's sole Saturday newcomer is *The Lieutenant*, a simple adventure yarn with the setting of the peacetime Marine Corps. Nothing remarkable here; the Corps lends itself to a program, but the program is obviously treading very carefully lest it step on tender toes. And so it cannot be completely honest. Nothing can be done or said which in any way casts anything but shining credit on the Marine Corps. Thus the program is handicapped severely.

That's the crop. There may be some new ones as some of these fall by the weary wayside. It may not seem like a memorable group, but in two respects it is a distinct improvement—first, the quality of the stars is better, from the standpoint of their acting ability, than heretofore; and, second, there seems to be a few indications that television is doing something it hasn't done too often before.

It is experimenting.

#### Students get intro to sales promotion



To promote back-to-school buying for the benefit of area merchants, WRCB-TV, Chattanooga, Tenn., featured a College Board on the air daily for three weeks during that shopping period. They appeared on "Today with Morris," variety show, and "Bulletin," a panel program.

## R/tv rating reality depends on evaluation

The kind of reality TV and radio ratings reflect is one which depends on how the statistics are interpreted and evaluated, according to Charles T. Lipscomb, president of the Bureau of Advertising of the American Newspaper Publishers Assn. At the annual meeting of the Audit Bureau of Circulations, last week in Chicago, he said, "We know that ABC circulation figures represent material things—copies of a newspaper or magazine which were actually distributed and paid for. Audience figures, on the other hand, represent statistical projections which should not be confused with real things."

"Unqualified" application of rating figures has produced among agency men, according to Lipscomb, the "erroneous notion" that newspapers have a higher cpm than tv, "when . . . our exhaustive analysis of all the available research evidence indicates that newspapers are highly competitive in their cost efficiency."

Lipscomb said he was "glad" broadcasters are planning programs of ratings verification, but averred that verification, "to be truly objective . . . cannot be handled by the medium alone." The "three-way relationship" of the medium, the agency, and the advertisers "is one of the great strengths of the ABC which we hope our broadcasting friends will keep in mind as they get into this area."

Measurement of the broadcasting audience, Lipscomb said, is based on "simulated data" which does not represent a straightforward percentaging of field results. He called ABC's service to newspapers "reliable" and "detailed," and said it provides "strong underpinning for these newspaper sales stories . . . we make to advertisers and agencies."

## Cap Cities gains 41%

Capital Cities Broadcasting reports a net profit for the first three quarters of 1963 of \$1,321,796, a gain of 41% over the 1962 total of \$939,197.

Per share earnings were \$1.06 for the 1962 period, against 75¢ for the similar 1962 segment.



Aniforms production people setting up their equipment for H-O commercials

## Animation stays film medium as Aniforms forsakes tape

**A**NIFORMS, Inc., which permitted tape to break the animation barrier, has forsaken the medium and turned to film. It was only eight months ago that H-O Oats, a Best Foods product, announced the completion of the first animated commercials on tape, made possible with aniforms. The spots are still being aired.

The breakthrough was considered major. Animation was one of the only things film could do that tape could not. Therefore, even though Aniforms was a small organization its significance to the tape industry was great.

The first film animation commercials using Aniforms were produced last week, again for Best Foods. Aniform people say they will now stick with film.

Because the technique is patented, the reversal leaves tape again high and dry with nothing but "technical possibilities" of doing animation (the only possible method discussed used cell animation with special editing by Edtec equipment which only one tape house now owns). The economics of the method are unknown.

Unlike film, which utilizes hundreds of drawings, Aniforms provided tape with two-dimensional

puppets which perform in front of the camera. By reversing polarity the technique appears like film animation on tv.

Since the Aniforms company has done very little—two commercial series on tape and one on film—the breakthrough and loss for tape is purely theoretical.

The "switch" to film is being made because the medium is more economical," according to Frank Abrahams, general manager of Aniforms. The two Best Foods commercials on tape cost \$8,000 vs \$4,500 on film.

While changing to film the technique has lost none of its advantages of speed or the ability of letting the client watch every shot as it was filmed through a closed circuit tv system," says Abrahams.

"In addition, the agency producer had the additional advantage of screening all the footage later and making adjustments later—an advantage only possible in film," he said.

Finally, the agency is relieved; "ourselves were relieved that we did not have the pressure and the worry about the tape it took in front of the camera," a constant concern when working on tape at a fixed price per hour.

## Youngsters hold own carnivals for station's fund-raising

**WLWI enlists Indianapolis area children to use 'Deadwood Stage,' go-carts, act in plays for community drive**

PROMOTION-MINDED television stations with an eye to doing good, in addition to boosting themselves, are winning good friends and influencing people in the non-profit ranks, in behalf of the medium. A number of the stations are enlisting the aid of advertisers for a good cause, either to participate actively in the charitable endeavors or to relinquish their advertising spots to organizations' campaigns.

One of the ways to cement community relations is to draft youngsters as helpmates, then reward them with "surprise" events at the conclusion of their participation, as was done recently by Indianapolis'

WLWI. The Crosley station was approached to aid the March of Dimes Foundation in a drive to raise funds for its child patient care program, so decided to enlist youngsters in the community, as all monies raised would be for their benefit.

Creating what it called Channel 13 Carnivals, the station kicked off the campaign on its Monday-through-Friday *Kindergarten College*, turning over a portion of the hour program each day to telling young viewers how they could help other children and do themselves a good turn by holding a carnival in their neighborhood. On-air promotional spots were also used, and the

combination of the two brought in nearly 800 requests for Carnival kits supplied by the station, which included ideas and material for booths and attractions.

The carnivals also showed the inventiveness of the youngsters, with one western-minded group building its own Deadwood Stagecoach with a lawn-mower supplying power, another presenting an original three-act play, and still others using go-cart and pony-cart rides as well as such "old-fashioned" favorites as a dunking device. The children raised over \$2,300, ranging from 65 cents from one carnival to \$129.99 from the one-day affairs.

At the conclusion of their carnivals WLWI invited the volunteers to appear on *Kindergarten College* to turn over the proceeds, and also gave a movie party for the youngsters at a downtown theatre, as a means of thanking them. Host for the event was Bill Jaekson of the station's Mickey Mouse Club, who appeared in his club "uniform" to introduce the program and take charge of the proceedings.



Passing out certificates of appreciation to youthful volunteers who took part in the Channel 13 Carnival (upper) is the teacher-hostess of *Kindergarten College*. Above are some of the

devices used by the children to help raise funds, including a "Deadwood Stagecoach," go-cart, and real merry-go-round. At right, two youngsters count their day's "take" from their carnival



## Rand gets \$2.1 mil. for Palm Beach r/tv

Rand Broadcasting's WEAT and WEAT-TV, West Palm Beach, Fla., have been sold for \$2.1 million to John D. MacArthur, president of Royal American Industries and developer of the city of Palm Beach Gardens, and will be operated by Gardens Broadcasting, a wholly owned subsidiary, Palm Beach Television Co., parent of WEAT-TV, has operated the stations since July 1957.

Rev Rand, president of Rand Broadcasting, said MacArthur purchased all tangible and intangible assets, except cash and receivables. He said the decision to sell was made in order that he could concentrate his time on WINZ, Miami, and WINQ, Tampa, both owned by Rand Broadcasting. Bertram Lebhar, Jr., was minority owner with Rand, and served as exec v.p.-gen. mgr.

MacArthur, who currently owns 50-kw KGA, Spokane, said WEAT-TV will continue its ABC affiliation and he plans to install equipment to originate color and transmit network color. He also said he plans a tv center in the city of Palm Beach Gardens which, in addition to accommodating local needs, will provide for origination and production of tv programs through video tape facilities.

## Hughes new WXYZ-TV adv. and promotion dir.

President and general manager of WQRS-FM, Detroit, for the past four years, Richard N. Hughes has been named director of advertising and promotion for ABC's o&o in Detroit, WXYZ-TV. In the ten years preceding his post at WQRS, Hughes was an account executive and radio and television director of Simons-Michelson, a Detroit advertising agency. Hughes was a founding member and vice president of the Detroit Chapter of the Sales Promotion Executives Assn.



Hughes

The brothers were surprised to receive in the mail one morning unsolicited, an oversize rubber stamp bearing the Hulac signature, accompanied with a note of appreciation from a local Omaha rubber stamp dealer. The dealer expressed his thanks for the interest in rubber



*Real stamp of approval: Ed and Frank Hulac display oversize stamp sent by Omaha stamp dealers who credited the Hulac auto commercials with increasing his business*

## Auto dealer's video spots hypo rubber stamp business

Hulac Chevrolet in an Omaha suburb is finding that its tv commercials are inadvertently booming a local rubber stamp business in addition to doing a good job in boosting their own sales. Ed and Frank Hulac, brothers and co-owners of the auto agency, have been advertising on KMTV for over four years, most of that time keying their commercials to a shot of one of them slapping a rubber stamp on a contract facsimile while proclaiming, "Come on out . . . We'll deal." As soon as the stamp hits the desk the camera cuts to a close-up of the Hulac signature, which says: "Okay, we'll deal . . . Hulac."

Although the Hulacs have been very satisfied with their tv ad campaigns, and feel their steady increase in business can be largely credited to the KMTV commercials, they recently discovered that their spots are causing an even bigger boom in the rubber stamp business which has never done any tv advertising.

The brothers were surprised to receive in the mail one morning unsolicited, an oversize rubber stamp bearing the Hulac signature, accompanied with a note of appreciation from a local Omaha rubber stamp dealer. The dealer expressed his thanks for the interest in rubber

stamps generated by the Hulac tv spots, and credited the spots with increasing his sales. He added that he hoped Hulac's car business derived as much success as his stamp business from the commercials.

The Hulac brothers, rather than resenting the fact that their commercials were giving another party a free ride, think the rubber stamp boom is a great indication of their audience. Consequently, in the Hulac commercials now being aired on KMTV, the brothers use the giant stamp from their "piggy-back" associate when applying their sig

## Taft Bcstg strengthens top management team

Among the executive changes decided upon at the quarterly board meeting of the Taft Broadcasting Co. recently was the amendment of by-laws to designate the board chairman as chief executive officer and the naming of Hubert Taft Jr. to this post. Taft had previously served as president and chairman. David Ingalls was elected vice chairman of the board and Lawrence H. Rogers III, formerly executive vice president, was elected president. Rogers, who has served the industry in consultant and chair capacities for the Television C.I.

Review Board and the National Assn. of Broadcasters' Information and Editorial Committees, is one of



Taft



Rogers

the founders and former chairmen of the board of the Television Bureau of Advertising. John L. McGlory, who joined Taft recently after many years with the Westinghouse stations, was elected vice president in charge of operations.

### NEWS NOTES

**CBS election buyer:** Institute of Life Insurance (J. Walter Thompson) has picked up quarter-sponsorship of CBS' 1964 tv/radio election package, including Republican and Democratic party conventions, election night coverage, and eight tv specials. ILI estimates the tv

pack will total some 62 hours from July through November and, depending on length of the two conventions, expects its commercials will be aired between 75-80 times over the five-month period. Bristol-Myers and Goodyear shared CBS election coverage with ILI last year, but the insurance firm is the only buyer so far for '64. NBC, meantime, posted SRO on its election pack six months ago, with a full-sponsorship buy by Gulf Oil (Young & Rubicam). ABC has yet to crack the sales ice in the '64 political arena.

**NBC daytime sales high:** Daytime sales totaling almost \$7 million were signed by NBC-TV during the six weeks ending 1 October. Two of the network's daytime color shows—*Missing Links* and *Merv Griffin's Word for Word*—attracted a total of 35 advertisers before their September debuts, with *Word for Word* almost completely sold out for the fall. Among the major advertisers in daytime are Sterling Drug, which renewed four programs; General Mills, which bought into nine programs; and General

Foods, which purchased sponsorship in four programs.

### NEWSMAKERS

**PHILIP D. MARELLA** to assistant general sales manager at WIIC, Pittsburgh. **JOHN A. CHAMBERS** to the station's national sales service for New York.

**AUSTIN A. HARRISON** to general manager of WIHS, under construction in Boston. He is the former owner and operator of radio and tv stations in Joplin, Mo.

**VIN DITTMER** to business manager of CTV Television Network Ltd.

**TODD A. SPOERI** to publicity-public relations manager of WJZ, Baltimore.

**JIM MUNRO** to Group W's public relations department in New York in an executive capacity. He was an associate editor of Popular Boating magazine.

**BERNARD RUTTENBERG** to assistant to the vice president of Metropolitan Broadcasting Television and Metromedia.

**PETER MOLNAR** to executive producer of NBC Sports.

*Atomic Subs... one of  
Mississippi's diversified  
industrial products.*

**WLBT/WJTV**  
*Jackson, Mississippi*

# Radio's renewed vigor no fluke, says CBS Radio

**Network notes no one medium is the answer to a sales problem, stresses increased use of radio by advertisers as it unveils "SRO-1964," new presentation to be shown throughout country**

**R**adio's 1963 sales surge is no fluke and it's time the skeptics re-appraised network radio's renewed vigor and capacity to sell their products. That's the message being delivered by CBS Radio in a new presentation, "SRO—1964," to the nation's advertisers and agencies.

While noting that the network is not quite sold out, it is a fact that it is running out of time. In the first six months of 1963, 29 new advertisers were signed up for CBS Radio, it was reported by George G. Arkedis, CBS Radio vice president, sales. And, he said, business is already 49% ahead of the total for last year.

The boom in network radio, Arkedis continued, can be attributed, in part, to many new products now on the market, the population growth, and the growing realization that "no one medium is the answer to a sales problem." And he added, "We may have instigated that new interest ourselves."

SRO has many meanings, the network presentation brought out. To begin with, the first is "Slightly Revised Obituary." The medium which was supposed to be dying today averages more than three radio sets for each American home, slightly more than one set for every man, woman, and child.

Pulling no punches on competitive media, CBS Radio reported the second SRO myth as "Standard Ritual Opposition." This one, CBS Radio said, takes the form of arguments such as "only teenagers listen to radio . . . only old folks listen to radio . . ." that only "indies" can sell . . . that it takes pictures to sell today . . . that network radio's too complicated to buy . . . that television has replaced radio for big audiences.

The only limit is the quality of



CBS Radio sales presentation notes 200 million sets, quotes NL&B's Paul Harper, Jr.

imagination, it was observed. While using a combination of wide-screen film and slide visuals, the presentation screen went dark while a voice recited 49 moving words from "The Highwayman," challenging the listener to create his own image.

Buttressing their "Opposition" argument further, CBS Radio reported housewives spend some 2 hours and 45 minutes with radio each weekday, professional men some 2 hours and ten minutes, and blue collar workers more than 2½ hours.

Drawing from a lengthy list of satisfied CBS Radio clients, "SRO—1964" offered these quotes:

"Our agency will be placing over three million dollars in network radio this year . . . network radio fills a particular media need for some of our clients and has proven it sells their merchandise," said Paul Harper, Jr., president of Needham, Louis and Brorby.

"Dollar for dollar, radio has done more for our sales than any other medium," reported Bill Mennen, Mennen vice president.

"We believe in radio, we sell a radio with practically every car we

**200  
million  
Radios**

make. And we buy radio to sell ourselves . . . and for ten years now we've been on the CBS Radio Network," Jack Izzard, Chevrolet advertising director said.

"Sinclair has been using radio ever since the dinosaur age. It pays off for us," commented Jim Delaney of Sinclair Oil.

Television advertisers were reminded that there are three times as many radio sets as television sets with 25 million new radio sets sold in 1962 alone. And there are more car radios than there are television sets.

SRO can also mean Sponsors Runmeth Over with qualifications Stern Reappraisal Ordered Sensational Radio Offer and finally Seems Rather Obvious.

"SRO—1964" was unveiled in three daily showings in New York last week, attended by more than 200 advertising and agency executives each day following a Detroit showing earlier. From New York it will move on to Chicago, St. Louis, Minneapolis, Los Angeles, San Francisco, Philadelphia, Boston, and other cities during the next few weeks.

## Program pendulum set for new radio swing

**T**HE PROGRAM PENDULUM may be ready to swing in radio. In current show thinking, "format" is good, but "formula" is bad. Radio needs some crash programs in selling, program, and research.—

These were focuses of attention last week at a New York radio seminar, the second to be held this year by Mark Century, a radio program production-syndication firm that just passed its first anniversary this fall. The first was in Chicago last spring at the time of the NAB convention.

Last week's session on "Radio Today: Survival of the Fittest" drew around 42 programmers, operators, and representatives for informational exchange to hear talks by Robert Eastman of the Eastman

rep company; Frank Gay, associate media director of D'Arcy Advertising; Mitch Leigh, MC subcontractor and president of Music Makers; Irv Lichtenstein, vice president of WWDC, Washington, and Joe Somerset, vice president and programming director of Capital Cities Broadcasting.

Radiomen are keeping their radar actively on the track of new ideas, it was evident from their discussion. Swing, a favorite word in radio at the moment, got another application as they looked for signs of a pendulum swing away from swinging formats in the direction of program units in dramatic and other forms.

Marvin A. Kempner, executive vice president of Mark Century,

whose business it is to be on top of program fashion, said that today it's possible to talk about program units of five minutes where a year ago such an idea was unthinkable.

MC, headed by Milton Merso president, supplies several comprehensive tape-disc-script-idea services with upward of 75 stations currently subscribing to the daily "Radio A La Carte," which lists everything from ID's and effects commercials, contests, and charters on its menu.

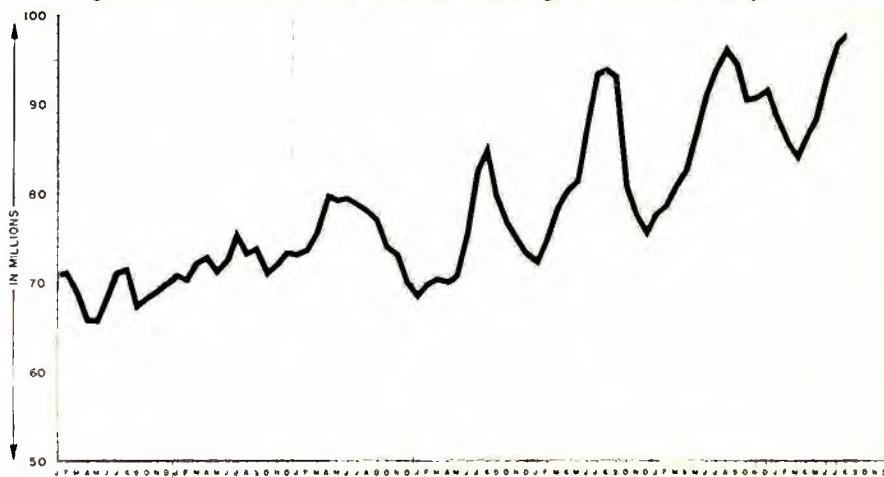
Program straws in the wind cited at the seminar include experiments with daily blocks of old mystery network use of mystery show, an import of more mysteries from Great Britain. It was noted that some of the experimenting stations however, have little to lose by off-step programming, and that stations prospering with formats that swing, hesitate to rock the boat. One programmer observed, "The nostalgia in old mysteries is better than the show" and that "they just don't sound as good as they used to."

Still, Somerset dared his colleagues to experiment creative and not to overdo the virtue of consistency in station formats. With due credit to Top 40 radio and the music-news pioneers, the Capital Cities programmer wants radio to remember that predictability can kill entertainment and that broadcasters have a responsibility to realize the medium's potentials by developing talent and ideas.

Audience needs are the program criterion, said Somerset, who warned against the danger of assuming that what works in one market will work in another. Referring to format consistency, which caters to a specific audience, he observed that "the irony of our situation is that the very principles which have helped develop our business now threaten it . . . We must stop thinking of a formula as an end. Within our consistency we must tempt more. Within our understanding of the audience's needs and problems, we must be consistently creative."

A bold program venture in coverage of a relatively unpublicized rape case was described

6½ year trend in avg. daily radio exposure



Radio's audience, during an average day in August this year, was composed of 98,204,000 people, or 71.5% of the total population 12 years of age and older in the continental 48 states, according to Sindlinger & Co. In a report just released, A. E. Sindlinger, president of the market analyst firm, notes that "the August figure represents peak listening to radio since the advent of TV, and it has been occasioned by the growth of out-of-

home listening, particularly noticeable during summer months because of the increased number of transistor radios and enormous growth of auto radio listening. Seven years ago, in August 1957, radio was listened to on an average day by 71,572,000 people, or 58% of the total population of the U. S. over 12 years of age.

The 1963 figure represents a 37% gain over that of August 1957, or 26,220,000 people.

Lichtenstein as he addressed himself to the topic of "Public Service—its Use in Gaining Both Audience and Image." He described a Maryland case in which the fate of three Negro men sentenced to the gas chamber had hung in the balance for years. In a story reminiscent of Harper Lee's fictional incident of Negro-white rape in *To Kill a Mockingbird*, WWDC checked research brought in by a listener and went on the air one Wednesday night this fall with a 45-minute "special documentary analysis" reciting facts and incorporating an editorial plea for gubernatorial clemency. The special stirred up a storm of listener and newspaper reaction, and Lichtenstein expected a break from the governor's office last weekend.

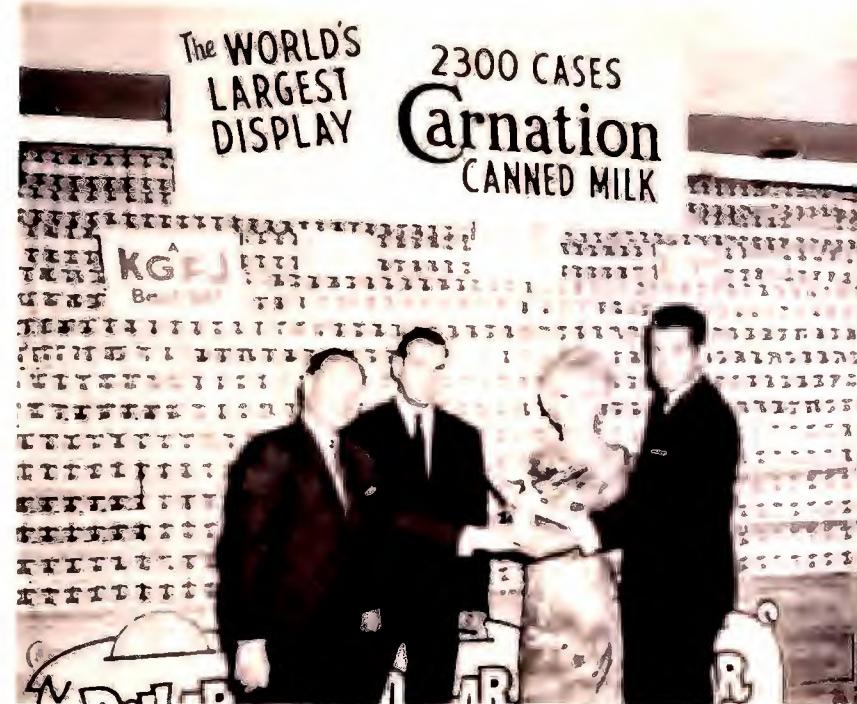
#### 'Not a faucet'

"Public service is not a faucet; you don't turn it on and off. It is part of your continuous sound round the clock," said the WWDC manager. He played tapes covering issues from the civil rights march on Washington down to minutiae like stray dogs and even horses. Stray dogs have unbeatable appeal, colleagues agreed.) There can be public-service music, too, he aid, describing the station's discovery after the August march that probably the Number One tune in town, "We shall Overcome," had not yet been recorded. Offering a bit of the "propaganda" song subsequently waxed, he called it the next billion seller. Another musical public-service bit, a WWDC jingle of Social Security—"for happiness, believe you me, you've got to have security"—may get national distribution. Whimsical promotions for art exhibitions, football fans, and traffic safety ("Stupid Driver Award of the Day") were part of the Lichtenstein presentation.

#### *Assurance from Eastman*

D'Arcy's Gay, telling what the salesman looks for and buys, described the handicap of not having competitive information at hand on advertising expenditures—a need that Eastman later assured him Radio Advertising Bureau and the Station Representatives Assn. are trying to fulfill. Other needs listed by Gay include research on such factors as listener attitude and attention. When radio pitches for business, Gay would like to have

## Station boosts Boys' Club brunch



KGFJ, Los Angeles, spot announcements attracted a crowd of 5,000 to a fund raising brunch at the Shop Rite Market, co-sponsored by station, market, and Carnation Co. "Brunchers" saw world's largest display of canned evaporated milk (2,300 cases), and station's self-styled astronaut "Rosko." The Southern Area Boys' Club was beneficiary.

market information on the product involved, information on store, distributor, and dealer activity. He also wants published ratecards and a knowledge of whether or not they are just a starting point for deals, as well as a concise statement of program policy in order to know about "climate" for a commercial.

Tv is being oversold, and radio should "keep on trying to educate tv-oriented shops on the benefits of radio," Gay said. He advises showing how radio can complement other media, recognizing overlap in audience. (He replied to a query about audience "duplication," that this is a dirty word, but when it becomes "repetition," it is good.) Broadcasters can spend time profitably with local distributors the agencyman reminded the seminar, and "the best way to sell is to get a letter from your district manager saying radio is the answer to all his problems."

Eastman told how a station can get 100% more national business than any other comparable outlet. Listing three vital factors of attitude, sales tools, and sales support,

he urged stations not to let the distance factor dim their appreciation of the rep's work, to keep in weekly touch by telephone and memo, and provide as tools good-looking ratecards with coverage maps and market information. Stations can support national selling with local promotion and distributor liaison and following through orders with regular thanks-yous to rep, agency, and company, he suggested. He cautioned, too, against undermining national business with cut-rate deals.

Eastman also tipped his hat to a co-panelist, saying that radio activity by D'Arcy's client, American Oil, represents one of the best uses of the medium today.

Music Maker Leigh asked radio-men to emphasize radio's favorable commercial climate through its status as "constant friend in the house." As opposed to tv's specific program appeal, which is "too intellectual." To keep open the emotional road to the listener he advised against over-doing a good sound, and keeping the ID sound consistent with programming.

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



**Delivers substantial  
all-family audience  
at reasonable cost;  
plus an exceptional  
community relations-  
public service bonus.**

**HERE'S HOW IT WORKS**

**YOU BUY** full sponsorship (\$5400 net commissionable) or half sponsorship (\$2700) of this live local show which translates the excitement of high school sports into a fast-paced scholastic quiz. Art James is host, 6:30-7 PM, Sunday.

**YOU GET**, with full sponsorship, four :60 commercials plus opening and closing billboards; for half sponsorship, two :60 spots and one billboard.

**PLUS** the proven audience appeal of a program that represents a unique fusion of family entertainment and creative public service.

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

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

**WNBC-TV 4 NEW YORK**

**Indiana Broadcasters'  
elect slate of officers**

Vice president and general manager of WANE-AM-TV, Fort Wayne, Reid G. Chapman has been elected president of the Indiana Broadcasters' Assn., at its annual convention in French Lick. He succeeds Don Manke of WBFM, Indianapolis. The complete slate of officers include: W. C. Fowler, WBAT, Marion, to vice president for radio; Martin Williams, WFMS-FM, Indianapolis, to vice president for fm; John B. Babcock, WLW-I-TV, Indianapolis, to vice president for tv; W. T. Hamilton WNDU, South Bend, to secretary-treasurer; Richard Jackson, WSAL, Logansport, to assistant secretary; Ben Falber, Jr., WTHI-AM-FM-TV, Terre Haute, to assistant treasurer. Named directors are: Jack E. Douglas, WFIE, Evansville; Arthur R. O'Neil, WSBT-AM-FM-TV, South Bend; John R. Atkinson, WHBU, Anderson; Joseph Edwards, WAMW and WFML, Washington; J. E. Willis, WAZY, Lafayette; and Don Menke, WFBM-AM-FM-TV, Indianapolis.

**Negro-aimed station  
gets another's gift**

It was a case of mistaken station identification when a check for \$110 appeared on the desk of Harry Novik, general manager of Negro-oriented WLIR, New York. WMCA, another New York outlet, with a general audience appeal, had conducted an on-air, fund-raising campaign to re-build the bombed Birmingham, Ala., Baptist church, where four children died several weeks ago.

AT&T's New York long lines operators collected \$110 for the cause, and sent it to WLIR, under the assumption it was the Negro-oriented station had run the drive.

Novik, preparing to forward the contribution to WMCA, discovered the station had already mailed its collections to Birmingham. He wrote a note of explanation to WMCA president, R. Peter Straus, saying he was sending it directly to Birmingham, and adding, "I wanted you to know, though, your efforts paid off—in more ways than even you anticipated."

**24 HOURS A DAY**  
**TAMPA - ST. PETERSBURG**  
**5 KW 620 KC**

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

**ONE OF THE NATION'S GREAT STATIONS**

**WSUN**

**I.P. LISTENING**



# TIMEBUYER'S CORNER

Media people, what they  
are doing, buying and saying  
28 October 1963

■ Thanks, Allen Woodall: Seems the *Corner* gave out the wrong info on *Mary O'Shields* in the 7 October issue, by telling you Mary traveled from Ohio to Georgia. Well, by golly, she didn't do any such thing, and thanks to Allen Woodall, an astute *Corner* reader and president of WDAK—Big Johnny Reb Radio—Columbus, Georgia, the *Corner* now has the whole thing straight. You see, Mary did move from WOKS, Columbus, but this Columbus is in *Georgia*, not *Ohio*. So, Mary was in Georgia all the time, and still is, now as a timebuyer at McCann-Erickson in Atlanta. The *Corner* is admittedly no great shakes in geography (due to never making up lost work after a case of chicken pox in fifth grade), so thanks again, Allen Woodall.

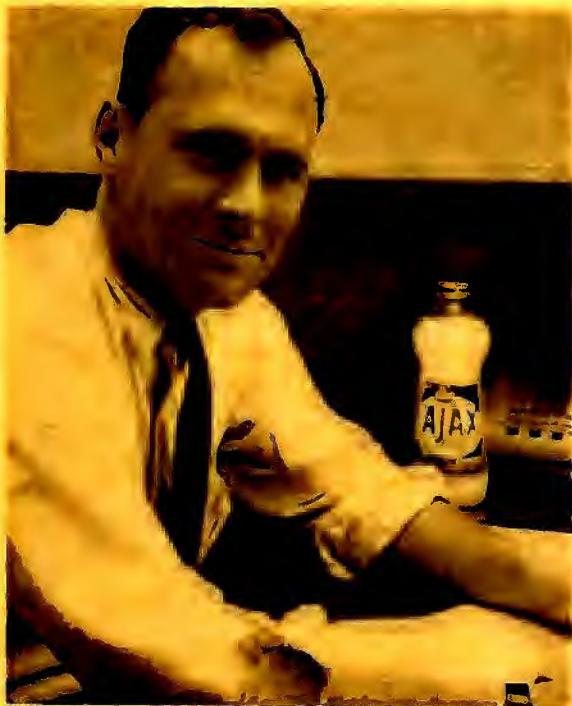
■ Crown stations treasure hunt in L. A.: The Crown stations—KING-TV-AM-FM (Seattle), KGW-TV-AM (Portland), KREM-TV-AM-FM (Spokane)—were host to more than 200 Los

Angeles ad agency timebuyers and a.e.'s on a quest for five hidden crowns worth \$15,000 in prizes. Hunt ranged from Dodger Stadium to Hollywood. Trick clues running the gamut from crossword puzzles and Morse Code messages, to mystery rhymes and a Spanish language ad in a Japanese newspaper, led hunters to such places as the Pink Pussy Cat Burlesque, and a Cahuenga Blvd. motel swimming pool loaded with 4,000 apples.

□ Among other tasks, contestants had to paddle an oarless boat to a mermaid floating in the center of Echo Park Lake, milk a cow on Sunset Blvd., talk with a "confined corpse" in a haunted house, and pilot Go-Karts around an obstacle course. A high point was Bill Dana's appearance as a bell boy at the Hollywood Roosevelt Hotel (in line with his Jose Jimenez tv show on NBC). Ralph Edwards presented the awards following the hunt activities at the Stadium Club in Dodger Park.

## LARRY LEVY: no pollywogs, no frogs

"With the use of data processing machines in advertising becoming more important every day, it's vital to re-empha-



size the basic fact that what comes out of a computer is only as good as the information that's put in. With much of that information being judgemental, it's clear that the computerized media department will be able to get along with fewer clerks, but will need personnel with a broad knowledge of how and why various types of advertising work," comments Larry Levy, associate media director at Norman, Craig & Kummel (New York). Larry then raises this serious question: "Without clerk trainees, how will agencies be able to develop the qualified media marketing personnel needed to run the machines?" With NC&K a year, Larry works on Colgate products—Ajax cleaners, Cashmere Bouquet. He was formerly a media supervisor at J. Walter Thompson, and before that a media buyer at McCann-Erickson. He started his career as a media trainee at Al Paul Lefton after graduation from City College of New York. A bachelor, Larry lives in Manhattan, enjoys skiing and bridge, plays the guitar, and dabbles in folk-singing.

28 October 1963

- Winning team included Art Kattan, Laura Scudders Foods; Petie Houle, Smock, Debnam & Waddell; David Nathanson, Tilds & Cantz; Ralph Neugebauer, Gardner; and Lou Nicholas, Geyer, Morey, Ballard. By choosing the right letter in the word "Crown", Kattan won a white MG sports car, while the other team members won color tv sets.
- Second place team of Bill King, McKenzie & King; Carla Christenson, Carson Roberts Agency; Bill Worstein, Grey; John Hassett, Hixon & Jorgensen; and Bruce Altman, Compton; each won an am-fm hi-fi stereo console.
- Third place prizes of portable tv sets went to Gary LaPore, Riedl & Freed; Jane Nuttal, Embry-Moreland; Jack Kerr, U. S. Borax; and Robert Heintz, Heintz & Co.
- Fourth place team, Jack Jones, Mattell; Lew Krause, DDB; Raquel Speights, Honig-Cooper & Harrington; Jack Leener, Tidewater Oil; and Kay Jorgensen, Hixon & Jorgensen; won cameras.
- Fifth place team and winners of AKC miniature French poodles were Chuck Joy, Gardner; Preston Hogue, Westgate-California Products; Larry Liebenbaum, Tilds & Cantz; Larry Keller, DDB; and Kay Ostrander, FRC&H.

### BUYER TAKES THE CAKE



**DOUBLE D-ICING:** McCann-Erickson (New York) media buyer Dale Paine and WINS account exec Don Waterman sample the icing from a WINS birthday cake. New York station celebrated its 39th birthday and its first year under the Group W banner 10 October.



**RONSON** *Can-Do*—portable electric can-opener and mixer—is among Ronson products to be promoted via spot tv in color scheduled to start in mid-November.

- White named v.p. at C&W: William G. White, associate media director and manager of the media department of Cunningham & Walsh (New York) has been appointed a vice president of the agency.

### TV BUYING ACTIVITY

► **Kodel in all-out push:** Eastman Chemical Products started using spot tv on a saturation basis in 35 major markets 14 October for a six-week run. Aim of drive is to extend public identity for Kodel polyester fiber. Minutes and 20s are slotted mostly in prime evening time. Surveys taken after the initial campaign for Kodel in 1962 showed a marked increase in awareness of Kodel, and led to the company's use of spot tv this season. Agency is DCS&S (N. Y.).

► **Coca-Cola hitting hard:** Coca-Cola's new "Things Go Better With Coke" ad drive is, according to the company, "believed to be the most intensive advertising campaign ever put into effect for any beverage product." A number of network spots were purchased on CBS and NBC shows during September and October, including *Perry Mason*, *Rawhide*, *Saturday Movies*, *Ensign O'Toole*, *Monday Movies*, *Laramie*, *Secret Storm*, *Rawhide*, *Eleventh Hour*, and *Mr. Novak*. In addition to network exposure, many local Coca-Cola bottlers are increasing their skeds for tv, radio, and newspapers.

► **Ronson** buying almost completed for spot campaign to run from 12 November to Christmas in about 50 markets. Drive of IDs, 20s, and minutes will be aired in color wherever possible. Agency handling Ronson appliances is Smith & Dorian (N. Y.); buyer Mitch Ginsberg.

**There's more ... to McLendon Ebony Radio...**



**than SPECIALIZED AUDIENCE...**



**and MODERN FACILITIES... we've got  
POSITION, too!**

**"the Nation's highest rated Negro group"**

\*Average rating position on Pulse and Hooper General Audience Surveys over a 2 year period ... as compared with other Negro group operations in similar or larger markets.

**WYOU**

TAMPA-ST. PETE

**WENN**

BIRMINGHAM

**WOKJ**

JACKSON

**KOKA**

SHREVEPORT

**KOKY**

LITTLE ROCK

10,000 WATTS AT 1550

IN ALL DIRECTIONS  
Florida's Most Powerful  
Ebony Voice

5,000 WATTS AT 1320

The Top-rated Ebony Voice in  
Alabama's 1st Metro Market

5,000 WATTS AT 1590

Consistently - the Nation's Highest  
Rated Negro-appeal Station  
Soon - NIGHT & DAY

10,000 WATTS AT 1550

N & L D R E C T O N S  
The Southwest's Most Powerful  
Ebony Voice NIGHT & DAY

5,000 WATTS AT 1440

ARKANSAS, A  
Negro appeal Stat



**mclendon ebony radio**

*... Quality Negro Radio down South*

represented nationally by **BERNARD HOWARD & CO.** — NEW YORK • CHICAGO • ATLANTA • SAN FRANCISCO • LOS ANGELES

## Jones College in Fla. given Rahalls' WQTY

Rahall Broadcasting has officially turned over WQTY, Jacksonville, to Jones College in that city, following FCC assignment of its license to the college. The transfer is unique in that Rahall donated all physical assets of the station to the college, including all broadcast equipment, transmitter equipment, land, and buildings, with cash value of the gift totaling well over \$225,000.

The donation was in the names of N. Joe Rahall, Sam G. Rahall, and Farris E. Rahall, who still own WICY, St. Petersburg; WVNR, Beckley, W. Va.; and WKAP, Allentown, and WNAR, Norristown, both Pa. WQTY, a 1-kw daytimer, went on the air November, 1957 and was acquired by the Rahalls in July 1960.

Farris Rahall pointed out that during the past months, arrangements were worked out for the contribution of the station to the college endowment fund by the Rahalls to meet all needs, and to offer educational programs as well as commercial "which will alert the needs and desires" of WQTY listeners.

## NEWS NOTES

**Blackburn brokers four sales:** Business has been heavy in the station brokerage area, with Blackburn reporting four recent sales. They are WHIH, Portsmouth, sold for \$190,000 cash by John M. Abbott and Luther M. White, trustees for the benefit of creditors of James Broadcasting Corp. Buyer is Speidel Broadcasting Inc., Joe Speidel III principal. WHOL, Allentown, sold for \$138,000 by Carl Stuart and James Herbert to Victor Diehm & Associates. Diehm also owns WAZL, Hazleton. KNDY, Marysville, Kan., sold for \$60,000 to Robert S. Morrow Associates by W. N. Schnepp. WTAG (FM), Worcester, Mass., sold for \$50,000 by WTAG, Inc., owners of the station and the *Worcester Telegram & Gazette*, to Norman Knight, president of the Knight Quality Stations. In a sale handled by Hamilton-Landis & Associates, the William R.

Walker group purchased WMRT-AM-FM, Lansing, for \$200,000 from Stokes Gresham, Jr. The am outlet is a 500-watt daytimer. Walker currently has WISM-AM-FM, Madison; WBEV, Beaver Dam; WOSH, Oshkosh, and WEAQ-AM-FM, Eau Claire, all Wis., and WSJM, St. Joseph, Mo.

**Aid etv:** Two station group operators have donated more than \$200,000 in cash and equipment to educational tv organizations. Metromedia presented \$100,000 in cash to the Greater Washington (D. C.) Educational Television Assoc., which provides non-commercial tv on uhf channel 26. Midcontinent Broadcasting, owner of radio and tv stations in South Dakota, contributed tv equipment valued at \$107,000 to South Dakota State College. The gift includes a 700-foot tower and antenna and two image orthicon cameras, and will be used to establish an etv station at the school. In addition, Mid-continent is making available legal and engineering services to help the college obtain its license.

**MBA meet:** The Missouri Broadcasters Assn. elected Harold Douglas, of KMMO, Marshall, president at the conclusion of the annual fall meeting at Jefferson City. He succeeds Don C. Dailey, KGBX, Springfield. Other new officers are

William McKibben, WIL, St. Louis, vice president; and William Natsch, KWOS, Jefferson City. A shirt-sleeves session for members brought animated comment opposing the proposed FCC rule on limitation of commercial length and quantity, which has been formally opposed by the Missouri delegation in Congress. Also discussed were the need for broadcast editorializing, the meaning of the proposed FCC "fairness" doctrine as applied to present practices providing equal time for dissenting opinion, and a report by Earl Dougherty, KXEO, Mexico, Mo., national president of the Assn. for Professional Broadcasting Education.

**National focus on farm facts:** ABC Radio today began what is believed to be the only daily agricultural program on network radio, aired 7:30-7:40 a.m. with an updated feed to all stations later (11:30 a.m.) in the morning. Based in Washington, D.C., the Monday-through-Friday show is hosted by agricultural authority Norman Kraeft, one-time consultant to the nation's Food for Peace Director and most recently host of a farm radio program on the Mutual Broadcasting System.

**WGN gets rights to Fair:** WGN, Inc. will sponsor the speakers program of the Illinois-Lincolnia exhibit at the 1964-65 World's Fair

## UNVEIL ROLLING RADIO STUDIO



KQV, Pittsburgh, is mighty proud of its "K Q Vehicle," unveiled recently during a special showing at Chartiers Country Club. It's the first radio station on wheels built by GRS&W, local display and exhibit builder, and it boasts such features as a rest lounge, heating and cooling system. Walls of unit are specially reinforced to support the large front windows, and louvered ceiling combines acoustic tile and lighting.

in New York. Stations will have exclusive radio and tv rights to the use of speeches, interviews, and other program materials, plus syndication rights, during the course of the fair. This is perhaps the first of a rash of stations buying broadcast rights to World's Fair events.

**ABC Radio, too:** ABC Radio will cover live the Winter Olympics at Innsbruck, Austria, between 29 January and 9 February inclusive. ABC TV is also committed to coverage of the Olympic Games.

**Big scoop of vanilla ice cream:** That's how radioman Bob Callan would describe a "cold air mass," one of those weather-beaten phrases used by broadcast weathermen to, some think, confuse the public. White Rose Tea, agency Al Paul Lefton, and WINS, New York, got together and decided to decode the weather forecasting lingo in a twice-daily, 2½-minute series (7:45 a.m. and 5:45 p.m.) called *White Rose Weather Scene*. The buy marks the first time in years that the tea company has deviated from straight spot announcements. Hosted by Callan, the programs explain the meteorological background determining the weather and offer scientific and historical material in non-technical terms.

**NBC Radio adds affiliate:** WAVY, Norfolk-Portsmouth-Newport News, Va., became an NBC Radio affiliate 14 October. The station, which previously was an NBC affiliate from September, 1953 to May, 1959, is owned by Tidewater Teleradio, Inc. It operates on 1350 kc with 5 kw.

**Happy birthday:** WABC, New York, is celebrating its 42nd birthday this month by sending presents to its listeners. Listeners are asked to send in cards asking for any present worth up to \$42. After a drawing, winning contestants will receive their presents wrapped as birthday gifts.

**CBS Radio adds another:** WAKE, Atlanta, will join the CBS Radio lineup at a future date. Station, operating full time on 1340 kc with 1,000 watts day and 250 watts night, is owned by Basic Communications and has been independent. On other network fronts, Mutual

## College convocation cheers birthday



Dr. G. William Whitehurst of Old Dominion College holds mike as Marvin Kalb, CBS News diplomatic correspondent, answers questions following an address at college convocation in observance of the 40th anniversary of WTAR, Norfolk-Newport News. With Kalb and Whitehurst are Robert M. Lambe, pres. and gen. mgr. of WTAR Radio-TV Corp. (of Whitehurst) and Jack B. Prince (far r), station v.p.

Radio will add WMOC, Chattanooga, to its lineup on 3 November. The station operates with 1,000 watts daytime and 250 evening on 1450 kilocycles.

**Seattle station sold:** KTW (AM & FM), Seattle was sold by the First Presbyterian Church of Seattle to David M. Segal for \$250,000. Segal owns WGVM, Greenville, Miss. He formerly owned KOBY (now KKHD), San Francisco, KOSI, Denver, and KUDL, Kansas City. This latest buy is Segal's first step in re-entering the major market radio ownership field after an absence of four years. Station, which operates on 1250 kc with 5,000 watts has been owned by the Church since it was first licensed in 1920. It holds a construction permit for an fm station to operate on 102.5 mc. The sale was through Edwin Tornberg,

## NEWSMAKERS

**PAUL SHINEFIELD and FREDRICK WEINHANS** to advertising account executives at WPAT, Paterson, N. J. Weinmans was account executive for national business at WTMF, New York.

**PARKER GAYNOR** to the sales staff of KHOU, Denver. He was with KFRC, San Francisco.

**LIN CARL** to general manager of KAAY, Little Rock, replacing Tom Bishop. Carl was formerly sales manager of WMAK, Nashville.

**N. J. WATSON, JR.** to operations manager of WDVA, Danville, Va. **HOMER THOMASSEN** to program director there.

**CHESTER WARREN** to manager of Washington operations of the Mutual Radio Network.

**GARY ADRIETTO** account executive with KPIX, San Francisco.

**NORMAN TAYLOR** to the staff of KNXT, Los Angeles, replacing Mike Keating, who has transferred to the San Francisco office of CBS TV national sales. Taylor was with Metromedia TV Sales in New York and on the coast.

**IRV L. HIRSH** to station manager of WHTM, Greenfield, Mass.

**RAYMOND L. VANDENBERG** to promotion manager of WFBC, Philadelphia.

**EDWARD McCARTY** to radio sales manager for WFIL, Philadelphia. He replaces Cyndi Stuzzic, who has become radio-tv general sales manager for the Radio and TV Division of Triangle Publications.

## More sponsors shifting to full series buys

**M**ove seen cementing advertisers' identification of their products with a specific series skein

**F**ULL SPONSORSHIP of syndicated tv series is still very much alive. Syndication distributors, long of the opinion that the future of their products' advertising support was centered around minute participations on stations carrying the series, now have at least one dissenter among their ranks.

Len Firestone, vice president and general manager of Four Star Distribution Corp., reports that although the greatest part of buying in syndication is spot participations, there are cases where sponsors, these days, are buying whole shows.

As an example, Firestone cites the case of Four Star's *Dick Powell Theatre*, which is fully sponsored

by individual advertisers in three of its 38-market roster. KDAL-TV, Duluth, and KMVT, Twin Falls, Idaho, both sold the Four Star property to IGA Food Stores in their areas, and WINK-TV, Fort Myers, Fla., sold it *en masse* to American Variety Stores.

"It's obvious," Firestone stated, "that some sponsors want to have a close identification between their product and a television series. They want to use the built-in merchandising tie-ins between show and product which are most effective when the advertiser buys the whole show instead of spots."

Other Four Star properties now fully sponsored by individual ad-

vertisers include *Detectives* on KSL-TV, Salt Lake City (Zion Motors), and co-sponsored, on alternate weeks, on KTBC-TV, Austin, (Roy Butler Lincoln-Mercury and Austin Savings and Mutual Loan Assn.); *Zane Grey Theatre* on WAGA-TV, Atlanta, and WMAZ-TV Macon (Miss Georgia Dairies), and on WGAL-TV, Lancaster, Pa. (Dusquesne Brewing); *Rifleman* on WBTV, Charlotte, N. C. (Park 'n' Shop Supermarkets); *The Law and Mr. Jones* on KVOA-TV, Tucson, and KPHO-TV, Phoenix (Kennecott Copper).

## Newest pix packs reap biggest fees from tv

Current packages of motion pictures in release to tv are bringing the biggest fees from stations since they were first made available, reports editor Julianne Dupuy in the Fall-Winter issue of *Tv Feature Film Source Book*, just published by the Broadcast Information Bureau.

All totaled, tv can currently take its pick of 10,427 theatrical feature films, 2,997 of them post-'48 and many as new as the last three years. Over 1,200 features are available in color. Of the 533 titles released in the past year—416 of them post-'48s—the U. S. accounts for 307; the British, 157, and the remaining 69 are either Italian, French, or German.

Miss Dupuy notes that the "adult stance of many foreign pictures still represents a problem for many station program managers, since sponsors—even those only buying announcements in the picture scanning—worry about audience reactions to frank foreign themes." But she also points out that today's greatest volume of both local and national spot business, on a continuing basis, is placed in spot-carrying feature films.

## Trans-Lux sales push

Trans-Lux Television Corp. is planning strategy for a sales push of its new comedy production *Mack and Myer for Hire*, with a three-day sales meeting in its New York office beginning today (28). *Mack and Myer for Hire* is a 200-program

### Finding right mixture for carburetor



Checking script for Sohio's "Giant Carburetor" commercials appearing in Cleveland Browns football telecasts and tv news shows in many Ohio cities are (l-r) Fred A. Niles, president of Niles Communications Centers, whose Chicago studios produced the spots; Niles account exec Mrs. Edith Klaeser; and Sal DeMarco, producer for McCann-Marschall, Cleveland, agency for Standard of Ohio. In background is giant model

computer are going to prove great boon to the broadcaster runs his station on a quality basis.

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

I hope that through your efforts you can encourage the broadcasters to look at the positive aspects of the future and realize that with true cooperation with agencies we will get further individually and grammatically. This will by

SPONSOR



destroy.

The experts even made the mistake of saying television was putting radio out of business. That

is now, made his scars, proved his public service qualifications had been his public confidence in resigning after only two seven-year opponent—the former chairman have been appointed to in the first place. It by now, he had been quite should have become only. Then, in his first year, he studied and

just may have been during the last ten years

re we are told his son, the bright young man, had to say that he is an Newton, during the last months, he was confronted another bright young

de neve, one of the basic principles of broadcasting, which he had, out of years of trial and error, have been taught by the bright young man, a bright star of Anthony, Indiana.

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

Harold J. Beeby, Adc. Mgr.  
Miles Laboratories, Inc., Elkhart

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

John Morgan, Pres.  
John D. Morgan Jr., Chicago

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

Dale G. Casto, VP  
BBDO, Buffalo

## SYNDICATION

series starring Joey Faye and Mickey Deems. National exploitation and trade campaigns will begin in November, coinciding with special sales and point of purchase merchandising efforts. The series has already been sold to WPIX, New York; WTTC, Washington, D.C.; and WTCN-TV, Minneapolis.

Also to be discussed at the meeting is "an accelerated" sales plan for T-L's new adventure cartoon series, *The Mighty Hercules*, now sold in 45 markets.

## NEWS NOTES

**New Group W entry:** WBC Program Sales has placed in syndication its 90-minute daytime variety program, *The Mike Douglas Show*. Now seen on the five Westinghouse Broadcasting tv stations, the series has been sold to KCTO, Denver; WGR-TV, Buffalo; and WISN-TV, Milwaukee.

**Seven Arts activity:** Seven Arts Assoc. has released Vol. 8 of its *Films of the '50s* for national syndication. The new pack consists of 42 titles from 20th Century-Fox. Seven Arts has also announced the sale of its *Churchill the Man* half-hour documentary to 10 stations, bringing the sales total to 33. New sales were made to KMJ-TV, Fresno; KOGO-TV, San Diego; KREM-TV, Spokane; WKYT-TV, Lexington, Ky.; KID-TV, Idaho Falls; KLAS-TV, Las Vegas; KVIQ-TV, Eureka, Calif.; KBOI-TV, Boise; KAUZ-TV, Wichita Falls, Tex.; and to Doe Anderson Adv., Louisville. *Churchill the Man* may not be shown during the statesman's lifetime.

**New tv sponsors tee off:** CBS Films-distributed 90-minute color special on how to play golf, *The Golden Tee*, has been sold in more than 20 markets, in some cases to advertisers who will be making their first sponsorship trip in television. Sales were made for two plays each of the film, which features ten top pro golf stars with instructional tips to WBBM-TV, Chicago; KHJ-TV, Los Angeles; WFAA-TV, Dallas - Ft. Worth; KLZ-TV, Denver; KGW-TV, Portland; KCPX-TV, Salt Lake City; WHP-TV, Harrisburg; KEYT, Santa Barbara; and WALB-TV Albany, among others. New-to-tv

sponsors are Varner Ward Car Leasing, San Francisco, and Lawn Federal Savings & Loan Assn., Chicago. In Dallas, the program's sponsor, a local auto dealer, is so pleased with the results of the program that he is currently negotiating for two more broadcasts. Show was produced by Jack Douglas.

**World tv distributor:** Global TV Enterprises, a new firm specializing in world-wide distribution of tv programs, has been formed by Sam Gang, a tv film sales executive. The firm's headquarters are at 37 West 57th St., New York. Telephone is HA 1-2648.

**Official Films down:** In its annual report for fiscal 1962-'63, Official Films registered a net profit after provision for state and federal taxes of \$150,049, compared with \$205,121 the previous year. For the year ended 30 June, 1963, Official reaped sales of tv film licenses, less participants' shares, of \$2,236,243, compared with \$2,873,785 the previous year.

**Gas company buys "Battle Line":** Official Films signed Pacific Gas and Electric Co. (BBDO, San Francisco) for full sponsorship of its first-run documentary series on World War II in seven California markets. It will debut there during the week of 3 November. This latest deal brings 1 October sales for *Battle Line* to 100 stations, with 27 new outlets being added since 1 September.

**'Powell' pulling sponsors:** Four Star Distribution Corp. polled buyers of its off-network *Dick Powell Theater* and found the series completely sponsored in more than 75% of the

markets. Show is sold out in 19 markets, while five stations report that the series is quickly moving toward SRO status. In addition, five stations are holding the series for delayed starts. Stations SRO are: WPIX, New York; WRCV, Philadelphia; WMAL-TV, Washington; KCOP-TV, Los Angeles; WMAR-TV, Baltimore; WLWT-TV, Cincinnati; WOOD-TV, Grand Rapids; WINK-TV, Ft. Myers; KDAL-TV, Duluth; WTGN-TV, Minneapolis; WHIO-TV, Dayton; WOI-TV, Ames; KIVA-TV, Yuma; KTBS-TV, Shreveport; WTFT, Tampa; KOLN-TV, Lincoln; WMAZ-TV, Macon; KMVT, Twin Falls; and KPHO-TV, Phoenix.

**Expands distribution:** Telesynd, division of the Wrather Corp., is setting up foreign distribution for *Lassie*, *The Lone Ranger*, and *Sergeant Preston*. Sales representatives are being appointed in London, Rome, Berlin, Mexico City, Sao Paulo, Sydney, Tokyo, and Nigeria. In addition to handling its own properties abroad, Telesynd will handle foreign distribution for other program producers and packagers.

**Italian-American venture:** Italian International Films and American International Pictures will produce a one-hour tv documentary, in color, titled *The Life and Art of Michelangelo*, to be released in conjunction with the 400th anniversary of the master's death. Actor-art expert Vincent Price will narrate.

## NEWSMAKERS

**MIKE CASEY** to the Robert Blake Co. as an associate and head of the firm's talent division. He was publicity director for Paramount TV and KTLA, Los Angeles.

**MICHAEL LAURENCE** to director of public relations for Trans-Lux. He was executive vice president of Robert Lawrence Productions.

**RICHARD M. WOOLEN** to director of sales and programming for Desilu Sales in Los Angeles. He was with KTTV there.

**FRED R. FRANK, Jr.** to Southeast Division sales manager for Trans-Lux. He was with NTA and Ziv in the southeast market.

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SPONSOR**



Having a ball with the statistics is Oriole rooter Jackie Leathers of WJZ-TV

## STATION REPRESENTATIVES

### Gals bat out ratings

**A**MERICAN WOMEN, the anthropologists say, are increasingly assuming masculine roles. Now it seems the girls are drawing close on one of the last singularly masculine pastimes: Watching baseball games on tv.

According to a study conducted this summer by WJZ-TV, Baltimore, gone forever is the cartoon-character wife who innocently asks a jubilant hubby if the grand slam homer they've just witnessed on tv is "good."

The Baltimore Oriole games, which had been telecast on WBAL-TV for the last two years, head for WJZ-TV in 1964. When WJZ-TV commissioned Trendex to conduct a telephone survey on the baseball audience's composition, they discovered that 55% of all women in Baltimore reported watching one or more of the 40 Oriole games telecast up to the survey point. (Twelve more were aired later in the season.)

Fifty-six percent of the women said they had seen at least half the

televised games, against 61% of their male counterparts. What's more, women outnumber men in 30-or-more-game viewing: 39% of the women watched at least 30 of the 40 games telecast at the time of the survey, compared to 33% of the men.

Robert M. Hoffman, marketing research v.p. of Television Advertising Representatives, WJZ-TV's rep, believes women-audience size

is "frequently overlooked" by baseball advertisers.

Many sponsors, he said, "discount" the female baseball audience as "secondary captive viewers who happen to be in the range of the set" because of the interest of other family members. Hoffman called this "a highly erroneous assumption." The WJZ-TV Trendex survey asked women respondents their reasons for watching Oriole games, and 55% said they watched because they "enjoy the games."

#### Not only home team

Rooting for the home team is apparently not the only reason women watch baseball games. In its 5 July issue, *Screen* reviewed the female fascination with television athletes' physical prowess—in other words, sex appeal. Some advertisers, recognizing the deeper meaning of women's interest in tv sports, capitalize on it by promoting women's products on sports shows. They also know that women will help influence their husbands with products such as insurance, beer, automobile tires, and gasoline.

Seventy-six percent of the women interviewed in the WJZ-TV Trendex survey correctly named National Beer as one of the Oriole sponsors. National Beer, which owns the rights to the games, was a half-sponsor of the 1963 Oriole games on WBAL-TV, and is expected to buy one-third sponsorship of them on WJZ-TV next year. W. B. Doner is National's agency.

Three innings of each game last season were sponsored by R. J. Reynolds, for Winston and Camel cigarettes. In the survey, 23% of the women respondents associated those brands with the Oriole telecasts.

American Research Bureau figures covering 16 games televised in Baltimore during the spring of 1963 show an audience of 88,900 women viewers per quarter-hour. This is reported to represent more women viewers per quarter-hour than any other tv program seen in Baltimore, with the exception of prime-time network shows.

Compared with network programming, Oriole tv baseball scored more women fans in each quarter hour than 50 of the 85 network shows aired in prime time during

#### PROJECTED QUARTER-HOUR

##### AUDIENCE FOR 1964

(*Baltimore Orioles*  
on WJZ-TV)

Homes . . .	152,800
Men . . .	152,000 ( 54%)
Women . . .	88,900 ( 32%)
Children . . .	39,000 ( 14%)
Total . . .	280,100 (100)

## STATION REPRESENTATIVES

May and June of 1963, according to ARB.

Men were not overlooked in the Trendex study: It indicates tv baseball is still an excellent way to reach the male audience.

In a sample separate from the women's, Trendex found that as of 5 August, 1963, 86% of all Baltimore's male population watched at least one Oriole game, and six out of 10 had seen more than half of the games.

Almost all of the male baseball viewers (92%) correctly identified National Beer as one of the products advertised. At the beginning of each interview, before any reference to baseball was made, each male respondent was asked "What comes to mind as the brand most advertised on television when I say 'beer'?" Seventy-eight percent of the men who, on the basis of further questioning reported watching Oriole baseball, named National, as against 30% non-viewers.

When a similar brand identification question was asked about cigarettes advertised on tv, 42% of the male viewers named either Winston or Camel, against 23% of the non-baseball viewers. Among men who smoke, the 42% figure rose to 52%.

According to ARB May/June 1963 network program ratings in Baltimore, Oriole night games ranked at the top of the ratings heap, tied for first place with CBS TV's *Candid Camera*. The rating (28) for all baseball telecasts is topped by only three of the 85 prime-time network programs aired in Baltimore.

It was noted in the study that ARB does not survey Baltimore in July and August. If it did, the comparison with network programming would probably show baseball in an even more favorable light, since the May/June report covers the period prior to the start of network re-runs and summer replacement programs.

The Trendex survey, conducted in the non-toll telephone zones throughout the metropolitan area of Baltimore, is based on phone interviews with 321 men and 544 women. More women than men were sampled because of lower-level baseball viewing among women. Only one person was interviewed in each home contacted. ☑

## Western music bandwagon in Baltimore



Some 13,000 fans jammed the new Civic Center in the Chesapeake Bay city for a hootenanny hosted by WBMD and featuring Eddy Arnold, star of station's "Country Music Spectacular" with all-star cast. Here (l-r) are Charles Bernard, pres. of the Country Music Network; Carl Brenner, station mgr.; Arnold; and Matt Mairs, mgr. of P. Ballantine & Son's, of Baltimore, one of the major sponsors of the hootenanny

## NEWS NOTES

Mobile stations assign new reps: Papa Television Co. stations appointed Stone Representatives to handle the radio outlet and Katz Agency to handle the tv station. Select Station Representatives was previous national representative for both.

New market book: American Research Bureau has released its 1963 Market Digest, a compendium of viewing and marketing information for each tv market in the country. The report will be distributed to all ARB clients who subscribe to its Media Management Series.

## NEWSMAKERS

LEN TRONICK to account executive with the New York office of Metro TV Sales. He was formerly with the Edward Petry Co.

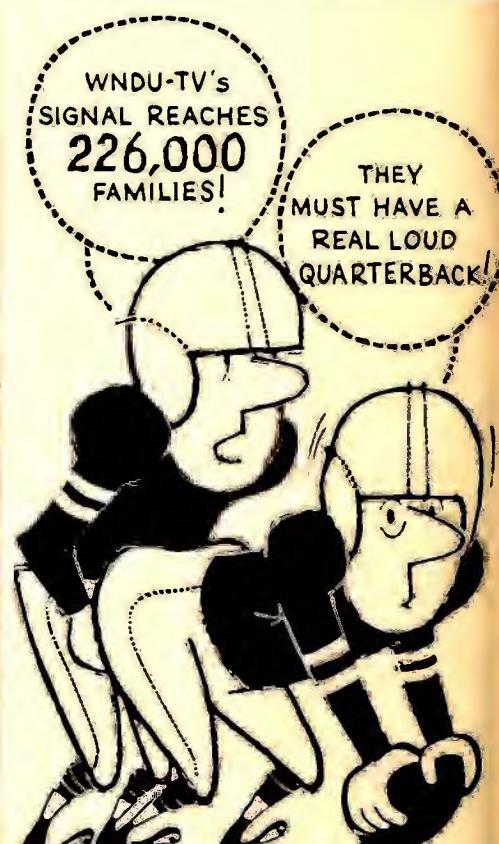
JOHN C. LIBBY to the New York sales staff of Roger O'Connor. He is a former member of Robert E. Eastman & Co.

JOEL A. SEGALL to the television sales department of Venard, Torbet & McConnell. He was senior time buyer at Grey Advertising.

RODERICK A. GUERDAN to the

television division of Adam Young's New York sales staff. He was with Venard, Torbet & McConnell.

ALVIN COHEN to assistant in the research and sales promotion department of Storer Television Sales. He was senior research analyst with ABC.



# WNDU-TV

*The Notre Dame Station*

SOUTH BEND • ELKHART

CALL VENARD, TORBET & McCONNELL, Inc.

# WASHINGTON WEEK

News from nation's  
capital of special  
interest to admen  
28 October 1963

★★ Broadcaster fanfare on ratings reform is getting pleased but cautious observation from the staff of the House Investigations Subcommittee.

Subcommittee counsel Charles A. Howze is in no hurry to dash off a ratings report for the subcommittee members until action on the industry proposals is in full swing, and well beyond the plan and promise stage.

The crystal ball raises the possibility of another brief hearing by way of a progress report from broadcasters to the rating probbers under Chairman Oren Harris (D., Ark.). There is also a chance that the staff report and recommendations could go over until after the NAB rating council chairman Donald H. McGannon's promised audit debut—early in 1964.

★★ Trick or treat week for the embroiled FCC arrives early in November when the House Commerce Subcommittee on Communications focuses a three-day hearing on the agency's plan to regulate broadcast commercials.

Rep. Walter Rogers' 6 November hearings will springboard from his bill to forbid such regulation by the Commission—but will be a test case of the FCC's right to rule on matters Congress believes are outside the agency's statutory prerogative.

★★ Rogers and a goodly number of fellow legislators are equally aggravated by FCC doings in other areas.

Heavy criticism has followed FCC's pronouncements on its Fairness Doctrine, on broadcast editorializing and controversy; on its tentative programming pressures, and its field hearings in Chicago and Omaha—even its decision to charge for broadcast licenses.

Question in many minds is whether the FCC will back off gracefully from the commercials rule-making and avoid a showdown—or hold fast to its right to act under the 1934 congressional mandate to rule in the public interest.

Fueled by election jitters and vigorous broadcaster protests on national and state levels, the final showdown might mean some rewriting of the FCC statute. There could be rules limiting FCC's rule-making time.

★★ Another bit of advice to the FCC to restrict tendencies to broaden out came during the annual appropriations unpleasantness.

Sen. Warren Magnuson, who heads Senate Appropriations Subcommittee and parent Commerce Committee, scolded regulatory agencies in general and FCC in particular for requests for funds to increase personnel.

"We did not give you any new assignments for this next year. In fact, we passed some bills hoping you could simplify and expedite your procedure . . ."

FCC will not fare too badly in the matter of funds: it will probably get a bit more than last year—\$15.8 million—sliced down by the House from a requested \$16.5 million.

★★ There will be no more FCC local inquiries themed to local-live tv programing in the Chicago-Omaha manner—but there will very possibly be public forums on the way tv licensees are choosing programs, and the status of radio programing.

FCC chairman E. William Henry has recommended this course of "grass roots" inquiry in his lengthy report on the FCC's Omaha inquiry of January-February, over which he presided. He would like to estimate the effect of dropping option time, on the way local tv licensees choose their programing, network, syndicated or Hollywood film—and how much voice the viewer has, now that the licensee has supposedly freer, non-optioned choice.

Community hearings on am and fm radio would assay tv impact on radio's role, and find out where it is trending.

★★ The FCC chairman does not recommend taking the question of over-commercialization or the Fairness Doctrine to local forums.

Face-to-face broadcaster confabs will be the order on these redhots.

He does urge tv broadcasters not to rely on ratings alone for programing. Aside from recently exposed frailties, ratings do not indicate any viewer yearning or new and different programing, says Henry.

★★ The report takes a page from the Greeks in urging a continuous "dialogue" between the broadcaster and his public, as the only basis for sound programing.

Henry concedes frankly that local live programing on any regularly scheduled basis on local tv stations presents almost unsurmountable problems to originate, finance, find necessary talent, and produce. He concedes further that more public inquiry into these problems would serve no purpose. Omaha viewers had no complaints about their tv fare.

★★ Nevertheless—the warning finger wags, and Henry still holds that the amount of local live programing in prime time is a "highly significant index" of the way the licensee views his obligation.

The report recommends that local tv broadcasters: maintain liaison with viewers by announcing regularly, in prime time, broadcaster's obligation to serve the public; maintain open records at the station of past and proposed programing as filed in FCC applications—but revised in the future to be more understandable to both FCC and the public.

Also to be on record: financial data of the station and tv revenues in the community on public record at the FCC; extra clear listings of prime time shows; community issues; a breakdown of station programing staff as to function; local segments in non-local programs.

★★ Cmmr. Rosel Hyde dissented from the local inquiry as an intrusion into the processes of democratic choice—which may be slow, but the alternative is stifling paternalism.

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"The WROC-Television lineup of Rochester's most popular personalities, locally originated programs and movies complement the excellent new NBC fall schedule of exciting programs in living color and black and white. There are shows to appeal to all ages . . . to the entire household.

## **2. COMPLETE SERVICE**

"WROC is the only complete broadcasting service in Rochester—TV, Radio and FM.

## **3. PETRY RATE CLASSIFICATION**

WROC-TV was one of the first stations in the U.S. to institute the new Petry Plan—the most efficient system yet devised for announcement rate classification. Here is the balance, the appeal that no other local station has.

*Ervin F. Lyke*  
PRESIDENT



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