

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



IF YOU
THINK CRC'S FIRST
SING ALONGS
WERE GREAT....

WAIT'LL
YOU HEAR
SING ALONG
VOL. II



More than 60 of America's leading, creative radio stations are marching ahead in their markets with **CRC'S SING ALONG JINGLES, Volume I**. And, as a result of this phenomenal acceptance and rousing success of **SING ALONG Volume I**, there's now a **SING ALONG JINGLES, Volume II** . . . 15 stirring new station promotion jingles creating an audience participation with YOUR station I.D.'s paralleled in broadcast history. Really, they're that good! Call or wire collect **DAY** for FREE audition.

CHOLESTEROL WAR COMING ON TELEVISION?

Health claims of oils hit hard at fats but the latter have not yet met the challenge

Page 29

How Bates and Burnett differ on use of tv

Page 32

Radio/tv blend pushes Ehler sales up 80%

Page 38

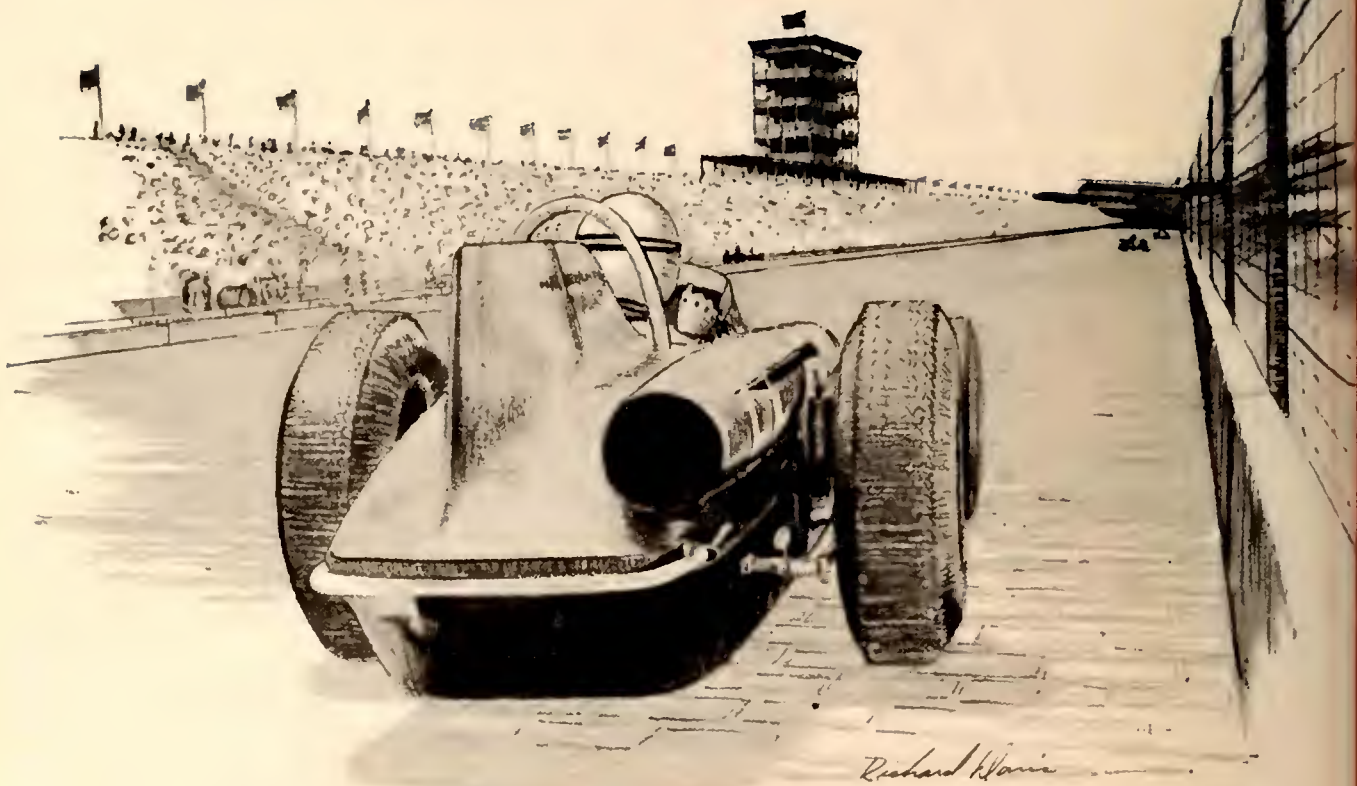
Autos go for variety in spot, network tv buys

Page 40

Commercial Recording Corp.

Box 6726
Dallas 19, Texas
RI 8-8004

500 MILE RACE



WHAT'S FIRST WITH HOOSIERS IS FIRST WITH WFBM-TV

Spectacular Coverage

During the month of May, a task force of 40 men is assigned to cover the events surrounding Indianapolis' world famous 500 Mile Race, 500 Festival and \$50,000 Golf Tournament. Few network special events involve the logistics of men and equipment the WFBM Stations have committed to this elaborate coverage.

What's first with Hoosiers is truly first with WFBM-TV. And unequalled manpower* and facility* give this station the opportunity to report the interests of the area we serve intensively, excitingly. Your product deserves this kind of selling climate. Ask your Katz man.



* 20-man News-Information Services Department. Three news cruisers, giant mobile TV unit, two color-equipped television tape recorders.

A service of TIME-LIFE Broadcast
Represented Nationally by the KATZ Agency

Eichmann!

Thousands of Metrodelphians will be present at his trial. Every day they will hear every word of testimony given the previous day — with concurrent English translation. (The Israeli Embassy says **WIP** is the first U. S. broadcaster to request and be given complete proceedings.)

Metrodelphians will hear the complete testimony each evening on **WIP-TV** while on **WIP** they will hear direct reports every hour from MetroMedia's Martin Weldon, covering the trial in person.

They will also hear a 10-minute wrap-up via live overseas transmission, each evening at 11, on **WIP**.

Metrodelphians are accustomed to living with history, via **WIP**.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
Shows like *Maverick*, *Cheyenne*, *The Real McCoys*, *Sunset Strip*, *Hong Kong*, and *The Untouchables*.
- **The Best of NBC**
Programs like *Wagon Train*, *The Price is Right*, *Huntley-Brinkley News* and *Bonanza* . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TVI

Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn.



The #1 night-time
station in
Chattanooga!

ARTICLES

- Cholesterol war on tv?**
- 29** Producers of dairy products haven't countered hard-sell claims of Wesson, Mazola, Fleishmann's, but battle may begin at drop of medical report
- Bates vs. Burnett on tv**
- 32** Recent disagreement with Rosser Reeves' book by Leo Burnett reflects a basic collision in notions about how agencies should use the medium
- Light touches for heavy topics at WBC meet**
- 36** Change-of-pace original skits spoofing the tv industry was the entertainment fare at Westinghouse Broadcasting public service conference
- Ehlers up 80%—here's why**
- 38** Regional coffee switches most ad dollars from print to radio/tv blend; utilizes radio news and weather for circulation, tv shows for prestige
- Autos go for variety on tv**
- 40** Rise in tv billings among car makers last year spurred the broadening of video techniques among them. Spot spending in 1960 was up about 25%
- Radio's package tour sell wins listeners**
- 41** New Haven radio station WELI tells how its package tour promotion paid off in winning over listeners and potential advertising clients

NEWS: Newsmaker of the Week **6**, Sponsor-Scope **17**, Sponsor-Week **23**, Sponsor-Week Wrap-Up **54**, Washington Week **61**, Film-Scope **62**, Sponsor Hears **64**, Tv and Radio Newsmakers **69**

DEPARTMENTS: Commercial Commentary **8**, Reps at Work **13**, 49th and Madison **14**, Sponsor Asks **44**, Radio Basics **46**, Spot Buys **48**, Seller's Viewpoint **70**, Sponsor Speaks **72**, Ten-Second Spots **72**

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'DIAL M' MURDERS COMPETITIO

KOGO-TV's Seven Arts premiere proves lethal to competitive shows in San Diego prime time

ARB rates KOGO's "Films of the 50's" audience share above all other shows combined		
AVERAGE (2 HOUR PERIOD)	RATING	SHARE
KOGO ("Premiere Movietime" telecasting Alfred Hitchcock's "Dial M for Murder")...	26.0	50.9
Station A	9.5	18.6
Station B	12.0	23.5
Other	3.5	6.9



Jay Grill
Vice President, KOGO-TV
San Diego, Calif.

Says Jay Grill, "'Dial M's' high ratings made happy music but the big Cash Register Crescendo is audience response direct to the sponsors! Our first Seven Arts feature film ran in prime time Friday night.

By Saturday noon:


"Special spring plants offered by Nursery Land cleaned out!

"101 Dalmatian puppies offered by Dairy Mart Farms all happily licking listeners' faces in 101 of KOGO's TV homes!

"889 metal refuse containers featured on San Diego Glass & Paints commercial sold at retail!

"Viewer response like this bodes well indeed for exciting results from our whole package of Warner's 'Films of the 50's'."

Warner's Films of the 50's... Money makers of the 60's



SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue

CHICAGO: 8922-D La Crosse, Skokie, Ill.

DALLAS: 5641 Charlestown Drive

BEVERLY HILLS: 232 South Reeves Drive

YUkon 6-1717

OR 4-5105

ADams 9-2855

GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data)



*reach 20 million
people in 9 states*

with entertainment, education, and public service unequalled by any broadcaster in the history of the industry. Our pride and our privilege!

WLW RADIO

38th year on the air, consistently ranks among the top 10 Radio Stations in America!

WLW TELEVISION

B&W TV pioneer and now COLOR TV leader in the Country!

WLW-T WLW-D

Television
Cincinnati

Television
Dayton

WLW-C WLW-I

Television
Columbus

Television
Indianapolis

WLW-A

Television
Atlanta

So when buying Radio or TV time, call your WLW Representative. You'll be glad you did.

Crosley Broadcasting Corporation
a division of **Arco**

NEWSMAKER of the week

In the wake of the exit of Clifford Barboraka, Jr., from John Blair to start his own firm (Better Broadcast Bureau), Blair's group plan sales force has been bolstered and expanded by the addition of three new men: Jay Whalen, Joseph Knap, and Ralph McDermid, Jr., all three reporting to Blair vice president and sales manager Arthur McCoy.

The newsmaker: The three men whose appointments to the Blair Group Plan sales force constitutes an important step forward for spot radio are Jay Whalen, Joseph Knap, and Ralph McDermid, Jr.

Blair executive v.p. Arthur H. McCoy, who revealed the appointments this week, called attention to the potency of the group plan. Now, stated McCoy, "the entire coast-to-coast coverage of influential stations can be bought with one order, one affidavit, one invoice."

The Group Plan sales unit has already had remarkable success in developing extensive spot radio campaigns for national accounts, such as Ac'cent, Beech Nut Coffee, Continental Casualty, Dash, Dodge trucks, Flako, Marlboro, Mennen, MGM, Odorono, Parker Games, Philip Morris, Purolator, Scot Tissue, Tanfastic, United Artists, and the Tea Council.

Whalen comes to Blair from Katz Agency. Knap, who joins the group plan staff as director of media planning, was with Wesley associates. McDermid was most recently an AFN producer.

Whalen had been with the Katz Agency since 1957. Before that he was with Edward Petry and Y&R. No stranger at Blair, Whalen began in the broadcast field in 1953 at Blair-TV in the sales service department. He is a graduate of Lafayette College and performed military service in the Pacific.

Knap leaves the post of media director at Wesley Associates, where he has been since 1952. Previously he was with the Badger-Browning-Hersey agency and with Ross Federal. He is a Dartmouth graduate.

McDermid was a producer for the Armed Forces Network in Europe. Before graduating from Northwestern University he was on NBC's guest relations staff in New York.

McCoy referred to the Blair Group Plan as "an important forward step in effective use of spot radio." He emphasized two factors: convenience and economy.

He claimed for the stations represented by Blair a leading and influential role—"measured by listener-acceptance and by sales performance."



Arthur H. McCoy

QUALITY TELEVISION*
SELLS
RICH, RICH
SOUTHERN NEW ENGLAND



QUALITY IN THE WOODWORKER'S ART IS EXEMPLIFIED BY THIS SALEM EAGLE, FEATURED BY DEMING CRAFTSMEN OF CONNECTICUT, OCCUPYING OLD MILL POND VILLAGE IN GRANBY, DEMING CRAFTSMEN ATTRACT COUNTLESS VISITORS INTERESTED IN AMERICANA.

IN RICH, RICH SOUTHERN NEW ENGLAND. QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED, TOO.

WTIC  **TV 3** HARTFORD, CONNECTICUT
*ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN



How **FOODS** and **DRUGS**

get Extra
Sales Wallop
from **WSPD Radio-**
Toledo's No. 1 Salesclerk

WSPD in-store-merchandising in depth—the only program of its kind in this \$355,103,000* market for food products—sells foods! Sells drugs! Supports and extends the terrific sales impact of advertising on Toledo's dominant station... Converts more listeners into buyers.

Ask your Katz Representative for the latest eye-opening Pulse figures and complete details on WSPD's merchandising program. He'll help you select the most persuasive time for your product.

*Annual food sales in
WSPD's circulation area

WSPD-Radio



NBC·TOLEDO

a **STORER station**

National Sales Offices

625 Madison Ave., N. Y. 22
230 N. Michigan Ave., Chicago 1

WS 7

by John E. McMillin

Commercial commentary

Pitchers still ahead of the hitters?

Next week (Thursday, 4 May) at the Hotel Roosevelt in New York, Wally Ross is staging the Second Annual Tv Commercials Festival, and I wonder if your reactions to the 10-odd award winners will be the same as mine.

Since mid-March the Festival Council (nearly all working pros from top agency and advertiser shops and only a few of us ringers) has been sweating through an arduous series of judging sessions at TVAR's screening room and the Johnny Victor Theatre.

It has been an exhausting experience trying to rate the 1352 entries (25 more than last year) and far from an easy job.

But I'm sure I speak for most of the 82 Festival judges in telling you that it has also been a tremendous privilege—a fascinating addition to our own store of advertising knowledge.

What you will see during the day long Festival at the Roosevelt will be the commercials we selected as winners and runners up in about 35 product categories (beer, gasoline, cigarettes, etc.) plus a few honorable mentions, plus certain "craft" awards (for best music animation, use of tv tape, etc.) plus a reel of "Commercial Classics" which we feel deserve permanent and eternal enshrinement.

Altogether it's a good show. And I hope you can attend not merely the Festival luncheon when the top winners are announced, but the more complete screenings throughout the day.

For, however pleasant (and human) it may be to thrill at copping a blue ribbon the actual winners of a Tv Commercials Festival are easily its least important feature.

Far more significant is the fact that these Festivals are providing the industry with its first complete, representative and professionally selected exhibits of current tv advertising work, a library of commercials that thoughtful admen will be using more and more often.

During the past year, for instance, selected reels from the 1960 Festival were given 125 separate screenings before leading agencies, advertisers, ad clubs, associations and schools.

This year's 250 finalists will receive even more extensive attention. Last week, Al Hollender of Grey Advertising screened a hand-picked selection of 1961 entries before the AAAA meeting at White Sulphur Springs. Many other dates, including showings to ANA, AFA, and NAB groups have already been arranged.

You've got to study 'em

The one, clearest impression I've derived from my own experience as a Festival judge is that to get the real benefit of these tv commercials, you've got to spend time seeing, studying and thinking about them.



Then, perhaps, certain patterns, trends, and lessons will begin to emerge for you. For me, the 1961 entries provided food for thought along these lines:

1) *Similarity in product groups.* If you look at the commercials in one of the larger product groups—beer, or gasoline, for example, you'll discover an almost alarming similarity between the techniques and messages used by different companies within the same industry.

I am certain that when one soap commercial looks like another soap commercial both soap companies are losing out; when one gasoline spot employs exactly the same camera angles and sequences as a competitive gasoline spot, both oil companies are failing to get maximum advertising effectiveness.

Yet this is true of many categories in the 1961 Festival, and I think it should be the subject for emergency plans board meetings at a number of top agencies.

2) *Badly planned long commercials.* Many of the most elaborate and expensive spots submitted for the 1961 Festival were those which ran two or more minutes.

I was startled to realize that most agency copywriters haven't yet mastered the longer-than-one-minute length. Their out-size commercials lack form and structure, and tend to be mere additions of extra products and salespoints, rather than coherent sales messages.

Techniques still ahead of selling

The most important single conclusion I derived from the 1961 Festival entries, however, was this:

3) *Commercial techniques are still ahead of selling power.* The technical slickness and finesse in execution of many modern commercials are wonderful things to see (and well worth attending the Festival for this reason alone.)

But the well-thought-out selling line, the carefully planned concentration of hard-hitting copy power is sadly lacking in many otherwise excellent commercial presentations.

To borrow a baseball phrase, the pitchers seem still ahead of the hitters.

In the early days of tv, the show-business pitchman-type of commercial all but drowned out solid advertising strategy and craft (remember those dreadful Texaco commercials on the Berle show?).


More recently, there's been a lessening of the influence of the "What Broadway and Hollywood think a sales pitch ought to look like" school of commercial techniques. But, after seeing the 1961 Festival entries I still believe the advertising business has a long way to go.

Too many of these commercials are distinguished by beautiful camera work, clever opticals, catchy music,—and a complete lack of real advertising brains and imagination.

Or at least, so it seems to me.

But don't get me wrong. The Festival itself is one of the most important and profitable ways in which any advertising man can spend three or four hours of thoughtful study about our business.

Get to the Roosevelt by all means if you possibly can. You will see some truly dazzling examples of modern tv selling, some very beautiful spots, some very amusing ones, and you will learn more about the complete spectrum of tv advertising than you can learn at any other one place.

You may even pick up some ideas for new business pitches! 

THIS IS WHAT THE MICHIGAN MARKET IS REALLY LIKE!

LANSING and MID-MICHIGAN

No. 1

OUTSIDE DETROIT

WILX-TV COVERAGE LOW COST PER THOUSAND



WILX-TV FACTS

- STUDIOS IN LANSING JACKSON BATTLE CREEK
- FULL TIME NBC TOWER HT. 1008' POWER 316,000 WATTS

Represented by

VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION

WILX TV

CHANNEL 10

Associated with

WILS — LANSING / WPON — PONTIAC

MIS ING

Yes—you are missing from \$92,000,000 to \$120,000,000 in family purchasing power each week if your television advertising is not on the CBS Television Network. You're missing it because week after week this season the average nighttime program on our network is delivering 3/4 million more families than on Network Y—one million more families than on Network Z.*

SSOME

CBS Television Network ©

*Nationwide Nielsen season AA averages, Oct. 1960–Mar. 1961, 6-11 pm, av. weekly household expenditures \$117 (1959) U.S. Dept. of Commerce

THING ?

Women Are Wonderful.

Ann Colone's a Woman.

Ann Colone's Wonderful.

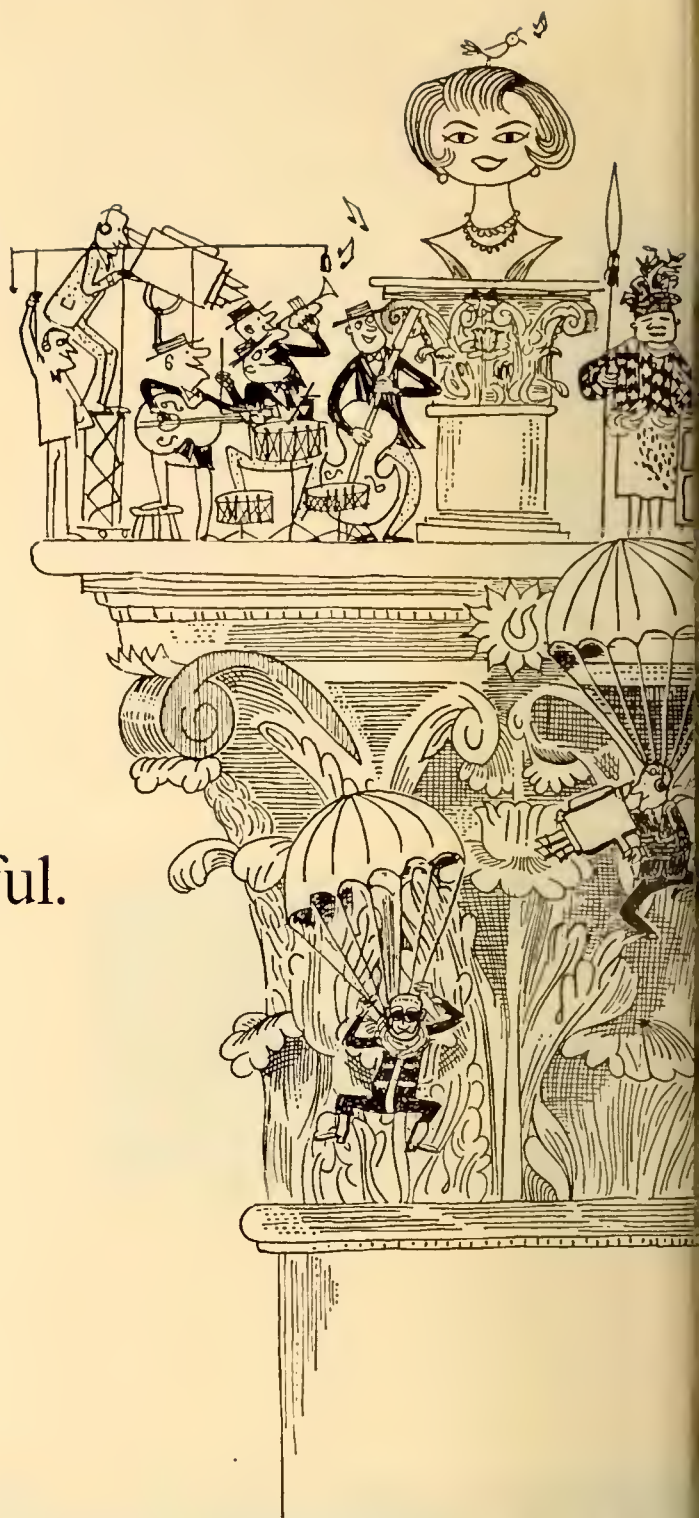
If there's a misogynist in the house, our authority for the major premise, *Women Are Wonderful*, is *TV Radio Mirror*, which made the comment while giving WANE-TV's Ann Colone its gold medal award for "Best TV Women's Interest Show—Midwest States."

The minor premise (minor only in formal logic terms) is axiomatic. Ann's a most attractive, vivacious, witty and entertaining lady.

The conclusion, shared by viewers, visitors and vendors alike, is inescapable. She's wonderful in providing everything from exercise gymnastics to festive cooking hints, from parakeet keepers to parachute jumpers, from the Dukes of Dixieland (in person) to the Chief of the Congolese Lunda tribe (in person). And there's always time to discuss and help community activities.

The Ann Colone Show is one-o'clock watching five days a week for large numbers of the ladies of Fort Wayne and vicinity, reaching about 60% and 100% more homes, respectively, than competing network programs; adult ladies comprise 74% of its audience.

All Corinthian stations create programs which, like the Ann Colone Show, meet local and regional tastes. This encourages local talent, builds viewer respect and helps make friendly prospects for advertisers.



Responsibility in Broadcasting

THE CORINTHIAN

Reps at work

Michael E. Schwartz, account executive, Daren F. McGavren Co., New York, points out, "When there is a call for availabilities asking for specific times such as housewife (9 a.m.-1 p.m.) or traffic, it is the responsibility of a representative to call to the attention of the buyer individual market habits which may make it advisable to consider other times. Some of the most efficient buys are made in other than accepted times. Just a simple check of homes using radio in different markets may be a guide to the market's habits. Some markets show a radical drop in afternoon traffic times. Some markets have a high H. U. R. on Saturday afternoons while others drop appreciably. Take for example, Los Angeles. The third biggest shopping day is Sunday.



In Akron, Ohio, one of the rubber shifts is between 11:30-12 midnight, and 5-6 a.m., and that time may be bought efficiently for a male audience. In Honolulu, offices are in full swing by 8 a.m. which means that the male audience comp. drops appreciably between 8-9 a.m. It is just as important that a buyer take a flexible position on the question of best times.

Robert Lobdell, mgr., Adam Young, Chicago, attributes an apparent philosophy of 'wait and hurry up' to agency media departments. "It almost never is the buyer's fault," says Lobdell, "but somehow, after almost interminable delays in setting up a schedule, the whistle blows and the buyer has two days in which to purchase complicated schedules



on one, two or three stations in 65 markets. The midnight oil is broken out, and for the next 48 hours, almost literally night and day, the buyer is immersed in rate cards, program sheets and rating books. He hasn't enough time to eat, let alone see a media salesman with important, last minute changes. Why this has to be, I don't know, but I do know that no one can buy with maximum efficiency under such conditions. Buyers today are extremely well trained and highly professional people. Between actual buying periods for an account, they make careful preparations. They listen to reps, study research findings, and weigh evidence carefully. It is unfortunate that so often they are so rushed during buying; they haven't sufficient opportunity to utilize all background facts.



- KOTV**
TULSA
- KHOU-TV**
HOUSTON
- KXTV**
SACRAMENTO
- WANE-TV**
FORT WAYNE
- WISH-TV**
INDIANAPOLIS
- WANE-AM**
FORT WAYNE
- WISH-AM**
INDIANAPOLIS

represented by H-R

STATIONS

49th and Madison

'Bedside Network' impressive

Readers of SPONSOR, here at William Esty, are calling and saying how impressed they are with the picture-story of the "Bedside Network" in your 10 April issue.

This, of course, is exactly the reaction we hoped for, as it may very well result in greater participation of ad agency people in our activities.

I think you did a beautiful job in presenting the workings of our organization, and I thank you again for your kind assistance.

Dick Foorman
public information committee
Veterans Hospital Radio and
Television Guild
N. Y. C.

SAG-AFTRA excellent series

Thank you for your cooperation with Mr. Irving Lewis of our office in providing him with copies of SPONSOR magazine containing your excellent series of SAG-AFTRA articles.

We have not decided as yet to reproduce and circulate these articles among our members, but have made them available to each member of our Board. We have, of course, given full credit to SPONSOR magazine as the source, and have made no deletions or alterations in the copy.

Kenneth Groot
executive secretary
American Federation of Tv
and Radio Artists
N. Y. C.

'A good letter, but . . .'

It was a good letter, but it appears to be a few weeks late. I'm referring to Verl Thompson's letter (SPONSOR, 27 March) suggesting the need for time limitations on the number of commercial time in announcement type programs.

In January the NAB Radio Code Board adopted standards calling for an average maximum of 14 minutes of commercial time per hour, computed over a week, and a maximum of 18 minutes in any single hour. This action was ratified by the Radio Board of Directors in February. The new limitations will take effect 1 May.

Incidentally, apparently there was a typo in Thompson's title. Leroy Collins is still president of NAB.

Cliff Gill
pres. & gen. mgr.
K-EZY
Anaheim, Calif.

Warm thank you

From our entire group a warm thank you for a well written report and story, ("How to Challenge Big N.Y. Agencies." in your 20 March issue).

Leo Greenland
president
Smith/Greenland
Company Inc.
N.Y.C.

Fashion coverage pleasing

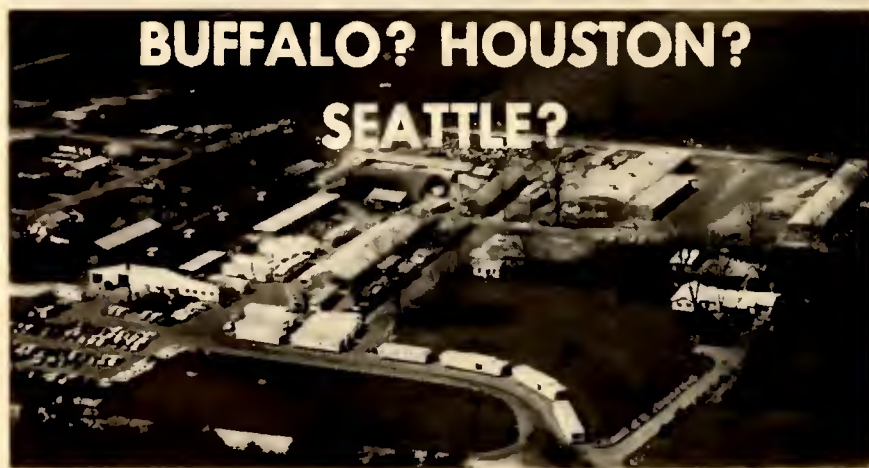
This is a belated "thank you." However, I just saw the story and picture on the Hess Fashion Telecast. 3 April SPONSOR, and want to let you know how very pleased we are with your coverage.

Again, many thanks for your kind cooperation.

Audry Gellis
Bert Nevins, Inc.
N. Y. C.

Thank you for sending me the SPONSOR magazine and I think your story, "Tv takes the fashion world by storm," is excellent.

Edrie Van Dore
public relations director
Macy's
N. Y. C.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,186,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8

Monroe, Louisiana

The only commercial TV station licensed to Monroe.

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: The Magnolia Trailer Manufacturing Company, Vicksburg, Mississippi.

The Peabody Award



PRESENTED
APRIL 18, 1961

For meritorious locally-produced Radio-TV programming



WOOD ^{ABC} TV

A SUBSIDIARY OF TIME INC.

GRAND RAPIDS, MICHIGAN. WOOD-TV—NBC for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD-Radio—NBC. Represented by the Katz Agency.

WGAL-TV serves the public interest

College of the Air

Now in its eighth consecutive year, this tri-weekly adult-level educational series is designed for classroom use in senior high schools, in colleges, and for home-viewing. Through close cooperation with eight colleges in the Channel 8 coverage area, WGAL-TV offers alert, diversified programming. College of the Air is just one phase of this station's many public service activities.

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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



SPONSOR-SCOPE

24 APRIL 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Chalk up Lever as the source for the biggest breakthrough yet for public service tv programing out of the package goods field.

As the coming season unrolls look for Lever to attach its name and commercials to quite a number of public affairs network programs.

Scotch any idea you may have at this point that the giant packager is bent on image-building primarily. **That's not the case.** What primarily has motivated this major client toward the sponsorship of all this public affairs fare—in wholesale lots likely—is this:

- It has found that because of the imitativeness and quality of the bulk of regularly scheduled fare, tv has **lost the habitual attention of people in the higher income, professional and intelligence levels.**

- If a huge section of this class, say 10 million people, are to be reached through tv, it **would be wise to offer them a special type of programing**, particularly one dealing with stimulating treatment of the events of the time.

- Such a level of programing can be made to pay out **in terms of efficiency** since it can be bought from the networks on a **pretty reasonable basis.**

P&G has been sponsoring public affairs programs because **it needed the allowable two-minute breaks** for its exceptionally long Crest commercials, but Lever will be using the **established commercial-break pattern** for its public affairs shows and assign them a variety of products.

Even though the Four A's and the ANA last week joined several prominent agencies in the call to arms against the extension of station-break time, ABC TV is showing no signs of retreating from this position:

These same agencies signed fall contracts with this 40-second station-break stipulation included. **The matter is a closed book as far as ABC TV is concerned.** Nothing will stop the policy from going into effect this fall.

Madison Ave. sophisticates look for verbal pyrotechnics activated by CBS TV's notice it would have no choice but to grant **42-second breaks** to its own affiliates to continue a while longer, but **they can't see the networks getting out of this particular bind** unless somebody institutes injunction proceedings.

One of these Madison Avenueites wondered out loud **whether it had been wise for the protesting agencies to expose their irk** in the news columns—particularly on the grounds of overcommercialization. Noted this observer: "Chickens such as these often have a way of coming home to roost."

(For more details, see SPONSOR-WEEK, page 27.)

Spot tv's prospects with Ford come the last 1961 quarter is a record outlay of dollars for local entertainment, news and sports programs and announcements.

The die for expenditures by the company for the 1962 models has been pretty well set, but the stations will have to reconcile themselves to this: **the Ford keynote will be the ultimate in flexibility** and it will expect the media to make it as easy and as efficient as possible to saturate and to dart in and out of.

Ford's commitments on network shape up as follows: A quarter of the National Professional Football games (\$2,800,000); a half-hour of Wagon Train (\$7 million, if it goes 52 weeks); the Hazel series, also NBC TV (\$4.5 million for 39 weeks); four Ernie Ford specials (\$1.5 million).

Probably the hottest product in the toiletries field at the moment is Lanolin Plus' Color Plus, a nail polish that keeps 'em from breaking. The efforts of competitors to catch up will likely prove to air media's advantage.

Reports have it that the Lanolin Plus innovation—Mort Adell, the president, paid \$4 million for the patent—caught Revlon, the kingpin of the nail polishes, off base, and gave Lanolin Plus the solid store wedge it's been looking for.

Y&R's got a special spring-summer budget for daytime tv from General Electric's big appliance division to sell refrigerators.

The bundle amounts to around \$100,000. It hasn't been disclosed whether it will go to spot or network.

It looks like Ralston will confine its tv expenditures on pet foods to spot.

The reason is a simple marketing one. It's in the cities that the vast bulk of the pet foods are sold and where pet owners have a greater disposition to buy their pets the packaged article instead of feeding them from the table.

There's an interesting sidelight to the market test being conducted by P&G in connection with its two cooking oils, Crisco and Puritan.

It's trying to find out whether an established name carries an advantage over an unknown name when it comes to a new product.

(For an in-depth roundup of the anti-cholesterol cooking products situation, in which these two brands figure, see article on page 33.)

For the second time within a month spot buying practices connected with the Liggett & Myers account have stirred a peeve among some station reps.

The latest: McCann-Erickson's placing of business for Chesterfield and Oasis on a pre-evaluated basis and without giving reps in the same markets a chance to tell their competitive story.

These reps admit that nothing is so disconcerting to them as getting a query from their own stations as to why they weren't aware that a piece of business was being placed in that market.

You can understand why hep media people consider late fringe tv time as a year-around good buy when you look at a three-season comparison of the average ratings obtainable in that area in summer as against winter.

The drop in audience from winter to summer in fringe time runs only 12-13%, whereas the dropoff in prime evening time figures 25-30%.

What happens to that fringe viewing in the summer is obvious. Generally speaking, the viewing of prime time programing starts much later in the summer than in the winter. Also, people tend to stay up longer in the summer, particularly those attentive to night baseball games.

Of course, there's the comparative rate factor: a prime 20 costs around 15% more than a fringe minute and gets a larger audience, but in a fringe minute you get three times the length of a prime message.

Following is a Nielsen comparison of average fringe time ratings over the past three seasons.

TIME SPAN	1958-59		1959-60		1960-61	
	SUMMER	WINTER	SUMMER	WINTER	SUMMER	WINTER
11-12 Midnight	27.1	31.3	26.2	29.9	26.8	31.1
12 M-1 a.m.	14.4	17.1	14.0	16.7	14.9	17.2

The feud between NBC TV and Lever last week reached the point of no return, at least for the 1961-62 season. Lever pulled away what may have amounted to \$8-9 million in nighttime billings.

There's a possibility of the same thing happening to Lever's \$3.4 million in day-time business, that is, if the right spots can be found on ABC TV and CBS TV.

The issue that eventuated in the breakaway: **NBC TV's refusal to assure Lever that it had a franchise position in any particular position.** As Lever saw it, the network arrogated to itself the right to move any Lever show, if it proved successful, to another period, if this transfer served to help build a particular NBC TV night.

The sequence of events that led up to the issue showdown: (1) NBC TV moved the Price Is Right from Wednesday to Monday night and **insisted Lever share the show** with an alternate advertiser (Lorillard); (2) NBC TV installed its own show, Joey Bishop, in that vacated Wednesday 8:30 period and stipulated that if Lever wanted to remain there **it would have to share Bishop** with American Tobacco; (3) Lever argued that its occupancy of the Wednesday period for four years should protect it against confiscation of half the time, **but to no avail.**

Incidentally, some weeks ago **American Tobacco protested vigorously** against its being ousted from Bonanza so that NBC TV could deliver the western exclusively to Chevrolet for the Sunday 9-10 p.m. period starting this fall.

P.S.: Ogilvy was Lever agency of record for that Wednesday night period.

Foods continue to outpace drugs, cigarettes and soaps-toiletries in the use of nighttime network tv spot carriers.

SPONSOR-SCOPE's breakdown of spot carrier customers in terms of total commercial minutes by classification for the second 1961 quarter:

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Foods, beverages, candy	19	7	12	38
Drugs	16	7	4	27
Cigarettes	18	4	4	26
Soaps-toiletries, cosmetics	9	6	10	25
Cleansing agents, chemicals	9	4	6	19
Autos, other hard goods	9	0	3	12
Miscellaneous	1	2	3	6
Total	81	30	42	153

What could turn out to be the biggest programing money loser for the 1961-62 season—even exceeding public affairs—are the live network sports events.

Admen who have made a specialty of this type of tv fare express **amazement at the prices** being paid for rights—the result of the most fervid bidding yet.

The beneficiaries of all this, of course, are the owners of the rights, who have no compunction, what with **three stiff bidders now in the ring**, about hiking up their demands with each succeeding season.

What these admen foresee: many of the events going at **distress prices** at the last minute.

Judging from intimations made to some agencies by the network, ABC TV is contemplating another move toward gaining recognition as a newscasting force.

The latest proposal: a 6:15-6:30 strip, Monday through Friday.

Advantages to ABC TV affiliates: (1) getting in there with a national news roundup **before the other networks**; (2) affording themselves 45 minutes of children's programing prior to the news, instead of a half-hour; (3) using the 5 to 6:15 span for a **feature film, if preferred**; (4) garnering added value for local sale of the 6:30-7 p.m. period.

Lestoil (Jackson) is giving extended and deep consideration to that pitch anent moving over to daytime network tv and on a regional basis.

The basic self-searching: does it want to give up those **valuable spot franchises?**

It's estimated that Lestoil's spot commitments are now running at the rate of **\$5-6 million**. At its peak the cleanser was spending \$9-10 million a year.

TvB's research stalwarts are involving themselves in an area that's been the recipient of a lot of questioning on the part of agency researchers lately.

The question is this: just **what is the attention level** of the viewing audience, both day and night? To wit, even if the set is on, **what percentage of the time** have they got their eyes and ears glued to what's going on?

Finding a solution to this problem is in the planning stage. The next step at TvB will be to do a **pilot study**.

Du Pont's anti-freeze division (BBDO) will take two or three more weeks to complete its air media buying plans for the 1961-62 season.

Last year it had its network nighttime participation buys all wrapped up in April, but this time Prestone (Esty) got its licks in first.

Explained a du Pont ad contact: "**We're just taking more time with our planning. There's no other reason.**"

The report persists that du Pont has further ideas of **chopping up its account**.

Where spot figures to benefit as business recovery takes on momentum: some agency marketingmen are predicting that lots of manufacturers will put a lot of accent on both price and price reduction **via local advertising**.

Consumers are expected to respond to this strategem with **wholesale easing** of the purse strings.

It seems to be the consensus among important buyers of tv for the youngest viewing generation that the networks in the near future will find the kid market a-cropper.

The core of their reasoning is this: the local stripe of kid show, despite rising prices, has a **huge edge over network** in that the local show offers an m.c. who's not only closely oriented to the local audience but does a good job of selling.

Another advantage these top buyers cite: the **flexibility of programing** by the local stations.

However, some of the buyers think the **local managements are overlooking two factors:** (1) the generation turnover in this age bracket is more rapid than any other; (2) youngsters favor repetition of the same screen fare. **Stations are making the error of scheduling new material when it's actually not necessary.**

Research services report that more and more advertisers who use spot tv only for the introduction of a new product are having this type of job done:

1) Before putting the campaign on the air, asking, say, 500 contacts in, say, five markets **what brands they are aware of** in the product field involved.

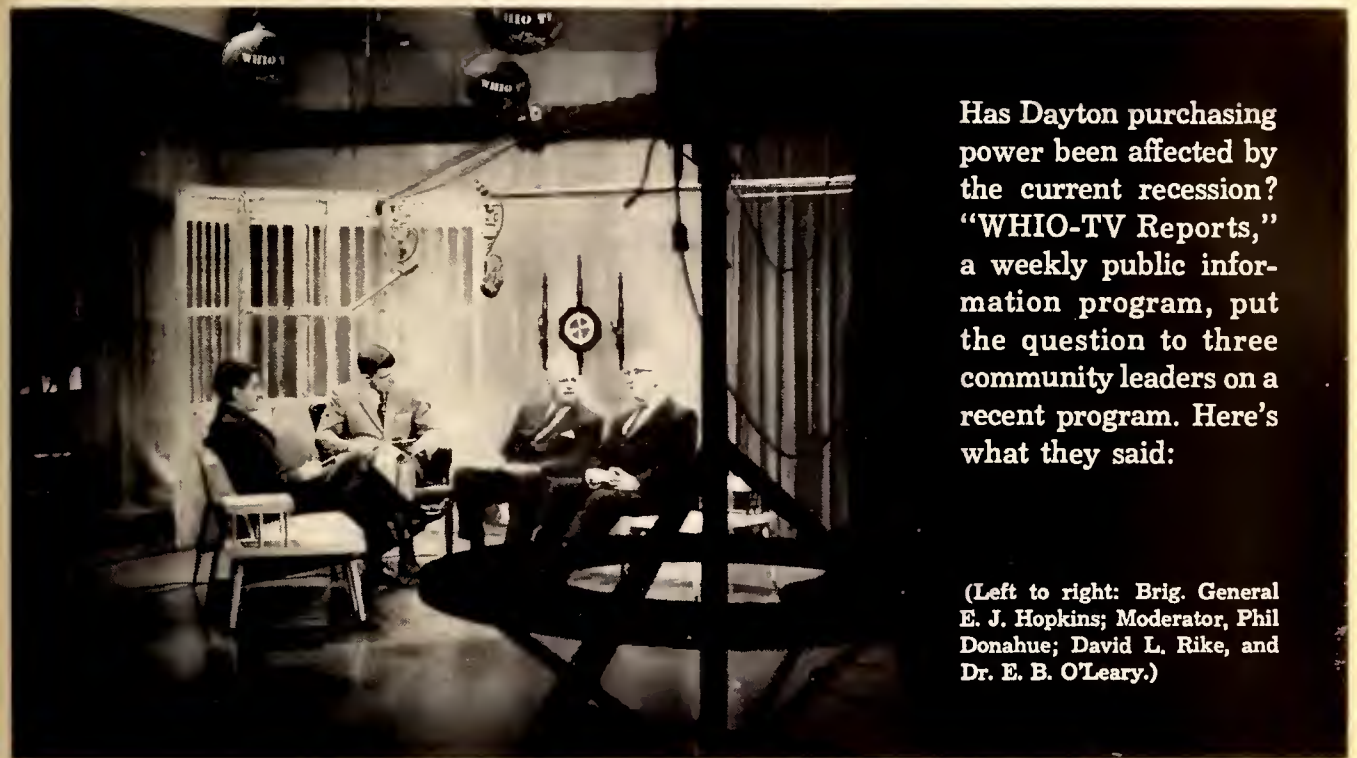
2) A week after the spot campaign has been completed, posing the same question to **as many of the same 500 as possible.**

Patent objective: getting a measure of the **campaign's effectiveness.**

For other news coverage in this issue: see Newsmaker of the Week, page 6; Sponsor-Week, page 23; Sponsor Week Wrap-Up, page 54; Washington Week, page 61; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 69; and Film-Scope, page 62.

employment, manufacturing, retailing, housing, and government payrolls show—

“DAYTON, OHIO IS DIFFERENT!”



Has Dayton purchasing power been affected by the current recession? “WHIO-TV Reports,” a weekly public information program, put the question to three community leaders on a recent program. Here's what they said:

(Left to right: Brig. General E. J. Hopkins; Moderator, Phil Donahue; David L. Rike, and Dr. E. B. O'Leary.)

Brig. General E. J. Hopkins, Comptroller, Wright-Patterson Air Force Base—“last year the Wright-Patterson—Dayton Depot Complex employed 29,000 with a payroll of \$190,000,000, making us the largest employer in the Dayton area. Forecasts for '61 indicate the possibility of increased expenditures. The constant purchasing power of local Air Force personnel is a stabilizing influence on the Dayton economy.”

David L. Rike, President, Rike-Kumler Company, Vice President and Director, Federated Department Stores, Inc.—“We worked hard to get an increase in 1960, and we're more than holding our own in '61. The retail picture is good. Consumer demand has held steady. Local savings accounts are at a record high. Home sales are improving.”

Dr. E. B. O'Leary, Chairman, Economics Department, University of Dayton—“The Dayton economy has held up better than most because of the make-up of local industry. They're diversified . . . international . . . aggressive . . . leaders in their fields. Rather than pulling in their horns, they have become more inventive and aggressive during the recent slump.”

It's true. Dayton is different. Things are happening in Dayton. Daytonians are working. Daytonians are buying. And, there's an easy way to reach them. There are 543,057* TV homes in the WHIO-TV area**. It's Ohio's 3rd and the nation's 34th market. 543,057 families in a buying mood.

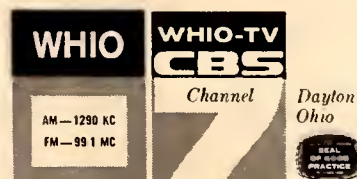
Shouldn't you be selling this vital, prosperous market? Now? On WHIO-TV-AM-FM?

Check with George P. Hollingbery for additional data on WHIO-TV, WHIO-AM and WHIO-FM, Dayton's High, Wide, and Wholesome Power and Programming.

*total area households, 601,060 (SRD, 1-1-61) average TV penetration, 90.35% (Nielsen Survey, Spring, 1959)

**area attributed to WHIO-TV (Nielsen 3rd Survey)

Associated with
WSB, WSB-TV, Atlanta, Georgia and
WSOC, WSOC-TV, Charlotte, North Carolina

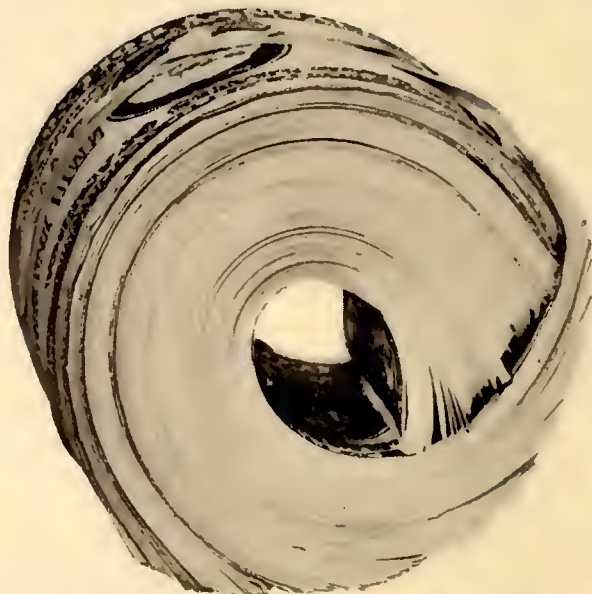




\$28,431 in family spending power* comes with every dollar you spend on Network Z.



\$31,824 in family spending power* comes with every dollar you spend on Network Y.



\$34,515 in family spending power* comes with every dollar you spend on ABC-TV.

Want more of that weekly U.S. spending money for your client? Then figure spending his television money according to these figures:

ABC's current CPM is \$3.39. Net Y, \$3.67. Net Z, \$4.12. Meaning ABC delivers 295 homes per dollar per commercial

minute. Net Y, 272 homes. Net Z, 243 homes.

Meaning \$100,000 a week spent on ABC gets you 2,300,000 more sales demonstrations than you get on Net Y, 5,200,000 more than you get on Net Z. Meaning spend where the spendi— and trending—is most profitable. **ABC Televisio**

*Source: Av. weekly household expenditures: \$117 (1959, U.S. Dept. of Commerce), multiplied by homes reached per dollar per commercial minute. National Nielsen TV Index estimate. TV cost per thousand commercial minutes, 4 weeks ending Feb. 5, 1961. Average evening once weekly program. Estimated time and published talent costs.

24 April 1961

SPONSOR-WEEK

- ▶ **GM's summer daytime tv for Chevy, Buick, and Pontiac**
- ▶ **NBC TV sells \$4.7 million participations in Today/Par**
- ▶ **The Stanton Peabody: "Not a reward—but a reminder"**

AFFILIATES BACK ABC TV'S 40" BREAK

ABC affiliates have launched a verbal counter-attack in reply to agency criticism of ABC TV's proposed 40-second chainbreak.

Howard W. Maschmeier, chairman of the board of governors of the ABC TV affiliates association, made a statement which solidly defended the 40 second plan.

The expanded break is a "purely business" matter, one which, within the ABC family, is "the number one continuing item of affiliate interest," stated Maschmeier.

The affiliate spokesman, who is also general manager of WNHC-TV, New Haven, suggested that station economics was primarily an internal affair.

In response to charges of "overcommercialization," he asserted that the new chainbreaks would still not contain more than two commercial announcements, no more than current practice.

Besides the economic defense of the 40-second plan, he voiced the affiliates' moral position, asserting the new break would remain within both the letter and spirit of the NAB Code.

ABC TV's announcement that it would expand station breaks in nighttime programs from 30 to 40 seconds in the fall had produced a series of stormy reactions with agencies attacking ABC TV and another network coming to its support.

ABC TV announced its new policy on 1 February. CBS TV stated on 7 April that it would follow suit if any competing network enlarged its station breaks. Agency protests came from George H. Gribbin, Y&R president, on 13 April complaining to both ABC TV and CBS TV and also urging NBC TV, which had not made any change in the area public, not to accept the new policy.

(Continued on next page)

HUMBLE OIL PUTS \$700,000 IN TV SPOT, RADIO NEWS & SPOT

(Chicago): One of the midwest's most comprehensive tv/radio spot campaigns is coming out of Humble Oil (NL&B).

Running 14 weeks starting 24 April, the campaign estimated by SPONSOR to be worth \$700,000 will cover Indiana, Illinois, and Iowa.

Besides 1,776 prime time tv spots, there'll be 301 five-minute radio newscasts and 4,500 radio minutes. Campaign will also be heavy in newspapers.

Brand is Oklahoma Gas.

4-A's public relations efforts to ease irritation over tv/radio advertising

(White Sulphur Springs, W. Va.): The 4-A's will embark on a public relations campaign through its counsel, Hill and Knowlton, to improve advertising's own image.

The campaign will be aimed at that segment of the public which finds tv advertising—and to a lesser extent radio advertising—to be irritating.

The two objectives are: to make better known advertising's ethical standards and its responsibility to the public. Surveys reveal that the public knows little of the AAAA Copy Code or the AAAAA-ANA Interchange Objectionable Advertising.

John G. Mapes of Hill and Knowlton reveals some of the positive measures: a new magazine, Advertising Today, starting in September, a Pilot University Seminar, plus studies, factual material, and lecturers.

GOING UP

HOMES REACHED BY WAVY-TV PROGRAMMING*

10:30-12 Midnight

Saturday

"THE BIG MOVIE"

165% increase

9:15-9:30 A.M.

Mon. - Fri.

"MEET MARILYN"

118% increase

6:00-7:00 P.M.

Saturday

"Peninsula Playhouse"

29% increase

7:00-7:30 P.M.

Mon. - Fri.

Various

34% increase

1:00-2:00 P.M.

Mon. - Fri.

"DIALING FOR DOLLARS"

87% increase

11:00-11:15 P.M.

Sat. - Sun.

"LATE NEWS"

81% increase

*The latest ARB shows these remarkable increases in homes reached. Tidewater, Virginia is growing and so is WAVY-TV's audience. If you're interested in reaching more homes in the greatest concentration of people in the entire Southeast, write, wire or call for availabilities.

WAVY
T Tidewater **V**irginia



Channel
10
REPRESENTED NATIONALLY BY H-K

Serving Norfolk, Portsmouth, Newport News and 49 Counties in Virginia, North Carolina and Maryland

GM INTO NBC TV DAYTIME

General Motors' biggest daytime expenditure to date is set for 13 weeks starting 1 July on NBC TV in four weekday shows.

Orders for passenger cars are through Campbell-Ewald, McCann-Erickson, and D. P. Brother.

14 SPEND \$4.7 MILLION IN NBC'S GARROWAY, PAAR SHOWS

Fourteen advertisers placed orders worth \$4,750,000 in the past six weeks in NBC TV's Dave Garroway Today Show and Jack Paar Show.

Biggest are S&H Green Stamps (SSC&B) in Garroway for 260 participations, Miles Labs (Wade) in Garroway for 80, P. Lorillard (L&N) in Paar for 49, and Gold Seal (Campbell-Mithun) in Paar for 40.

(Continued from previous page)

Y&R protested against the change as "arbitrary" and as tending toward "over-commercialization." Trez of ABC TV replied to Gribbin, defending the proposed "broadened and stronger economic base for the station," and pointing out extra station revenue could be used "to help finance improved television service in the public interest."

A 40 second break (CBS TV speaks of 42 seconds) would enable stations to sell two 20-second spots instead of one 20-second and one ID during chainbreaks. A consequence of the new policy is that network affiliates would greatly increase revenue from direct sales of chainbreaks. This would come just after a period during which station income from its share of network program revenues has been declining. Hence ABC TV, according to trade observers, is resetting its economic relations with its affiliates, extending local independence.

CBS TV's endorsement of ABC TV's position indicates that other networks would follow ABC TV's proposals to prevent it from having an advantage in its affiliate relations. Since ABC TV is firmly committed to its new policy, imitations by other networks, despite stiff protests by agencies and advertisers, are regarded as inevitable in some circles.

If most or all of the networks go to 40 second chainbreaks, a permanent change in network-affiliate relations could result. Insiders see the networks as victims of economic necessity, making concessions to affiliates despite a barrage of moral disapprovals by agencies.

AMA goes fm to fight Kennedy measure

(Milwaukee): The American Medical Association has turned to fm saturation as an arm for its opposition to the Administration's old age medical care bills.

The buy covers 40 top markets, part spot and part WQXR network, and is scheduled for five weeks.

The AMA's commercials, devised to reach what it terms thought leaders, solicits support for the Kerr-Mills bill as against the administration's King bill.

This is the first time the AMA has launched a paid radio campaign since 1948, when it used the medium to fight another bill then before Congress.

Klau-Van-Pietersom-Dunlap is the agency.

Finalists picked in three hottest races for 4 May Tv Commercials Festival honors

Hottest contests in the 1961 American Tv Commercials Festival are among the pharmaceuticals, coffee and teas, and cosmetics and toiletries, according to Wallace A. Ross, festival director.

Top prize at the 4 May, Roosevelt Hotel, luncheon will be awarded to "one of several surprisingly good and tasteful commercials in the delicate and oft-criticized pharmaceutical category."

Front runners: Bufferin's "headache-heartbeat" spot (Y&R—On Film); Johnson & Johnson's First Aid Cream (Y&R—On Film); Vicks Vapo-Rub (Morse Int.—On Film); Carters Little Pills "hourglass" spot (Bates—Filmex); Allcrest (Papert, K&L—EUE); Alka Seltzer (Wade—Swift-Chaplin); Metrecal (K&E—Filmways).

The coffee and tea category winner will come from this group: Maxwell House (OBM—Tv Graphics); Instant Maxwell House (B&B—Tv Graphics); Yuban (B&B—Tv Graphics); Nestea (McCann—EUE); Columbian Coffee (DDB—MPO).

Ban (OBM—WCD Productions) and Five Day Deodorant Pads (DDB—EUE) are good guesses in the cosmetics and toiletries category, crowded very closely by several excellent hair and bath soap commercials.

Videotape production awards are tightly contested. Standouts are: CBS TV's Revlon spot for W&L; NBC Telesales Corvair spot for C-E, and an ABC TV Ernie Kovacs-Dutch Masters commercial for EWR&R. Stations which may be honored are KTTV, Los Angeles (Tree Wax—Tildes & Cantz); KTLA, Los Angeles (Lytton Savings Bank—direct); KSL, Salt Lake City, and KCRA, Sacramento, for other local spots. Videotape Productions and NTA Telestudios have about a half-dozen entries each in the finals of the regular tape production categories.

Director Ross revealed that last year's crowd of 450 has already been exceeded. So far, he has enough reservations to assure a turn-away crowd of about 600.

HITCH YOUR SELLING TO AIR MEDIA BASICS AND WATCH YOUR SPOT ZOOM



1960 AIR MEDIA BASICS \$2.00

REPRINTS	
TIMEBUYING BASICS	1 to 10 40 cents each
TELEVISION BASICS	10 to 50 30 cents each
RADIO BASICS, FM BASICS	50 to 100 25 cents each
	100 to 500 20 cents each
	500 or more 15 cents each



To Readers' Service, SPONSOR, 40 E. 49th Street, N. Y. 17

Please send me the following:

<input type="checkbox"/> '60 AIR MEDIA BASICS ISSUE <input type="checkbox"/> TIMEBUYING BASICS <input type="checkbox"/> TELEVISION BASICS <input type="checkbox"/> RADIO BASICS, FM BASICS	NAME FIRM ADDRESS.....
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STANTON'S PEABODY: A REMINDER

In accepting a 1960 Peabody award for the presidential tv debates, CBS president Dr. Frank Stanton gave full credit to legislators and other broadcasters.

These included the late Sen. Blair Moody of Michigan, Sen. John O. Pastore, R. I., and Rep. Oren Harris, Ark., all active in circumventing Section 315 "equal time" restrictions.

Said Stanton: "I accept it (the award) on behalf of the more than 1400 radio and tv stations which broadcast the debates. And finally, I accept it—not as a reward—but as a reminder. For we still have before us the task of permanently freeing broadcasting from unrealistic restrictions in the most serious business a democracy has—choosing its leadership."

(For other awards, see WRAP-UP, pp. 65, 58.)

Welch asking extra questions in summer spot tv availabilities check with reps

Welch Grape Juice (Manoff), in calling for availabilities last week re its summer spot tv campaign, interpolated a request that will likely cause some eyebrow lifting among the stations in the markets involved.

The request was that the list of availabilities make note in each instance of (1) the summer incentive rates and (2) any preemptible plans.

It isn't common, reps observe, for an availability call to include this dual bid for information.

The Welch campaign—minutes and 20's, day and fringe time—will go 10 weeks, starting 9 June.

96 under-\$100,000 advertisers in network tv in 1960 include 27 new clients—TvB

In 1960, 376 advertisers used network tv, more than any year since 1956 when 341 advertisers used the medium, reports TvB.

There were 53 new advertisers, 42 spending less than \$200,000 and 27 of these less than \$100,000. In the under-\$100,000 category there were 96 advertisers, old and new.

The five leading network spenders and their gross time expenditures in 1960 were P&G, \$46.4 million; American Home Products, \$33.4 million; Lever Bros., \$28.6 million; General Motors, \$23.0 million, and Colgate-Palmolive, \$22.5 million.

TvB's reports on spot and network spending by varied types of advertisers showed substantial increases by several groups, including gasoline and publishers.

Total gasoline spending increased 22 per cent, reaching \$32.8 million, \$24.3 million of it in spot, while network spending jumped from \$9.9 million (1959) to \$15.7 million.

NBC TV's \$4 million daytime week

Daytime tv orders placed at NBC TV by three clients within one week add up to some \$4 millions.

Leeming (Esty) ordered 78 October-through-March quarter hours in six different shows. Total value, including Leeming's debut into nighttime with 26 minute participations, is \$2 million. Some of the money probably came from Leeming's spot radio campaign, which ended prematurely last month.

Pillsbury (Burnett) will go into four quarter-hours in June. If lasting for 52 weeks, billings would be \$1.5 million. The buy represents a partial cutback of present CBS TV daytime commitments.

Ex Lax (Warwick & Legler) has older women as its objective in double cross-plugs on three shows, starting in June. Projected to 52 weeks, the expenditure tallies \$900,000. Product had been using three radio networks regularly.

Labunski hits radio "prime time" cliché

The notion that 7-9 a.m. and 4-6 p.m. is radio's "prime time" and that the rest is inferior "non-prime" was attacked by Stephen B. Labunski, v.p. and general manager of WMCA, New York, speaking before the Kansas Association of Broadcasters in Topeka this week.



S. B. Labunski


Labunski ripped into the emphasis on early morning and later afternoon audience — heavily an automotive one—that was radio's first counter to the early days of tv.

"What was once a sure-fire formula for attracting audience and attracting advertisers," stated Labunski, "has now become a somewhat tired and unimaginative routine utterly lacking in the kind of accomplishments radio can and should be making as a major communications medium."

COYLE TO ABC INTERNATIONAL

AB-PT has formed a new subsidiary, ABC International Television, Inc., and has elected Donald W. Coyle as its president. He was formerly v.p. of ABC's International Division.

ABC already has minority shares in many foreign stations and played a role in the setting up of the world's first international commercial tv network, CATVN in Guatemala, El Salvador, Costa Rica, Honduras, and Nicaragua.



WITH
WBT RADIO
YOU FOCUS
ON THE
ONE WHO
PAYS THE
BILLS

"Is this the one you want me to try, Mom?" Her mother in the background is one of the nation's adults, who receive and control 98% of the U. S. income. WBT, for over 39 years the Charlotte radio station with the biggest general audience, also has the highest percentage of adult listeners. They turn to WBT because of responsible programming, outstanding service and fine entertainment. In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money. If you want to make more sales for your clients, clearly the radio station to specify is the one that reaches more of the adult listeners . . . **WBT RADIO CHARLOTTE.** Represented nationally by CBS Radio Spot Sales.

Jefferson Standard Broadcasting Company



Will (saturated) fats meet (unsaturated) oils in a . . .

CHOLESTEROL WAR ON TV?

- So far, dairy-foods producers have not countered hard-hitting tv claims of Wesson, Mazola, Fleischmann's
- Situation similar to filter tip craze of early '50s is envisioned for producers of poly-unsaturated foods

The American Heart Association's caveat to "eat less animal fats and more vegetable oils as a precaution against heart attacks," has set off a product war which will probably be fought on the airwaves. As a matter of fact, television is already playing a tremendous part in the campaigns being waged in behalf of most vegetable oil margarines and shortenings. Should the AHA's first report on cholesterol be corroborated by additional findings "it will be every man

for himself with new corn oil margarines springing up as fast as filter cigarette brands were born in the early fifties," the advertising director of a leading margarine manufacturer told SPONSOR.

The two most popular and widely distributed corn oil margarines on the market now are Fleischmann's Supreme produced by Standard Brands, and Mazola margarine, a Corn Products effort.

Both are heavily advertised on tele-

vision. Both stress the "benefits of corn oil, rich in poly-unsaturates" in their copy.

One brand manager commented that the education process in the area of fats and their harmful effects will probably take a much longer time than did the explanations of tars and nictines during the "cancer" scare. But, when the terms involved in the "fats" area are fully understood he anticipates a "complete revolution in shortening and margarine products."

Affected adversely by all this will be the dairy products manufacturers. The American Dairy Association has already hit back at the beginnings of the "cholesterol crusade" with a pledge to up its advertising ante in 1961 to fight the "increasing number of efforts to prescribe medicine through food advertising or through

sensationalized reporting of minor news out of research laboratories." The association's total advertising budget runs around \$4.6 million.

Of this, roughly half will be spent on tv. However, most of the television advertising will be institutional on behalf of milk, butter, and ice cream. The print ads, however, in trade and consumer publications, "will answer the challenge waged by the competitors."

It all began with the American Heart Association's public statement recommending reduced fat consumption combined with reasonable substitution of unsaturated fats for animal fats in the diet.

Leading proponent of the cholesterol theory is Ancel Keys, U. of Minnesota physiologist. Here is how he explains the three major types of fats in foods: saturated fats, which are found in meats and dairy products, "promote production of cholesterol in quantities too large for the body to excrete"; mono-unsaturated fats, predominant in olive oil and most margarines, "have no apparent effect at all on blood cholesterol levels"; poly-unsaturated fats, such as those in corn, cottonseed or fish oils, "actually lower cholesterol by increasing the excretion of bile acids."

One of the first reactions to the American Heart Association's statement, and Ancel Keys' theory, came from the National Dairy Council. It read: "there is evidence that altering the levels of unsaturated fats in the body tissues by dietary means can produce pathological changes which could be dangerous."

What is the FTC reaction to all this "We have a number of files opened as a basis for considering entering the problem of participating in certain claims as a result of the release by the American Heart Association," FTC official Charles Sweeney told SPONSOR. "The advertising of a number of firms is being considered for examination. We are making a study of the over-all problem but there has been no inquiry to date." He indicated that FTC hasn't any idea, as yet, when their reports will be out but that they have doctors working hard on the problem around the country.

According to other industry sources, advertising which is being considered for examination includes Wesson Oil, Mazola and Fleischmann's.

The first "unsaturated fat" claim to hit the nation's tv screens came from Fleischmann's Supreme margarine. The Fleischmann product is made "from 100% corn oil." Vegetable fats, such as corn oil, can be made solid without hydrogenation, and Fleischmann's claims the corn oil in their margarine is partially hydrogenated. One of its competitors, however, claims that Fleischmann's is hydrogenated, thus losing most of the benefits of corn oil.

Fleischmann's led the way. It captivated everyone's imagination. In 12 months it sold 61 million pounds of margarine, which is considered an incredible figure. It cut into butter users, luxury margarine brands like Imperial, and medium-priced margarines. The only brands unaffected by the new product were the "price" brands, those selling for between twelve and twenty cents per pound.

Next on the scene was Mazola margarine. This Corn Products spread is 47% corn oil and 53% combination cotton seed and soy bean oil. The latter two are hydrogenated until they form irregular walls inside which the liquid corn oil is trapped. Therefore, although it is made with only 47% corn oil, at least this amount remains unhydrogenated.

Mazola margarine was introduced in several test markets in 1959 under the brand name Cornette. After eight months the name was changed to Mazola, a new package was created, and it was introduced into expansion areas covering over 30% of the U.S. market, including New York, Philadelphia, Chicago, Los Angeles and San Diego.

However Mazola, and other corn oil products, now have the job of convincing the public that their brand is different from the already-successful Fleischmann's.

To do this, Mazola has bought into spot carriers on all three networks for Mazola margarine.

Mazola is also advertised regularly in the parent company's schedule of daytime network tv spots, mostly in

Salad oil products

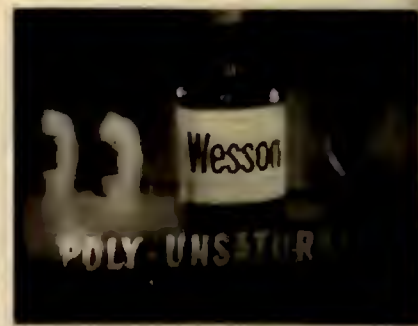


Photo Courtesy of U. S. Teleservice

re-runs of film series.

Mazola's copy line is basically the same in both tv and print advertising. Recent Mazola research indicated that consumers understand that there are "good and bad fats, saturated vs. unsaturated fats." Therefore, although "fat" is a dirty word in the food business, Mazola decided to use it in the copy.

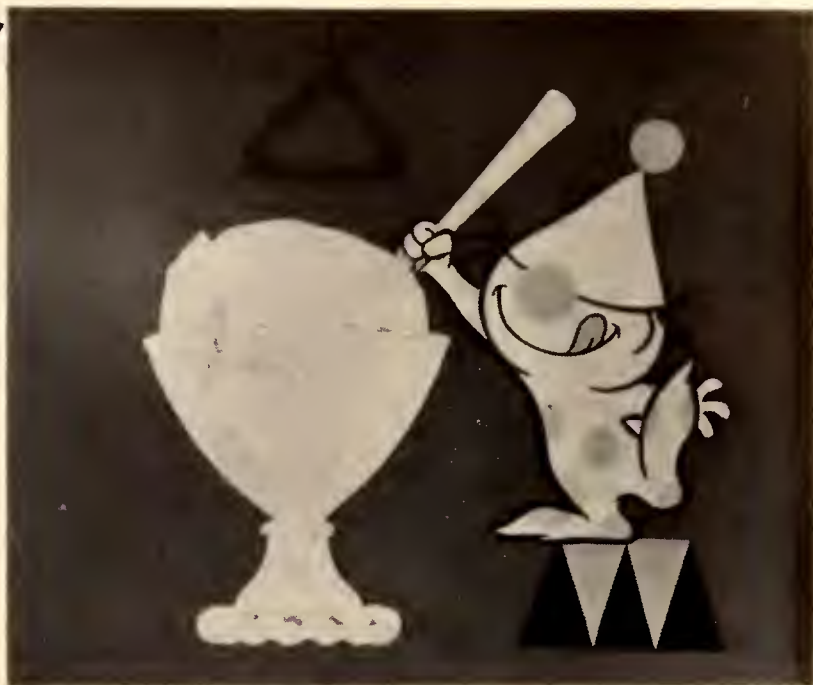
The Mazola brand people try to stay away from the poly-unsaturated claims, the cholesterol claims and the like. The main theme is "Mazola margarine, of all leading brands, is best to *replace* spreads high in saturated fat."

Who are the buyers of corn oil margarines? According to Fleischmann and Mazola research it was learned that the majority of their customers now come from "older marrieds, with few children, mostly white collar workers who understand that there is a health story involved in corn oil margarines."

What is the future of corn oil products? "It will be something like the cigarette thing, though not as vio-

stress cholesterol issue in tv but dairy foods ignore challenge

PRODUCTS made mainly of corn or cottonseed oil (like Mazola and Wesson oil at left) have been hitting away at tv viewers with hard-sell commercials stressing health aspects and their poly-unsaturated unhydrogenated fats which are likely to have no cholesterol, according to recent American Heart Assn. reports. American Dairy Assn., however, which recently termed its competitors "cholesterol crusaders," has decided to bypass tv as a medium to "fight back" and will instead use institutional commercials on behalf of its three major products, milk, butter and ice cream (at right). The Dairy Assn., will use its print ads to counteract strong claims made against animal fats in a good deal of margarine and shortening tv and print advertising. Other proponents of the "poly-unsaturated" school are Corn Products' Mazola Margarine and Standard Brands' Fleischmann's Supreme margarine.



lent or quick," said the Corn Products spokesman. He explained that little companies are already springing up throughout the country, which are taking advantage of corn oil claims.

In New York, for example, Vesta Foods, manufacturer of dried soups and a frozen line, lists "unhydrogenated corn oil," in all of its ingredient claims.

In Los Angeles a dressing oil and margarine line known as Safflower, produced by Hollywood Products, has really caught on. This thing took off in Los Angeles and shook everyone up. Practically overnight it put a 10% dent in the luxury market, and a 3% dent in the over-all margarine market.

More and more companies are coming out with a liquid vegetable oil story. And should the heart theory ever be substantiated with more research "Look out."

A third major product which is chock full of poly-unsaturated claims in its tv advertising, is Wesson Oil. Wesson's commercials seem to imply

that their product is healthier than others, for those people whose doctors' advised them to be careful of their fat intake.

Wesson is made from winterized cottonseed oil and is "never hydrogenated" and is "poly-unsaturated" according to its label.

How about the other leading vegetable shortenings? Most of the others seem not to have changed their copy lines because of the "cholesterol crusade."

A spokesman for Lever Bros.' Spry brand ("made of hydrogenated vegetable oil . . . contains no animal fat") said Spry hasn't changed its copy line to meet the cholesterol claims.

"There has been some difficulty about using the term Cholesterol in advertising," he said. He indicated that there has been at least one injunction against a major vegetable oil user for using the word, but he declined to name the brand.

"Most of them say they contain poly-unsaturated fats but what housewife really knows what this means?," he said. "For this reason, we have

not made any competitive claims."

He indicated that Spry is now testing a new product, Lite Spry, in Philadelphia and Pittsburgh. This product is also uninvolved in the unsaturated fat claim area. Spot tv is being used in the test markets.

Planter's Peanut Oil also is completely unaffected by the "fats war."

Crisco is another major brand which hasn't altered its copy in this area. The fact that it is a hydrogenated vegetable shortening has always been stressed in Crisco copy.

What does all this mean to spot tv and radio?

It appears that at the drop of a medical report corroborating the AHA's initial statement, there will be an open rush of new products made from corn and cottonseed oil. In that event, it should all have pretty much the same effect as the filter-tip craze, on broadcast advertising.

One thing is sure. No shortening or margarine brand is sitting on its claims these days. All eyes are busy watching the FTC, health associations, public reactions—and each other. ▀

BATES VS. BURNETT ON TV

Recent disagreement with Rosser Reeves' book by Leo Burnett reflects deep, sometimes opposite, conviction about the way advertisers should use television

Leo Burnett had the ad world buzzing again last week, from Madison to Michigan Avenues, from 666 Fifth Avenue to Prudential Plaza. But his disagreement with Rosser Reeves, board chairman of Ted Bates & Co., went deeper than his jest-filled remarks on "originality" to the Advertising Writers Club of N. Y. It served to illustrate the considerable difference in their approach to television by two eminently successful agencies.

There is no question that tv has become their major concern. Ted

Bates, a \$150 million shop, bills about \$120 million in tv—half to network and half to spot. Leo Burnett Co., a \$117 million agency, puts 60% of its total billings, or about \$64 million into tv—\$43 million in network and \$21 million in spot.

For the advertising industry, the paramount questions were: how are Burnett and Bates different in their approach to tv—and why?

Clients, of course, make a difference, and the two agencies' lists illustrate this point well. Burnett has ac-

counts that are leaders in their field (Kellogg, Allstate, Motorola, Chrysler—corporate, Maytag, Hoover, Pfizer, Pillsbury, P&G, Philip Morris, Swift & Co., Green Giant, Sunkist Growers, Tea Council, Pure Oil, etc.), clients interested in establishing their "image," in selling institutionally as well as hard.

Bates, the hard-hitting, merchandising, hard-sell agency, serves the package goods accounts, the pharmaceuticals, bathroom, laundry and kitchen products (American Chicle,



ROSSER REEVES SAYS:*

"WE APPROACH now, and gingerly, the most dangerous word in advertising—*originality*. Here, without doubt, is the Golden Fleece for which all of Madison Avenue is seeking. Here, misty, distant, and infinitely desirable, is the copywriter's Holy Grail.

"Unfortunately, it has ruined more advertisers than it has ever made, for it has never been defined—and the searchers thus are never sure just what it is they're seeking.

"This preoccupation with 'originality,' at times, leads writers to absurd extremes. Suddenly, one of the very few *truly original* advertisements will appear. It may be a great success. Immediately, these writers begin to imitate it—unaware that they are copying merely the form, rather than the concealed gears, pulleys, and mechanisms that the master copywriter has concealed beneath the surface.

"Such devices (the eyepatch, the beard, the animated brewers), when they implement the copy, are not folly. They only become folly when they do not implement the copy, when the device itself is assumed to be a principle of advertising probability, when as Claude Hopkins put it, 'the writers abandon their parts. They forget they are salesmen and try to be performers. Instead of sales, they seek applause.'

"Too many writers assume that mere 'difference,' 'cleverness,' the 'queer and unusual'—like the philosopher's stone, for which the ancient alchemists sought—have within them some mysterious essence which can transmute lead into pure and shining gold.

"Unfortunately, lead remains lead. We must start with gold."

*Excerpt from "Reality In Advertising" (Alfred A. Knopf, Inc., 1960)

Carter Products, Colgate-Palmolive, Continental Baking, Minute Maid, Morton, National Biscuit, Standard Brands, Warner-Lambert, Whitehall, Wallace Labs, Uncle Ben's, Brown & Williamson), clients in the thick of a daily store-shelf fight and interested, simply, in sales.

Did the type of clients, then, make over these agencies in their own image? Definitely not, answered the agencies, as SPONSOR questioned them on their philosophies of television use. It was the agencies, with their articulated theories and policies of "how" to advertise, that attracted the clients. And in talking to SPONSOR, Burnett and Bates crystallized their divergent attitudes toward the tv medium:

- In choosing network programming, Bates favors shows that will en-

able the viewer to "escape"; Burnett looks for shows with a "basic, honest" quality that are "compatible" in the living room.

- Buying time on a network, Bates feels, is no more than a "uniform spot purchase"; Burnett seeks to maintain a stable of programs.

- Shows are chosen by Bates to fit a product's consumer profile; Burnett first looks for a well conceived show that will sustain itself over a long period of time.

- Spot television is gradually losing favor at Bates, because of its "appalling" paper work; Burnett still favors spot for its flexibility—heavying-up, supplementing and supporting, introductions, testing, etc.

Bates' current mood about spot is of the greatest importance to that medium, as Bates is perhaps the leading

agency specialist in spot tv and the top user. The emphasis is undeniably shifting to spot carriers and other network buys.

"The paper work on a spot buy is appalling," said Edward A. Grey, senior v.p. in charge of media operations. "We are intrigued by network participations for which there's one piece of paper instead of endless pieces for say 140 spots bought."

Even so, Bates media relations chief, Don Severn, is constantly travelling to stations, working out problems, even helping them to shuffle schedules to allow clearance for Bates network shows. Bates, which brought about the piggy-back and the 30-second-spot, now would like to see flat rates with discounts based on dollar volume instead of time category breakdowns.

LEO BURNETT SAYS:*

"OUR WAY of thinking seems to have developed for us some rather distinguished enemies. Not everybody loves us. Writers of some ability have bathed in our fire and gone off cursing. But worse than that—we are not loved by advertising men who know us only remotely. You have a chap here in New York, who, judging by his book, doesn't seem to take kindly to our sort of folks. 'Originality,' he says, is the most dangerous word in advertising. I must admit that it takes a very original man to make a remark like that, but it's kind of a shocker. Sort of like having Westinghouse decide to come out with a theme line, 'Progress is our most unimportant product.' I won't try here to refute that view of our business. That fellow's agency bills more than ours does, and I might properly be asked if I'm so smart, why ain't I rich. Maybe Charlie Brower (BBDO) will take him on sometime. Charlie's bigger than he is. And original, too.

"That agency, which seems to be identifying itself as the apostle of unoriginality, that agency said a while back that it had '700 people working to keep the client from changing an ad' that had run for 11 years. We've got '700 people' working like crazy to make *new ads* and commercials. We're nutty. We *like* to make advertising. We think the people we're trying to reach can *like* advertising, and advertisers.

"Oh, we think there's room in the world of selling for the kind of creative work that seeks to grind a message willy-nilly into the awareness of the reader/viewer. We probably need it for contrast. There's also a considerable need for . . . creative work that leaves the willing reader/viewer nodding or smiling."



*From a speech to banquet of the Advertising Writers Club of N. Y., April 12, 1960

Bates deems spot tv paperwork 'appalling'



TED BATES' media department, headed by senior v.p. Edward A. Grey, is shifting emphasis to spot carriers and other network buys. The paperwork on spot, it feels, "is appalling," and Bates is intrigued by network participations for which there is only one piece of paper instead of "endless pieces" for, say, 140 stations bought. It would like to see flat spot rates, with discounts based on dollar volume instead of time. The participation on "77 Sunset Strip" is thought of at Bates as a simple spot buy on 140 stations.

Burnett clients use spot in a wide variety of situations: supplementing tv or other media; for seasonal or geographical activity; as a quick competitive weapon; for new product introductions; key markets heavy-up; testing products or copy, and supporting local sales drives.

Media vice president Thomas A. Wright's department buys programs or spot campaigns on the basis of delivery of the largest possible number of prospects at the lowest cost. Significantly, Burnett's "largest possible number," whenever the agency refers to it, is designated as living "in environments compatible with the products being advertised."

Further import is given to the opinions of these agencies on spot by a SPONSOR survey published about a year ago. When leading representative firms were asked, "Which agen-

cies have the best media shops?"—they chose Ted Bates in N. Y. and Leo Burnett in Chicago.

In their use of network television, Bates and Burnett have been consistent with their approach to spot: Bates wants "dispersion"; Burnett looks for "good shows," "compatible" with a selected audience.

In talking to Richard A. R. Pinkham, senior v.p. in charge of broadcast operations, it is apparent that Bates gravitates toward shows with an emphasis on the "light touch." Most people, the theory goes, lead humdrum lives; they look to the magic box for escape.

But not just any escape will do. *Wells Fargo* is an escape but on the serious side: Bates prefers the Maverick-type tongue-in-cheek approach to adventure. A reason for the success of the various Warner Bros. filmed shows is their "sunlit quality." Shows about earnest young men solving murders are "square."

The Bates line-up for April includes 13 nighttime adventure-mystery-action programs, although some might debate the "sunlit quality" of certain entries: *Lawman* (Whitehall), *Surfside 6* (B&W), *Adventures in Paradise* (American Chicle), *Hawaiian Eye* (Carter), *The Untouchables* (Whitehall), *77 Sunset Strip* (American Chicle), and *The Roaring 20's* (B&W)—all on ABC; *Malibu Run* (American Home), *Danger Man* (B&W), *Perry Mason* (Colgate), *Checkmate* (B&W) and *Have Gun, Will Travel* (Whitehall)—over CBS; and *The Outlaws* (Colgate) on NBC.

Other Bates shows for April include *Ed Sullivan* (Colgate), *To Tell the Truth* (American Home), and four times a week participations on Douglas Edwards (American Home, Carter)—on CBS; *Bugs Bunny* (Colgate), *Leave it to Beaver* (Colgate) and *Make it Spare* (B&W)—on ABC; and NBC's *Bachelor Father* (Whitehall). These non-action shows are for products that have housewife or older-person appeal.

Just as Bates insists, in spot tv transactions, that it deals only with "senior" reps, so in network show selection it goes "only with the pros." Pinkham said that a non-pro may show up with a good pilot, but that is no indication he can deliver every

week—at a decent price.

He also lamented the "shallow reservoir" of writers and producers, and the generally poor quality available. "If you think what's on tv is bad, you ought to see what doesn't make it."

Bates, he added, almost never uses specials, because clients are selling package goods and there's "no sense spending all your money in one place." An exception is Minute Maid, with its NBC colorcasts.

Are the Bates people satisfied with the quality of the shows its clients sponsor? "In a *New Yorker* article," Pinkham recalled, "David Susskind is quoted as saying I'm an educated man (Yale, '36), a patron of the arts, widely read, cultured . . . so why don't I buy the kind of programs I like? That's all I'd have to do. When I like a show, that's when I start

Trends in tv selling worry Burnett brass



BURNETT looks for "basic, honest quality" in buying into network shows, and regards spot tv as a good buy for flexibility, heavying-up, supplementing, testing and introduction. The media department, headed by v.p. Thomas A. Wright Jr., is concerned over recent developments in network selling: the trends toward triple-spotting, the magazine concept and various other types of "over-commercialization," including ABC TV's 40-second station break, the 42-second break contemplated by CBS TV, and the expected NBC follow-up

Bates and Burnett philosophies are reflected in commercials



U.S. TELE-SERVICE

"ONLY ANACIN, of the four leading headache remedies, has special ingredients . . ." and "Why don't you settle back . . . with a Marlboro" bear the trade-marks of Bates' hard-sell, USP "video interpretation" and Burnett's "find a good idea, execute it well, and like it." Some Bates spots (e.g. Viceroy's, Carter's Pills) have lately gone to softer sell

worrying about ratings."

Burnett's basic philosophy toward programing is that no program gets its approbation unless it has basic honesty and a quality of compatibility with the living-room of any good American home.

"We are open-minded," said a spokesman. "If we believe an idea is worthwhile, we expect any packagers to submit to constructive probing, honest criticism, and relentless interrogation to assure ourselves that a program idea is well enough conceived to sustain itself for more than 52 weeks."

When a show gets program department approval at Burnett, media and research take over, and "Slipsticks, Galvanometers, Fridens" replace the "intuition, feel, imagination and judgment" of the programing execs. They check out the measurable aspects of time period, competition, rating prospects, public attitudes toward the program itself, and costs.

At this point, the combined forces of program, media and research departments enter into a team evaluation of all facts and judgments. If the sum total of these findings is positive, then a formal recommendation is made to account management and, upon agreement, to the client.

"Although we appreciate and accept fully the media potentialities of a time period," declared the spokesman, "it is the responsibility of Burnett's program department to meet the producer, without snow shovels, to determine the long-range direction of the program. If we buy that program, we have a continuing obligation to the client to use the findings of our agency colleagues to do everything we can to keep the program fresh, alive and competitive."

Burnett's nighttime shows in April include: *Dennis the Menace* (Kellogg), *Dobie Gillis* (Pillsbury and Philip Morris), *Tom Ewell* (P&G), *Route 66* (Philip Morris), half of Douglas Edwards' news show once a week (Philip Morris), and *What's My Line?* (Allstate)—all on CBS. Also, *Thriller* (Allstate) on NBC.

Bates was the top network daytime tv user in 1960, billing \$27,700,000. Burnett placed fifth in daytime, with an \$8,361,000 outlay.

Both agencies are concerned with the metamorphosis of network tv buying. Burnett still feels that the agency must be anxious about the property with which his client is identified, and must intensely examine and analyze its effectiveness.

The purchase of an alternate half-

hour at a cost of \$3 million, the Chicago agency noted, is one of the most important decisions management faces today, and in no other area of management is it called upon to make such a big decision with so few facts. By comparison, the decision to build a \$3 million plant is a sure thing.

In tv, it is asked to look at a script or pilot, put its faith and \$3 million on the line, and hope for a 20 or better rating. In most cases, it's making the decision 18 months in advance. At the same time, it is confronted with soaring talent costs, a decrease in average audience sizes and a loss of efficiency.

The agency is also concerned about quality of programing, the trend toward the magazine concept, and dedication to numbers and reach and frequency. It's worried about triple-spotting and various other types of "over-commercialization, including ABC TV's recent announcement of 40-second station breaks."

Burnett still feels that the advertiser's main concern is to "select and maintain a program or stable of programs which will deliver the right audiences in large enough chunks to be economically affordable." In the "ever-changing programing picture,"

(Please turn to page 50)



LAMENT of the tv model who appears in commercials only in segments is by Lynne Charnay. "Every part of me is seen, but it's one part at a time. I'm a portion of the bride who's blueing things with Tide; I've been the Revlon lips, the Playtex hips, the Pin-it Curl, the Castro girl. Each commercial lets them see just a tiny piece of me."



SPOOF on the paper napkin test, performed by Buzzi and Tom Raskin, with former getting choked to death in the demonstration. "The finest paper napkin on the market is Toughies, with shred-proof hexachloroform. I squeeze and squeeze. See that paper napkin resist all pressure!" Original music and lyrics were written for 16 skits performed

Light touches for heavy topics at

► Change of pace keyed 4-day Westinghouse Broadcasting public service conference in Pittsburgh. High point: original skit spoofing the radio/tv industry

Heavy, and light-handed program fare at the recent Westinghouse Broadcasting conclave on public service in Pittsburgh both brought a big hand of applause from 400 delegates in attendance.

They liked the serious tack taken by 70 speakers from all phases of the industry and observation points outside it who, during the four-day program meet, commented, debated and injected their views on entertainment programs as well as public service efforts.

Penetrating observations, however, were contrasted with pinpointed humor from such specialists as Presidential Press Secretary Pierre Salinger and Humorist Sam Levenson. Days with some meetings continuing from 9 a.m. until 11 p.m. were lightened with receptions, formal dinners, dramatic personalities and unusual local sites.

Perhaps the most outstanding site in terms of uniqueness was the Carnegie Institute, where a great marble-pillared hall was converted to a re-

ception area, the massive Hall of Architecture was transformed with the aid of running fountains and 2,000 candles into a dining room and the auditorium housed a double feature of live programming—an original satire on the broadcast industry called "Improper Channels" and specially arranged music by the Pittsburgh Pops orchestra.

The skit, scenes of which are pictured in these pages, was written by WBC staffer Bob Bernstein and produced with New York professionals



TV-STRUCK DOCTOR acted by George Furth sings: "I want to do an operation on tv. I want 100 million people cheering me. I'd like to ditch this dignified, depressing rut. When the video director hollers 'cut' I wanna cut"

WBC meet

in the style of an intimate revue. This presentation projected—as did everything at the conclave—twin themes of Change and Communication.

Delegates represented small and large stations, networks, production companies, advertisers, educational institutions and other groups.

Public service came in for an "Improper Channels" spoofing, too. Among its lines:

"Public service is sacrifice but the final rewards are nice. Trips to Paris and Oren Harris will clear you of every vice. Fine with me, also right with the FCC. Don't go commercial or controversial, just program Jack Kennedy. With public service the show is free."



ROMANCE of the trade press themed this duo: "Men do just what I wish, not because I'm a dish; they're caught in webs by debts from SPONSOR. It was love at a glance since that NAB dance; the trade press breathes romance. Social customs we flout; spending money is out. With other trade press we've no truck; we date each other 'cause we're stuck." Press people (trade, too!) came from all parts to attend conference

TV AND RADIO CRITICS were lampooned, too, with gaudily attired trio singing: "Anyone can be a critic of tv. You do not have to know a craft or turn a phrase with ease. The only Kraft you have to know makes 20 kinds of cheese. First learn the alphabet, maybe a bit of punctuation. Then get a tv set and you're prepared for your vocation." WBC's Bob Bernstein wrote the lyrics, Nicholas Schacter the music, with each skit introduced a la vaudeville



VIOLENCE on tv enraptures teens, who admonish: "You haven't done a decent show since Shock Theatre. Carefree as Oliver Treyz," they chime. "Early or late show, there's only one great show—demons are a girl's best friends. Family shows give us a pain. We like things not in a jugular vein." Other spoofs: opera ("Who dropped Sullivan to a 5 point 3 with just a single song?"); Westerns ("Not a scout so much as burps; they're all introverted, quiet Wyatt Earps")

EHLERS UP 80%—HERE'S WHY

- Regional coffee switches most ad dollars from print to air blend; uses radio for mass, tv to upgrade image
- Radio spots center around early a.m. new-weather shows; classical music and public affairs in tv lineup

Ehlers regional coffee (middle-Atlantic, southern New England) tackles its giant competitors with a radio tv blend. The strategy was evolved in 1959 when the advertiser moved the lion's share of its budget from print to the air media, and sales jumped 50% that first year, another 20% in 1960.

Radio gets somewhat better than half of Ehlers' approximately \$500,000 broadcast budget. Its assignment is to spread the Ehlers message via regular news and weather programs and intermittent announcement flights coinciding with special promotions.

Ehlers and its agency, Co-ordinated Marketing, New York, believe firmly in the rapport station personalities have with their audience. In nearly every instance Ehlers calls on them to deliver the product story in their own words, working from fact

sheets. The Ehlers brothers, in charge of the family-owned, Brooklyn, N. Y., firm, take a special interest in selection of radio personalities, meeting with them, and when possible, monitoring broadcasts.

Merchandising of the radio programs includes, in addition to point-of-purchase materials, periodic dinners for area chain executives, with the radio personality on hand to meet them. Ehlers makes a practice of encouraging the radio personalities who deliver its spots to make frequent public appearances, at store openings, etc.

Here is Ehlers' New York radio lineup:

- WNBC—*World News Roundup*, Howard Reig (7:30-7:15 a.m.), three times a week.
- WCBS—7 a.m. news, Olin Tice, three times a week; *Martha Wright*, one minute participation per week.

that is aired Thursday or Friday.

• WNTA (Newark)—*Between the Lines*, simulcast discussion program, Sundays, one minute participation.

Over WTIC, Hartford, Ehlers sponsors news and weather and runs an announcement schedule, with just about every message delivered by station personality Bob Steele. News casts are aired Mon.-Fri (6:50-6:55 a.m.), while the weather programs take place Tues.-Thurs. (8:25-8:30 a.m.). "Weather programs seem to be especially successful outside of New York," states Lester L. Wolff, president of Co-ordinated Marketing. "Evidently people in smaller communities are more dependent on knowing the weather conditions."

Ehlers stages announcement flights two or three times a year in other markets, but over WTIC it runs a regular announcement schedule covering 26 weeks per year, on the air two weeks out of each month. The spots, all 10-second e.t.'s, are aired Thursdays and Fridays, 10 each day. Even in this e.t. campaign Ehlers utilizes the voice of Bob Steele, to maintain continuity.

In Schenectady, Ehlers buys WGY weather shows announced by Howard Tupper, who also does the com-

TRADE AD, reproduced below, informs food retailers of the air personalities they can count on to help them sell Ehlers coffee. This ad is just one of the numerous ways Ehlers and its agency, Co-ordinated Marketing, merchandise the regional advertiser's full-blown radio/tv campaign

Meet the Ehlers Sales "Force".....

 MEET THE PRESS with Red Roberts, Channel 4 Sundays, 6 & 7 PM	 GREAT MUSIC FROM CHICAGO Chicago 13 New York Channel 28 Hartford Sundays 307 30 PM with press conductors	 BETWEEN THE LINES Channel 13 TV Sundays 12 Noon with Lester L. Wolff	 HOWARD TUPPER WGY Radio Schenectady	 7 O'CLOCK NEWS with Olin Tice WCBS Radio	 MARTHA WRIGHT SHOW WCBS Radio	 BOB STEELE WTIC Hartford Radio WNBC Radio	 WORLD NEWS ROUND UP with Howard Reig WNBC Radio	 HOWARD REIG NEWS On the Dave Garfaway Show 8 25 AM WNBC TV	 PAUL FLANAGAN WPTZ Radio Springfield	
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Ehlers Grade "A" Advertising for Grade "A" Move-ability

mercials. On Mon.-Wed.-Fri. the programs are heard 7:05-7:10 a.m., while the Tues.-Thurs. schedule calls for 8:05-8:10 a.m.

Ehlers sponsors early morning news on WPTR, Albany, Monday through Saturday. There the air salesman is station personality Paul Flanagan.

And, on WSPR, Springfield, Mass., Ehlers' message is delivered by d.j. Paul Monson adjacent to a news-weather portion of his morning show, which is on the air Monday through Saturday.

While Ehlers uses radio to tell its story to as broad an audience as possible around breakfast coffee time, the advertiser has another kind of assignment for tv. One of its problems, paradoxically enough, is that it costs less than most of its competition—this despite the high content of Columbian coffee which adds to the cost. To counteract the reaction of many, the assumption that lower cost means lower quality, Ehlers has been sponsoring public affairs and cultural programs, to upgrade the image.

The tv programs include *Meet the Press*, alternate weeks in New York; *Great Music from Chicago*, in New York and Hartford, and *Between the Lines*, a public affairs talk show, in New York.

Wolff feels that to do an education job, such shows as these provide a better believability atmosphere than pure entertainment, especially when it's a quality audience you're after. He points out that authoritative statements are the subject matter of a *Meet the Press*, and this carries over to the commercial. In such surroundings, the audience is more receptive to what the advertiser has to say, runs the theory.

And the agency makes a special effort to develop commercials in keeping with the programs' caliber and subject matter. With *Between the Lines*, for which 11-year-old program Wolff serves as producer and moderator, the commercials are taped in the same session as the show, so opportunities are golden for tie-ins. Likewise with *Great Music from Chicago* for which shows Ehlers may, for instance, include a theme from one of the day's featured works, and pro-

Ehlers believes in radio personalities



ALBERT EHLERS, president of the coffee firm that bears his name, takes a personal interest in selection of radio personalities to deliver his company's message. He and the other leaders of the family-owned company meet with the candidates, and whenever possible monitor their broadcasts. Ehlers also sets up dinners at which area chain executives get to meet the on-air salesmen. In addition Ehlers urges its personalities to appear at store openings, etc.

ceed to compare its harmony with the blending of coffee. Ehlers was the sole sponsor of *Great Music from Chicago* for its initial 13 weeks, and plans to continue with the show, temporarily off the air, just as soon as additional episodes become available.

Ehlers and Co-ordinated heavily merchandised the *Great Music* buy at the outset. They sent "tickets" for

the tv concerts and a can of Ehlers to principle retailers, suggesting they relax and enjoy the combination of great music and great coffee, while the tv commercials did a selling job for them. In addition, there were point-of-purchase posters with the picture of the upcoming concert's conductor and the suggestion to tune in the concert, relax and enjoy Ehlers coffee along with it.



JFK appeared on *Between the Lines*, public affairs talk show simulcast on WNTA (AM-TV), Newark, in which Ehlers participates. With JFK is the show's producer/moderator Lester Wolff

NEW TV HORIZONS FOR AUTOS

➤ Growing tv billings of car makers spur broadening of video techniques. Spot spending is up around 25%

➤ TvB also reports that publishers spent more than six times as much on tv in 1960 as they did in 1959

Auto manufacturers are not only spending more money in tv but are increasing the variety of techniques in using the medium.

This was revealed today (21 April) by the Television Bureau of Advertising in summarizing gross time billings among car makers during 1960 in both spot and network tv.

TvB also revealed that publishers made record use of tv last year. Gross time billings in that field were up more than six times over 1959.

Auto firms are increasing their spot tv billings at a faster rate than their web spending. TvB-Rorabaugh reports show a \$16,812,510 total for 1960, compared with \$12,113,000 in 1959, an increase of about a third.

In network tv auto billings are still considerably above the spot tv level. In 1960, auto firms invested a total of \$11,421,485 in gross time billings on the three networks. This compares with \$37,492,882 in 1959. These are TvB/LNA-BAR figures. However, TvB estimated that on a net time and talent basis, actual auto company tv spending topped \$75 million last year.

"Whereas only two years ago," noted today's TvB report, "in the fall of 1958, all car advertising on network television was confined largely to 10 programs in prime time and a number of specials, the schedule has been changed radically.

"In the fall of 1960, car advertis-

ing on network television was placed on 18 prime time programs, in addition to specials, with the use of sports and daytime programs beginning to emerge."

A total of 59 different car brands were advertised on tv in 1960, compared with 52 in 1959.

Spot tv patterns continue to change also, TvB said. "All types of programs—news, sports, feature films, etc.—have been used, with a large concentration of the advertising in the evening and occasional use of early morning tv," the TvB report said.

The promotion bureau took cognizance of the slowing down of car sales toward the end of 1960 and in early 1961, but pointed out the present sales trend is upward. The industry should top six million car sales this year with strong tv support continued, the TvB report predicted.

Combined factory and dealer advertising of the top seven tv users among the auto companies are, in or-

Gross time billings of top 10 car brands on web and spot tv

Make	Network	Spot	Total
FORD	\$4,423,389	\$4,641,140	\$9,064,529
CHEVROLET	5,281,243	2,523,120	7,804,363
OLDSMOBILE	3,100,881	936,990	4,037,871
CORVAIR	3,829,108	3,120	3,832,228
RAMBLER	426,297	2,677,130	3,103,427
PLYMOUTH	2,444,984	523,630	2,968,614
DART	2,361,857	14,990	2,376,847
PONTIAC	1,261,415	1,110,700	2,372,115
DAUPHINE	1,850,575	412,970	2,263,545
FALCON	2,109,513	4,470	2,113,983

Source: Network, TvB/LNA-BAR. Spot, TvB-Rorabaugh

der of tv expenditures (gross time):
General Motors: network, \$16,136,692; spot, \$5,173,600. The total of \$21,610,292 compares with \$17,252,667 in 1959.

Ford: network, \$10,323,980; spot, \$5,143,720. The total of \$15,472,700 is down compared with the 1959 figure of \$16,023,688.

Chrysler: network, \$3,529,303; spot, \$1,716,270.

American Motors: network, \$426,297; spot, \$2,677,130.

Renault Co.: network, \$1,939,357; spot, \$412,970.

Studebaker-Packard: network, \$1,064,249; spot, \$879,520.

Kaiser Industries: network, \$1,771,249; spot \$23,430.

The publishing industry's record use of tv led to gross time billings of \$5,012,022 last year. This compared to \$705,593 in 1959.

The 1960 billings were fairly evenly divided between spot and network. In the former medium, publishers invested \$2,770,000, compared with \$679,000 in 1959. The network investment totaled \$2,242,022, a hefty rise over the 1959 figure of \$26,593.

There was no dominant pattern in the publishers' use of video. The leading advertiser in this category, Golden Press, used spot only and concentrated on announcements and I.D.'s. Cowles Magazines, the second-place spender, sponsored election and convention coverage on network tv. *The Readers' Digest*, used—on spot tv—announcements, I.D.'s. and programs, and also bought into three NBC TV programs: *Today*, the Shirley Temple show and *Riverboat*. Another convention sponsor was Field Enterprises, while Curtis Publishing followed a pattern somewhat similar to the *Readers' Digest*.

Here are the gross time billings of seven leading publishers.

Golden Press: \$1,266,620 in spot.
Cowles: \$1,188,633 on network.

Readers' Digest: \$728,760 on spot and \$133,599 on network.

Field Enterprises: \$587,893 on network convention coverage.

Curtis Publishing: \$318,650 on spot and \$132,970 on network.

McCall Corp.: \$125,960 on spot and \$162,165 on network.

Book-of-the-Month Club: \$64,870 on spot.



HELPING WELI manager Richard Davis (l) to spread around a bit of shipboard camaraderie are executives of the station's rep firm, H-R: pres. Frank Headley (r) and v.p. Dwight Reed (c)

HOW TO SELL CLIENTS: TAKE THEM ON A TOUR

To hear New Haven, Conn. radio station WELI people tell it, the way to win over listeners and influence advertisers, is: (1) sell them a station package tour, and, (2) send along as host, your strongest audience-pull air personality.

These were some of the unexpected (and remunerative) side effects of the station's promotion—The Bud Finch Sunlane Cruise—earlier this year.

Aside from bolstering the belief that radio can peddle high-priced wares (in this case, WELI sold the Mediterranean trip packages costing something like \$650 per to 104 persons), the promotion proved potent in establishing firm listener-station rapport, and, as an extra bonus, an ideal set-up for talking turkey with potential advertisers.

Among the cruisers were a number of local businessmen who, finding themselves sharing shipboard conviviality with station people (station manager Richard W. Davis, his wife and the station's rep executives

—H-R president Frank Headley, v.p. Dwight Reed and their wives also went along on the trip), began to think kindly about doing business with the station.

The whole thing, however, is not as simple to execute as one might suspect, cautions Davis, the station's executive, whose success formula points up these facets: first, a close working liaison with a top-notch agency (like New Haven's A and B Travel Agency); a carefully timed campaign (with special attention to the allowance of vacation-planning schedules—WELI first broke its February cruise back during the Labor Day weekend); and a saturation of piquant announcements.

The strongest come-on bait, however, was the news that the station's no. one air man, Bud Finch, would be on hand to serve as host during the 23-day cruise to whirl his companion cruisers through the planned activities.

Word of this soon began to make
(Please turn to page 51)

The Care and Feeding..

This is the first of a series of ads devoted to facts about communism. It coincides with a continuing series of prime time announcements on WKY RADIO and TELEVISION telling these and many more facts about communism to viewers and listeners.

Altruistic? No. This effort might even be on the selfish side because we, as you, can exist only in a free economy.

Alarmist? Aren't people already anti-communist and pro-American? Certainly! Spiritually and emotionally. But there is a void of factual truth about the hard core of communist action. The communists know this. They continually attack this soft spot with "Dr. Jekyll's" words that rationalize "Mr. Hyde's" actions.

The threat to freedom is not so much in what the communists DO, as in what Americans DON'T do. One of the most serious "DON'TS" is not arming ourselves with facts to back up our belief in democracy.

This is part of our effort to tell these facts.

Prime Communicators to 1½ Million Oklahomans



and COST of Freedom!

Part of the Cost of Freedom is to understand the War of Words.

When they say "Peace"... what do they really mean?

Lenin said:

"Every peace program is a deception of the people and a piece of hypocrisy unless its principal object is the explanation to the masses of the need for a revolution, and to support, aid and develop the revolutionary struggle of the masses that is starting everywhere (ferment among the masses, protests, strikes, fraternization in the trenches, demonstrations . . .)."

—V. I. Lenin, General Committee Proposals Submitted to the Socialist Conference, April, 1916, Selected Works, International Publishers, New York, 1943, vol. V, pg. 237.

But Lenin is dead . . . or is he?

J. Edgar Hoover has said . . . "I, for one, find no reason to doubt the word of Nikita S. Khrushchev when he asserts that the injunctions of Lenin must be the guide to all communist activity."

We aren't trying to preach. We are simply trying to strengthen the muscles of freedom of speech through exercising that freedom to the limits of our sphere of communications. Perhaps there will be facts in this series you can use in your sphere of influence.

WKY

RADIO AND TELEVISION

OKLAHOMA CITY

The WKY Television System, Inc.
WTVT, Tampa-St. Petersburg, Fla.
Represented by the Katz Agency

SPONSOR ASKS

IS PRODUCT PROTECTION DOOMED?

Sam Vitt, *media director, Doherty, Clifford, Steers & Shenfield, Inc., New York*

All changes historically are made to fulfill newly arisen (or thought to be newly arisen) human needs. (Advertisers, whether we choose to admit it or not, *are* human.) And the recently revised product protection policies would not seem to be exceptions to this general rule. More and more advertisers have been, and are



Yes, but it won't lessen the impact of commercials for quality products

currently, moving into the television medium. As a result the question facing the television program planners, similar to that of the city planners in the face of the population explosion, is how do we accommodate them all? The answer apparently so far as television is concerned is the revision of product protection policies.

In the academic sense, it is probable that this is not as desirable as most of us would like it to be. Ideally, I think, most of us would agree that the further, for example, one deodorant was from another the better. Realistically, however, I'm not sure even if we had a choice that such an approach would be right. If a product is good . . . and I think there can be very little disagreement that this is what ultimately counts . . . it probably could be very effectively argued that showing it in juxtaposition to its competitors would in reality only help enhance its market position. Side by side, advantages and disadvantages tend to become much more clarified.

As it is, however, it does not appear that we really do have a choice. The stations control their time and the FCC, to a degree, their usage thereof. It is my opinion that the newly revised product protection

policies are the results of an inevitability. As such, I am prepared to accept them.

It would seem to me that these revisions are in reality but an interim step toward the ultimate television product protection policy which would parallel those policies currently in effect for the print media. Is this good? Well, the answer, as in most things, probably depends upon your viewpoint. Let me say by way of hedging that whether or not it is good, it would be my opinion those advertisers producing a quality product are not going to be severely damaged. The others had better, as always, look out!

Bren Baldwin, *v.p.-associate media director, Kenyon & Eckhardt Inc., New York*

The problem of proper product protection in spot television has provoked a flow of ink in the past, much of which has been critical of the stations.

I must admit that here at Kenyon & Eckhardt our experience in this area has been relatively good. Considering the voluminous technical problems facing the stations in providing adequate separation of highly competitive advertising, especially with the influx of network shows with a multiplicity of sponsors, we feel this problem is being satisfactorily handled.

Sure, there have been instances where we have found competitors in and around shows we were in or where products we felt were com-



We don't have much of an argument against it; print makes no guarantees

petitive were scheduled around our own spots, but we would like to think that this generally has been the result of the logistics of the medium.

We've found that this has come up

once every two months or so, but has been cleared up as soon as the stations were made aware of the conflict. Considering we've been advertising highly competitive products on long station line-ups, this record is a good one.

So far as the current separation policies are concerned, we feel they are reasonable, both for our clients and for the stations. After all, we get no guarantee from other media that competitors will be a given number of pages or a given distance away from our clients' advertising and we don't expect it.

This subject, of course, could bring us to consideration of double and triple spotting which has provoked volumes of copy but one on which we have yet to see adequate factual evidence for or against.

It is true that one might logically expect his advertising to have a little better effect if it ran without distracting influences around it. Emotionally this is a little like romance—a guy would prefer to seek the interest of a young lady without the competition of a couple of handsome interlopers at his table.

But one can be devil's advocate for the opposite school of thought. The ultimate winner will have the best product and present it in a superior manner. And isn't this really the key to advertising and sales success?

Ray Grandle, *general manager, WLUK-TV, Green Bay, Wis.*

It apparently is, and justifiably so. In my opinion, product protection originated from an artificial set of circumstances to begin with, and building from this flimsy base it grew to unwieldy proportions. The more "protection" stations gave, the more was demanded. First there were objections to directly competing products in too close proximity. Their displeasure was extended to all products in a certain category, such as beverages. This went to the extreme where a beer might object to a tea. Some sponsors took exception to

products in entirely different categories than their own, on esthetic grounds.

At the same time, attention was turned to the time separation, and longer and longer periods were demanded.

What is the rationale behind all this "protection" business? It is based on a tenuous psychological theory that the presentation of a commercial shortly after one for a com-



It is; not true that a close by competitor blots out a viewer's memory

peting product would blot out all memory of the first spot. This is obviously ridiculous, as has been the lengths to which this thing has been carried. I don't for a moment advocate the spotting of competing commercials back to back, but I don't think we can reasonably justify much more.

It's hard to understand why product protection never encumbered any of the other media. Magazines run page after page of solid advertisements, sometimes for competing products in close proximity. Newspapers do the same. You see rows of billboards with absolutely no regard for product categories.

Why have the air media alone been saddled with this anachronism? Like most other things, it began with the slimmest justification, and fed on itself until it reached its present proportions.

As an informal statement of policy, I'd like to say that we at WLUK-TV do not intend to run any competitive products back to back. However, we must realistically face the fact that time separation is a relative thing. For example, just to give lip service to existing shibboleths, we don't intend to run two cigarettes unless they are separated by at least 20 minutes. But to pose a rhetorical question: would either product suffer if separated by five or ten minutes? We think not!

There is, however, one aspect of this situation which we do go along with all the way. Certainly, any

(Please turn to page 52)



Mr. Saudek (standing) checks copy with Mr. Lund at Omnibus shooting.

*Robert Saudek Productions
take their cue from . . .*

TELESCRIPT

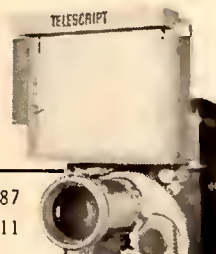
Robert Saudek, producer of such highly regarded shows as "Omnibus" and the "Leonard Bernstein and the New York Philharmonic" programs has selected Telescript *exclusively* for prompting equipment. There must be a good reason . . . there is. Telescript is more dependable, has better service facilities and costs less initially.

In your next film or TV show take *your* cue and call Telescript.

ASK THE PEOPLE WHO USE . . .

TELESCRIPT

CSP INC.
NEW YORK · LOS ANGELES

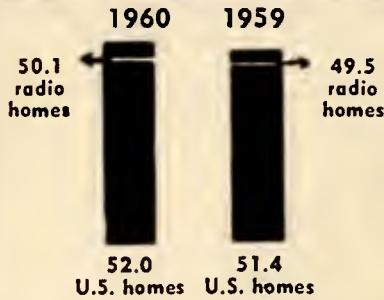


832 N. LA BREA AVENUE · LOS ANGELES, CALIF. · HO. 9-7287
155 WEST 72nd STREET · NEW YORK 23, N. Y. · SU 7-8111

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
End of February 1961				
Am	3,561	150	560	183
Fm	856	206	71	25
End of February 1960				
Am	3,462	79	583	241
Fm	696	152	78	36

Source: FCC monthly reports, commercial stations. *December.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
Total	156,394,544	146,200,000

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No current information.

Radio set sales index

Type	Feb. 1961	Feb. 1960	2 months 1961	2 months 1960
Home	666,228	611,579	1,246,908	1,414,867
Auto	307,973	596,872	695,109	1,229,333
Total	974,201	1,208,449	942,017	2,644,200

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to home sales figures. Figures are subject to change.

2. NETWORK RADIO CLIENTS

Top radio network clients and time bought

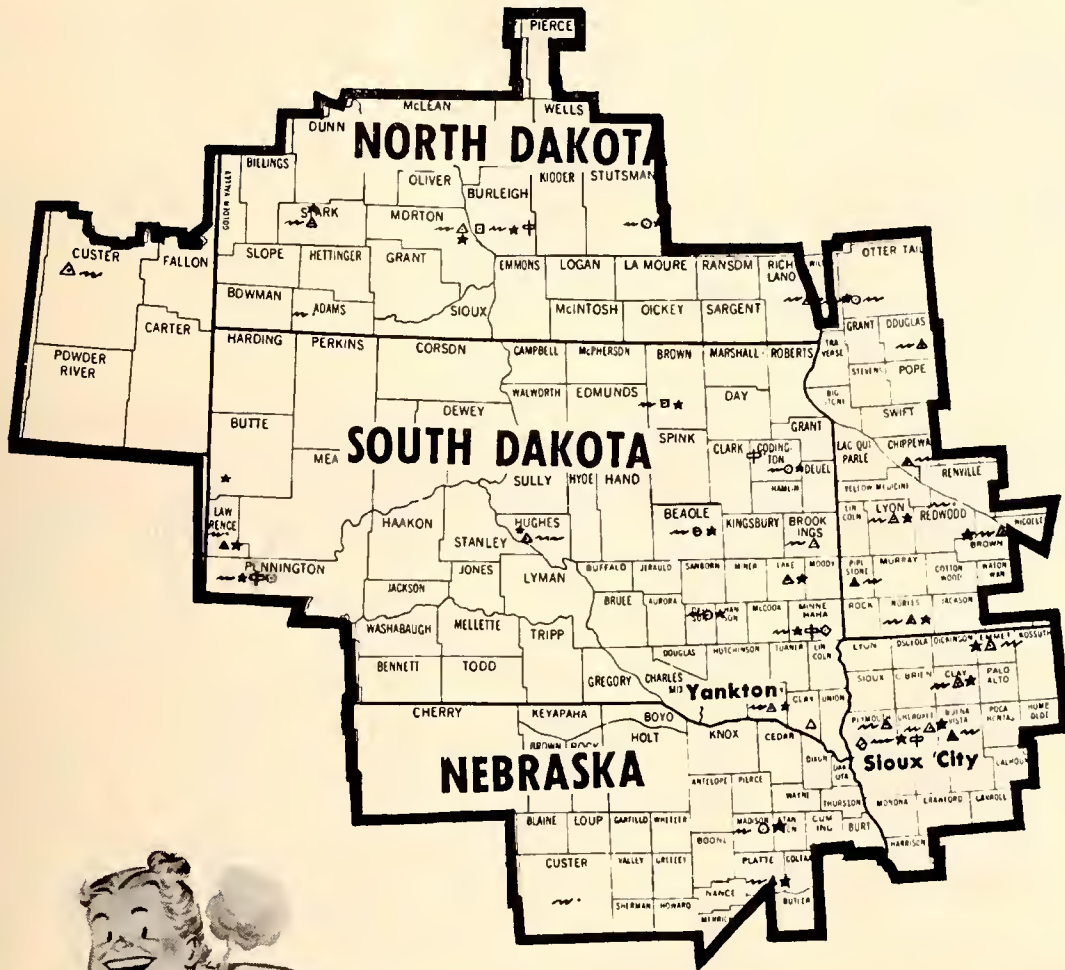
HOME BROADCASTS

1961 Advertiser	Total Home B'dcasts Delivered (000)
<i>Standard Brands, Inc.</i>	137,373
<i>Kellogg Co.</i>	124,815
<i>Time, Inc.</i>	124,173
1960	
<i>Reynolds, R. J. tobacco</i>	128,720
<i>Pharmaco, Inc.</i>	125,652
<i>Time, Inc.</i>	117,791

COMMERCIAL MINUTES

1961 Advertiser	Total Comm'l Min. Delivered (000)
<i>Standard Brands, Inc.</i>	100,038
<i>Time, Inc.</i>	87,907
<i>Kellogg, Co.</i>	78,394
1960	
<i>Whitehall-AM, Home Prods.</i>	92,496
<i>Pharmaco, Inc.</i>	91,804
<i>Time, Inc.</i>	78,565

Source: A. C. Nielsen Company.



THIS IS AMERICA'S 40TH RADIO MARKET ... BIG AGGIE LAND

Spreading across 175 counties in five states, WNAX Big Aggie Land embraces one of the world's richest agricultural areas. Almost 2 1/4 million people, over 600,000 radio homes, are included in this vast and wealthy market. These people spend \$2,250,000,000 a year at the retail level.

An 84-county area Pulse Survey during January of 1961 credits WNAX with top ratings in all 360 quarter hours, delivering 3 times as many listeners as the next ranking station. That gives

Big Aggie a 66.4% share of audience. Traveling Americans add another 100,000,000 annually to the WNAX-570 market coverage area . . . an area of many scenic attractions, a Big Aggie Bonus for WNAX advertisers.


WNAX-570 is the one medium that can reach and sell the nation's 40th radio market. To sell your product in Big Aggie Land's 175 counties, sell on the station that most people listen to — WNAX-570. Your Katz representative will handle the details.

WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

Peoples Broadcasting Corporation

Sioux City, Iowa, Sioux Falls and Yankton, South Dakota
Represented by Katz



PEOPLES BROADCASTING CORPORATION

WNAX	Yankton, South Dakota
KVTI	Sioux City, Iowa
WGAR	Cleveland, Ohio
WRFD	Columbus-Worthington, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

"The Giant of
Southern Skies"



GIANT MARKET IN THE SOUTHEAST

2.1 million People
\$2.8 billion Incomes
\$1.8 billion Retail Sales

Compare it with Birmingham,
Miami, and New Orleans, "The
Giant's"

GREENVILLE-SPARTANBURG- ASHEVILLE MARKET

Contact us or our
Reps. for facts,
availabilities and
assistance

ered by
EVERY-KNODEL



buy St. Louis
'a la card

KTVL 20
CHANNEL
ST. LOUIS

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Pepperidge Farms, Inc., Norwalk: A 45-market campaign for its breads starts early May. Schedules are for five weeks using day and night minutes and 20's. Buyer: Henry Cleeff. Agency: Ogilvy, Benson & Mather. New York.

Best Foods Div. of Corn Products Co., New York: Schedules for Nucoa margarine begin 1 May and run through 25 June. Day and fringe night minutes and prime 20's are being set in 31 markets. Buyer: Bob Fennimore. Agency: Dancer-Fitzgerald-Sample, N. Y.

Corn Products Co., New York: Lineup in about 25 markets for Niagara starch starts 30 April. Moderate frequencies of fringe night minutes will be scheduled for six weeks. Buyer: Jim Alexander. Agency: Lennen & Newell.

Schick, Inc., Lancaster, Pa.: Promotion for Krona blades begins this month in over 100 markets. Placements are 52 weeks, with night minutes and 20's being used. Beginning frequencies are light, increase 50% after the first four weeks. Buyer: Joel Segall. Agency: Compton Adv., New York.

Miles Laboratories, Inc., Elkhart, Ind.: Alka-Seltzer begins 30 April in about 40 markets. Schedules of night and weekend minutes will run for 18 weeks. Buyer: Andy Anderson. Agency: Wade Adv., Chicago.

RADIO BUYS

Ford Div., Ford Motor Co., Dearborn: Initial schedule in spot radio for Ford Div., after some time away, begins 23 April for two weeks in the top 50 markets. Buys are big, four and five stations in many markets, with 12 to 20 traffic spots per week per station. Buyer: Dorothy Thornton. Agency: J. Walter Thompson Co., New York.

Liggett & Myers Tobacco Co., New York: Campaign for L & M Filter cigarettes, due to start 24 April, probably will not move until early May. Runs of traffic minutes and 30's are placed for 23 weeks, around 25 spots per week per market. L & M market list usually runs from the top 12 through 50. Buyer: Paul Fitzgerald. Agency: Dancer-Fitzgerald-Sample, New York.

Cities Service Co., New York: This year's campaign for its gasolines starts 7 May, in 25-30 markets. About 30 drive-time spots per week per market are bought, two- and three-station placements. Buyer: Bob Kelly. Agency: Lennen & Newell. New York.

Parker Pen Co., Janesville, Wis.: Test campaign for radio begins 1 May for six weeks, in about 30 markets. Morning traffic minutes, 15 to 20 per week per market, are being used, the power stations and those with heavy merchandising preferred. This is the swan song for Compton, Chicago; effective 1 July the account moves to Leo Burnett Co., Chicago.

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

The imagination of the artist, together with his technique and skill, combine to create artistic beauty . . . In the Industrial Piedmont, the popularity and proven dominance of WFMY-TV have combined to create sales for over eleven years.

To successfully sell the nation's 44th market*, include WFMY-TV in your plans. WFMY-TV delivers 2.3 million customers who annually spend \$3.2 billion dollars . . . call your H-R-P Representative today.

*Source: Television Magazine, 1960 Data Book



wfmy-tv

GREENSBORO, N. C.

NOW IN OUR 12TH YEAR OF SERVICE

Represented by Harrington, Richter and Parsons, Inc.

New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit



BATES VS. BURNETT

(Continued from page 35)

according to Burnett, this has become increasingly difficult, while the size of the commitment increases and "firm long-term contracts are the order of the day."

Bates disagrees, because, in the opinion of mediaman Grey, "Network in the old sense of the word is a misnomer today. We look on a network participation as a uniform spot purchase. A minute on 77 *Sunset Strip*, for example, is figured as a minute spot on 140 markets."

Rosser Reeves calls it "dispersion." Spread announcements around, and don't seek frequency until you've

reached just about everyone once. "That's why the network show in the old sense is not for Bates," said Grey. "We don't want to use one product more than once in a show."

Bates' clients, for the most part, put out products that sell for less than \$1. "This affects our show purchases." Burnett has different types of clients, associations, insurance companies, corporate accounts, "which would point toward other types of shows."

At Bates, the media, account group and clients determine the media specifications of the show needed, based on the product's consumer profile, competitive picture, promotion plans,

priering, distribution strengths and weaknesses, packaging. Then the program department is called in to find the show that fills the bill.

Most obvious to the eye, of the average viewer as well as the tv and advertising specialist, is the difference between Burnett and Bates' approach to the television commercial.

"If there is any secret to how Burnett comes up with as many successful commercials as it does," said a Burnett creative department spokesman, it may be because of one or all of the following factors:

- Burnett's television commercial department does just one thing; it creates and produces television commercials.

- Tv copy, art and production are all in the same department, reporting to one man.

- The department is given a great deal of creative freedom—plus the encouragement from agency management and the account staff to constantly search for arresting and effective new ways "to say it, show it, or sing it."

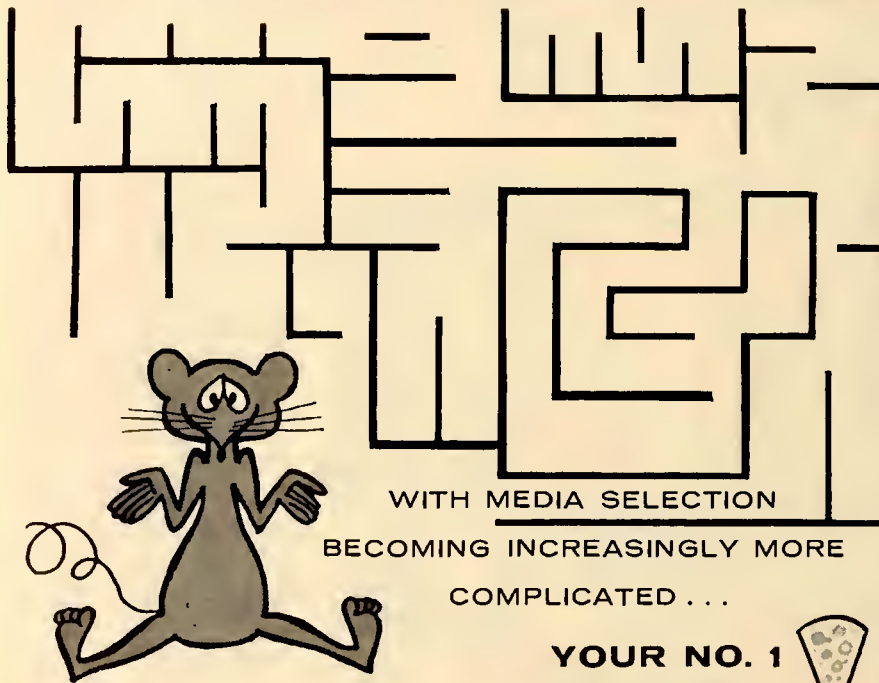
Leo Burnett put it this way in his talk to the Advertising Writers Club of N. Y.:

"We have a handful of creative executives through whom almost everything we create is cleared. Our Creative Review Committee—a parcel of opinionated malecontents—studies almost everything we do long before the accountmen have to struggle off to the airport.

"Our committee is a sort of extrusion die that tries to give the agency's work the shape of quality. Of course, our patterns keep broadening in range of style, changing and improving as our many good writers push through their own ideas—ideas that have their own bite and abrasiveness, and so reshape our dies.

"I guess we're kind of nutty. We throw out a lot of good ideas. We take the attitude that it's not enough for us to find a good idea and execute it well—we also have to like it."

Rosser Reeves, in a talk with SPONSOR, implied that his agency's copywriters (he called them "ad-makers") don't necessarily have to like the ideas they work with, that their high rate of pay keeps their morale high while working in the confines of Bates' rigid principles, and, besides, they believe in the dogma, anyway.



WITH MEDIA SELECTION
BECOMING INCREASINGLY MORE
COMPLICATED . . .

YOUR NO. 1
BUY IS STILL

KEWB

In San Francisco, as always, consistently high ratings . . . consistently low cost-per-thousand . . . all day long or all year long. You're never "out of season" on KEWB, number one buy in its third year and currently delivering 101 adults in every 100 homes, all paying close attention!

PULSE: AUDIENCE COMPOSITION
JAN-FEB, 1961
TOTAL RATEO PERIODS

national representatives:
The Katz Agency, Inc.

CROWELL-COLLIER BROADCASTING CORPORATION "First in Contemporary Communications"

A SOUND CITIZEN OF THE BAY AREA

As defined in *Realities in Advertising*, published by Knopf ("Don't ask me for quotes; go to my book . . ."), the three basics of Bates commercials that avoid "vampire video" (components that suck strength away from the main story) are: (1.) Lock the video to the audio. Let the consumer see with his eye what he is hearing with his ear; (2.) Put the announcer's voice under; (3.) Seek for a specific video interpretation of the U.S.P. ("unique selling proposition"). "When you begin to apply these basics, much of the nonsense will disappear."

"An advertising man," he states in his chapter on *The Advertising Tool*, "like a designer, must control and direct his brilliance. A campaign is not for the individual expression of his ego. It is, actually, a tool, and it has functional purpose, which is the most complete communication with the public, the maximum projection of the message. This is the true art of advertising. If you will apply this criterion to modern advertising (advertising is, above all, a tool), you will reject much of modern advertising."

RADIO PACKAGE TOUR

(Continued from page 41)

the rounds by avid followers of the Finch show thus giving the project a lot of free promotion.

The travel agency also did its part to play up the tour by hosting a get-together pre-view look, via slides, at the itinerary during a country club party. They followed this up with mailing pieces spotlighting Bud Finch's part in the plan. The cruise carrier—American Export Lines, here—backed it all with banners and printed materials.

Contrary to the usual, the promotion did not end with the start of the trip: it was turned instead into a daily cruise highlight. The station taped cruise progress reports voiced by the tourists themselves and airmailed them to the station where they were put on the air. These reports, as well as direct ship to shore messages projected regularly each day across the Atlantic was followed around the New Haven area by a large and interested group of stay-at-homers.

A survey made by the station during that period revealed that an audience of some 5,000 were tuned in

IN ROCHESTER, N.Y.
EVERYBODY listens to
ED MEATH 6-9:30 A.M.



WHEC YOUR WORLD of FACT,
FASCINATION,
MUSIC and NEWS!

NATIONAL REPRESENTATIVES: EVERETT MCKINNEY, INC.



260

REASONS WHY FELIX THE CAT IS THE BEST NEW CARTOON ON THE AIR!

No coincidence that there just happen to be 260 episodes (four minutes each) in the Felix package . . . each episode visible and audible proof that *this* is the cartoon show for youngsters.

Produced in 1960-61 in full color . . . Felix is his own best salesman. See him in action and picture him on your station. If contests and give-aways with merchandise interest you, get ready for a deluge in the mail department!

Felix is made for youngsters. You'll have more moppets staring at your channel when the world's most famous feline becomes *your* cat.

CALL OR WRITE
**TRANS-LUX
TELEVISION CORP.**
625 Madison Avenue
New York 22, New York
PL 1-3110
Chicago • Hollywood

keeping tabs on cruise-doings.

The success of the Bud Finch Sunlane Cruise is measured by the station in these two ways:

- Monetarily: a six-week spot schedule on the Bud Finch show was bought (at double A time) by the carrier line; and the station has lined up a number of potential local advertisers.

- Good public relations: the cruiser-listener aficionado for the station people has developed to the point where, for these broadcasters, the social calendar is fast arriving at a "standing-room-only" stage.

Although more than two months have passed since the cruise, people around New Haven are still talking it up. Bud Finch as well as other station people constantly encounter persons who are apt to come up with something folksy like this: "My milkman's sister went on your cruise."

With so much interest in this type of promotion still circulating around town, WELI is mulling over plans for its next package tour. ▀

SPONSOR ASKS

(Continued from page 15)

product advertised should be confined to the type of programing with which it is compatible. Naturally, products should be showcased in or adjacent to programs with which they have a natural affinity, and stations should be more than happy to exercise such controls. For example, no station would put a shaving cream in a women's show.

But by the same token, the station should be allowed to use its judgment and discretion as to what products would be compatible with given participating shows. We feel that the majority of station operators have the intelligence and ability to do this. ▀

Harry B. Shaw, v.p., sales director,
WSJS-TV, Winston-Salem, N. C.

Fortunately for most all print media, product conflict is no problem. Perhaps this is due to the fact that those involved with space sales have been able to get the message over of "comparative advertising."

A good many years ago in radio, product protection raised its head and has been ever present since.

With the inception of television

certain inheritances carried over from radio, and product protection was one of them.

In my capacity as vice-president and sales director, it is possible to exercise control over local, regional and national spot product conflict. However, with the new techniques



*Inevitable;
competing
products often
prevented from
getting equal
exposure*

employed in the sale of network time, over which the station definitely has no control, a rash of problems have arisen. Cigarettes, for example, are participating in a great number of programs virtually seven days a week across the board. Certain other products, using the same techniques, fall into this same general category.

It is an old statement, indeed, that those in the print field can always insert another page; but in broadcasting there are a fixed number of hours per day, and no man under the sun has yet been able to change this situation.

As a result, stations exercising minimal protection of fifteen minutes, and others perhaps as much as 30 minutes, find themselves in a dilemma.

This dilemma often times resulting in the loss of thousands upon thousands of advertising dollars because of product conflict.

At the same time, when a number of product conflict situations arise, under the general system broadly employed by broadcasters with regard to product protection, a goodly number of certain other advertisers are excluded from facility use because of this most unique situation, to say the least.

In my judgment, all advertising is comparative advertising and whether a viewer or listener prefers one soft drink in preference to another or a certain cigarette brand over another brand is up to the individual to decide.

Therefore, I believe, in this fabulous year of the challenging '60's, certainly the era of strict product protection as we have known it in the past, is doomed for a demise in the not too distant future. ▀

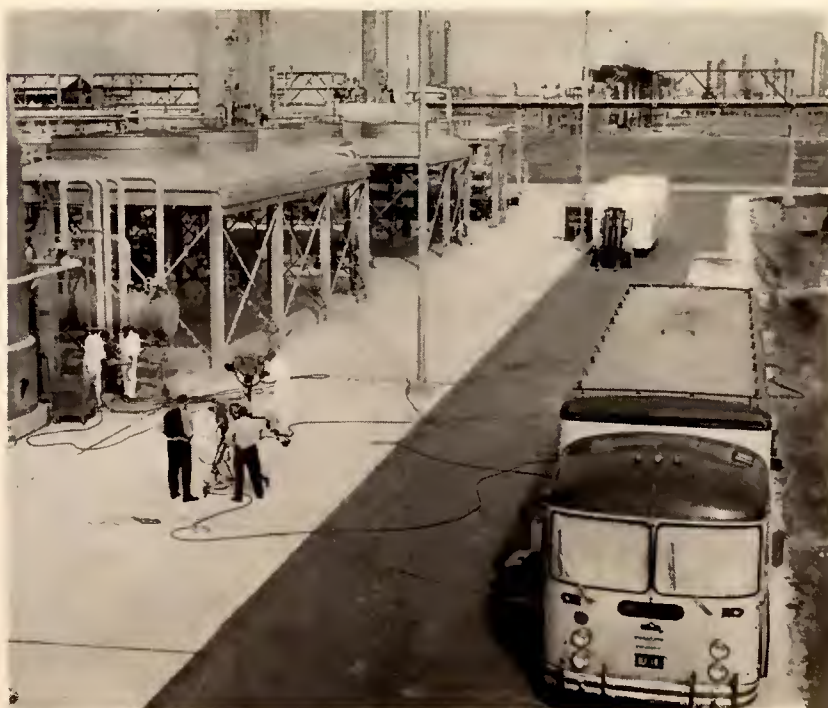
THE QUALITY TOUCH



An unbeatable combination of great facilities and staff "know-how" make it profitable and practical to use WFAA-TV, Dallas, for those "on-location" commercials, as well as coverage of any major event for sponsored telecasting.

This fabulous 40' custom-built AMPLEX VIDEOTAPE CRUISER contains 2 Ampex Video-Tape machines and 6 Marconi 4½" image orthicon cameras along with the latest inter-sync and inter-switch equipment. With its own power supply, the WFAA VIDEO-CRUISER can go anywhere . . . no distance too great, no job too large. Call on us next time; we love challenges!

On location for Shell Oil (Kenyon & Eckhardt) at Pasadena, Texas



Channel 8



Represented by



The Original Station Representative

TELEVISION SERVICE OF
THE DALLAS MORNING NEWS

SPONSOR WEEK WRAP-UP

THREE BARRELS were requisitioned to launch the WNDU-TV, South Bend, Ind. "Sweepstakes" contest. The 53,000 entries overflowed from their own into a Notre Dame-donated one and promotion manager, Wally Purcell's addition. Four WNDU staffers count the entries



SUBSTANTIAL INTEREST in Teleglobe Pay-Tv System is acquired by Macfadden Publications. Approving agreement (l-r): Solomon Sagall, pres. of Teleglobe; Gerald Bartell, pres. of Macfadden and Bartell Broadcasting Corp.; Irving Manheimer, chmn. of bd., Macfadden



Advertisers

Revlon (Grey) is pretty well set as an alternate week sponsor of the Ed Sullivan show next season.

This is contingent on Revlon's buying an alternate half hour of another show on the same network.

The account will also sponsor a couple specials during the 1961-62 season.

The total billings for the season of the entire batch, as estimated by SPONSOR: \$7.5 million.

The advertising department of Helena Rubinstein denies the report that it's bending an ear to agency solicitations.

Assures the account: it's very happy with its Ogilvy, Benson & Mathers relations and quite excited with an agency-prepared "show" that it's about to put on the road.

King Louis Shirts, through Potts-Woodbury, has bought Walter Schwimmer's Championship Bowling in five markets for a

MAD MONEY Carnival and Auction put on by WGAN was lots of fun for Portland, Me., citizens. Over \$2,000,000 in play money was spent on stuffed animals, dolls, and kiddie rides. No real money, just mad



summertime campaign.

The show, now in its eighth consecutive year, has been sold to tv stations in some 50 markets for spring and summer runs.

Campaigns:

- **B. F. Goodrich** has a tv and radio spot saturation campaign going in 35 markets to push its new theme—*The Big Edge*. The campaign is a 12-week run. Agency: BBD&O.

- **Best Foods**, division Corn Products, is readying a large-scale promotion for its Niagara Instant Laundry Starch. The Niagara washer starching story will be told on six CBS TV shows: *Double Exposure*, *Face the Facts*, *Video Village*, *The Millionaire*, *Brighter Day* and *As the World Turns*. Agency: Lennen & Newell.

- **Cities Service Oil** this month launched a new ad campaign featuring the *Big Gallon*. Tv buys: spots in some 24 markets. 8 to 12 weeks duration. Flights starting time: 17 April and 18 September. Radio buys: spots in 41 key markets in the company's

37-state marketing territory, starting in May and running for 21 weeks. Agency: Lennen & Newell.

- **Oldsmobile** will break out its F-85 Cutlass sports coupe promotion 10 May on radio via CBS' *Lowell Thomas* newscast over 200 stations. Agency: D. P. Brother.

Acquisition: Ford takes over Autolite (BBD&O); Ford's agency, JWT, has the Champion Sparkplug account.

PEOPLE ON THE MOVE:

George Fenmore, from public relations and publicity director, Blaine-Thompson, N.Y.C. to advertising and public relations director, Ideal Toy Corp. . . . **Chester L. Jones**, from director sales, resin products, to assistant director marketing, and **Edmond S. Bauer**, from product administrator, resins and coatings, to director sales, resin products, both Plastics division, Monsanto Chemical, Springfield, Mass. . . . **George A. Mentzer**, from advertising manager,

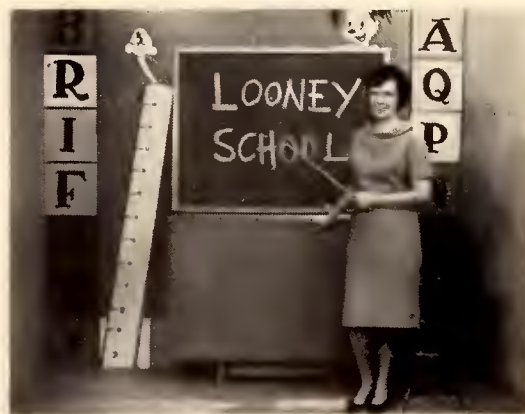
B. F. Goodrich Chemical Co., to advertising manager, B. F. Goodrich.

Agencies

Agency appointments: Warman Precision Productions (tape recorders, hi-fi equipment) to **Friend-Reiss**, New York City . . . O. M. Scott & Sons, Marysville, Ohio (lawn care products—about \$1 million) to **Geer, DuBois & Coe**, New York City, from Young & Rubicam . . . 4 Fishermen Products, Fullham Brothers, to **Hicks, Greist & O'Brien** . . . American Pharmaceutical, N.Y.C., to **Weiss & Geller** . . . Schulze and Burch Biscuit, Chicago, to **Roche, Rickerd & Cleary** . . . Hilton Hotels, to **McCann-Erickson** for its resort hotels in the Caribbean area. Mexico, Panama, and Hawaii . . . Roche Laboratories, div. Hoffmann-La Roche, Nutley, N. J. to **Kastor, Hilton, Chesley, Clifford & Atherton** . . . Hoffman Candy (Cup-O-Gold Candy Bar), to **Anderson-McConnell**, Los Angeles . . . TreeSweet Products (frozen and ready-to-eat citrus juices, and



BANNER HOISTED for WBC Conference on Public Service Programming by Pittsburgh Mayor Joseph M. Barr (l) and Westinghouse Broadcasting v.p. Harold C. Lund. This year's conference on "Changing world"



LOONEY SCHOOL, an educational Reeves Broadcasting program idea (currently on WHTN-TV Huntington, W. Va., and WUSN-TV, Charleston, S. C.), combines educational programming with cartoons for pre-school children. 'Miss Shirley' runs the school, and plans its daily opening theme

POWER INCREASE for WBRE, Wilkes-Barre, Pa., for daytime to 1,000 watts was cause for ceremony by (l-r): Mayor Frank Slattery of Wilkes-Barre; Bob Schumacher, WBRE program director; Burgess W. Martin of Kingston, Pa. and Fred W. Foerster, promotion director of WBRE (AM-FM-TV)



drinks). Santa Ana, Calif. to **Eisaman, Johns & Laws** . . . Sta-Nu Magic (liquid spray sizing), Chicago, to **Wade**.

More agency appointments: To **Grey**, all of Revlon's fragrance business, (\$1 million) Warwick Legler had part of it . . . Faberge (perfumers) to **Papert, Koenig, Lois**.

Thisa 'n' data: **Philip I. Ross Company**, New York City, has affiliated itself with the First Advertising Agency Group.

New quarters: **Lambert & Feasley**, at 850 Third Avenue, New York City . . . **Wade**, New York office, at 10 Rockefeller Plaza . . . **Foote, Cone & Belding**, Hollywood, to the agency's Los Angeles office.

PEOPLE ON THE MOVE: **Richard R. Ronth, Jr.**, from advertising and sales promotion director, Airtemp Division, Chrysler, to v.p. and account supervisor, Grant . . . **Robert G. Minicns**, to account executive, P. Ballentine account, Esty . . . **Joseph R. Rollins, Jr.**, from

v.p. Kampmann Advertising, to Wermer & Schorr, Philadelphia, as senior account executive . . . **Graeme Macleod**, from v.p. Gumbinner, to v.p. account executive, Dancer-Fitzgerald . . . **Joseph J. Seregny**, promoted to account supervisor, Detroit office, Young & Rubicam . . . **Mrs. Lisbeth Sherman**, to assistant account executive, and **Charles Carols** to account executive, Evans Young Wyatt, Dallas . . . **Graham G. Berry**, from Cunningham & Walsh, to senior copy writer, Adams & Keyes . . . **Edward T. Johnson**, to manager, Los Angeles office Glenn Advertising . . . **Robert S. Hughes**, to v.p. general manager Reno office, The Melvin Company.

MORE PEOPLE ON THE MOVE: **James F. Ewing**, from account assistant to account supervisor, Ketchum, MacLeod & Grove, Pittsburgh . . . **Frank R. Ludik**, from research department, and **Charles W. Russell**, from v.p. and account supervisor, Buchen Advertising, both to account executives, Needham, Louis and Brorby, Chicago . . . **Robert J. Barrett**, from Dunnan & Jeffry,

N.Y.C., to media department, radio/tv research bureau, Ayer, Philadelphia . . . **Curtis Berrien**, from v.p. copy director, Esty, to senior v.p. creative director, Lennen & Newell . . . **Sal Greco** from advertising manager, Raymond Rosen, to account executive, Adrian Bauer & Alan Tripp, Inc., Philadelphia . . . **Sanford Levy, Dudley Whittelsey** and **Jack Fenimore**, to producers, commercial broadcast production department, Bates . . . **Norma Strassman**, from head estimator, DSC&S, to radio-tv timebuyer, Chirurg & Cairns . . . **John V. Sandburg, J.** Walter Thompson, Chicago, named chairman, Chicago Council of American Association of Advertising Agencies.

They were elected v.p.'s: **Anthony Azzato**, at Swan & Mason . . . **Elwood C. Ratliffe**, at Foote, Cone & Belding, Chicago . . . **Frank M. Leonard**, at Dancer-Fitzgerald-Sample . . . **Sherman J. McQueen**, at Foote, Cone & Belding, L.A. . . . **Bren Kelley**, at Benton & Bowles . . . **Peter J. Clancy, Robert W. Schwarting** and **Henry M. Stephenson**, all at Albert Frank-Guenther Law, as assistant v.p.'s.

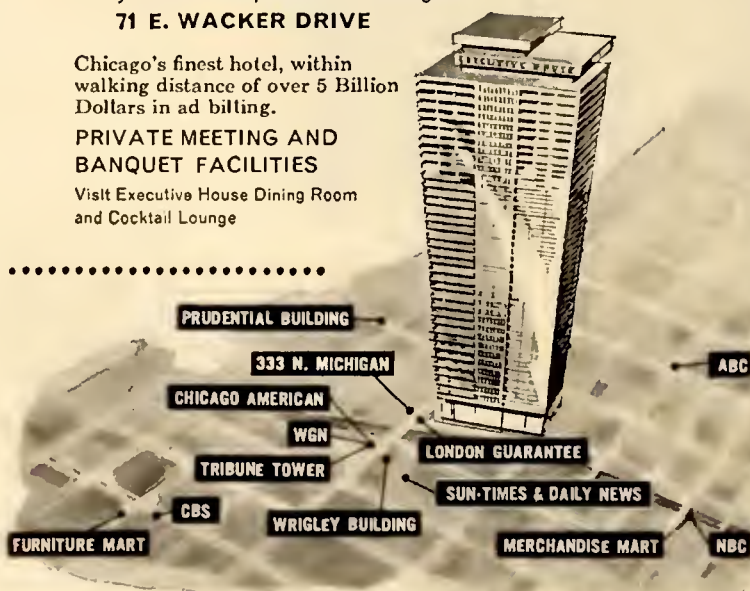
AD MEN PUT *Executive House* ON THE MAP . . .

your ad headquarters in Chicago at
71 E. WACKER DRIVE

Chicago's finest hotel, within walking distance of over 5 Billion Dollars in ad billing.

PRIVATE MEETING AND BANQUET FACILITIES

Visit Executive House Dining Room and Cocktail Lounge



Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 March 1961)

AM: 3,556

FM: 839

TV: 541

BOUGHT/SOLD/APPROVED:

Bought: WGIR, Manchester, N. H., by Norman Knight from Emile J. Girolimon; price: \$327,500 . . .

KTRC, Sante Fe, New Mexico, by Carl S. Goodwin, from Garfield C. Packard; brokered by Hamilton-Landis & Associates; price: \$100,000 . . .

WSAI Radio and FM, Cincinnati, by Jupiter Broadcasting, from Consolidated Sun Ray; price: \$1.2 million . . .

KSLY, San Luis Obispo, Calif., by Berry Broadcasters, Inc., from Rex O. Stevenson, president Western Contract Furnishers, San Francisco; brokered by Blackburn & Co., Washington, D. C.; price: \$50,000 . . .

WRVM, Rochester, N. Y. by a company owned by James M. Johnston and Francis G. Taylor of Watertown, N. Y. from State Broadcasting Co. Inc.; brokered by Hamilton-Landis & Associates; price: \$400,000.00.

TIE IN WITH WTVT TAMPA-ST. PETERSBURG

Now 32nd in Food
Store Sales*



Within the metropolitan Tampa Bay area, dominated by Station WTVT, yearly food store sales total a whopping . . .

\$223,901,000

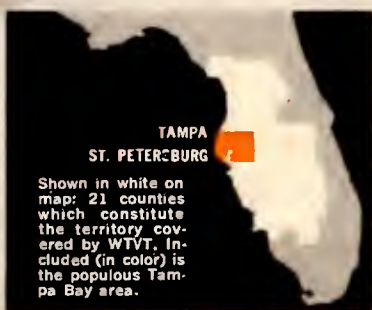
The total 21-county area served by WTVT brings yearly food sales to a total of . . .

\$431,880,000

SHARE OF AUDIENCE 43.3%

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!



	ARB		NIELSEN
WTVT	34	WTVT	38
Station B	15	Station B	12
Station C	1	Station C	0

A.R.B., Tampa - St. Petersburg Metro Area, Nov., 1960, 2-week summary.
N.S.I., Tampa - St. Petersburg Metro Area, Dec., 1960, 4-week average.

* Copr. 1961, Sales Management Survey of Buying Power: further reproduction not licensed.


YES, IT PAYS TO TIE IN WITH

WTVT

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV/WKY-RADIO • Oklahoma City Represented by the Katz Agency

CHANNEL  13

Tv Stations

WABC-TV, New York City, is letting it be known there will be no special discount for summertime advertisers.

WABC-TV's position, according to general sales manager James E. Szabo:

- The present structure of the station's rate card, was specifically designed to give advertisers the opportunity of buying spots under various plans which automatically take into account the fluctuations of audience circulation from one rate classification to another, and from one season to another.

- There is no reason for stations to cut rates now or at any other time or to extend discounts to buyers. If more stations followed the philosophy of the 7-14 plan, advertisers and agencies would be relieved of the problems they face each summer.

Peabody Awards, for locally produced radio-tv programs, went to these stations:

WOOD, WOOD-TV, Grand Rapids, Mich.—“for imaginative programing

on a wide range of subjects, national and international, including such diverse themes as *Wasted World*, a study in depth of local skidrow problems; *Red China—Awakening Giant*, and *MRA—the Plan to Change the World*.”

KPEK, Los Angeles—“for outstanding program series: *Arming to Parley*, *The Largest Question*, *Not Merely a Business*, and numerous children's programs featuring books, music, and the theatre.”

WCKT, Miami—“for responsible leadership in the prompt analysis and exposure of problems incident to the Cuban crisis through such programs as *Compass Points South*, *Cuba on the Move*, and *Leave or Stay*.”

WCCO-TV, Minneapolis—“in recognition of several distinguished locally produced programs including *Unwed Mothers*, *Sister Kenny Scandal*, and *Capsule Fashion Course*.”

Peabody radio entertainment award went to WQXR, New York City “for its *Musical Spectaculars* and its total programing of music.”

Radio children's program award to WNYC, New York City, Irene

Wicker—“brings to her program *The Singing Lady*, literate taste, tender understanding, wit, gaiety, and style.”

Ideas at work:

- WHIC, Pittsburgh, promoted the debut of its new evening series—*The Third Man*—by staging an eleven-day city-wide hunt. The idea: viewers were asked to locate WHIC's third man—an actor hired by the station to roam about the city. A cash prize of \$100 was given to the first person in each of five designated areas to spot the man. The tie-in promotions “wanted” posters were displayed in shopping centers; more than 10,000 “wanted” leaflets were distributed in downtown Pittsburgh by two model sporting police hats and badges; an on-the-air spot announcement barrage with *The Third Man* music theme as background.

Kudos: The National Safety Council public interest award for 1960 went to these stations: WGR-TV Buffalo, N. Y.; WLOS-TV, Greenville, S. C.; and WKJG-TV, Fort Wayne, Ind. . . . WRBL-TV, Columbus, Ga., station manager Ridley Be presented with award of appreciation by the Columbus Lions Club.

This 'n' data: I. C. Elman Co Cincinnati, Ohio, v.p. Morris C. Levin, sponsors of kiddie shows on WKRC-TV and WCPO-TV in the city, praised tv as “the quickest, most effective means of introducing new products.” . . . G.E. is coming back into the color tv set business.

PEOPLE ON THE MOVE: John McArdle, v.p. general manager WTTG, Washington, D. C., promoted to newly created post, v.p. director sales, Metropolitan Broadcasting's stations . . . Don Collee, from v.p. general manager, WTVH, Peoria, v.p. general manager WTTG, Washington, D. C. . . . Lee Collee, from general sales manager, WTVH, Peoria, to similar post, WTTG, Washington . . . Seymour Eaton, from account executive, Peters, Griffith Woodward, to national sales manager, WJBK-TV, Detroit . . . Frank Mangan, from Chicago office, NI TV Spot Sales, to director tv sales WRCV-TV, Philadelphia . . . Jol J. Heywood, from director busin

Where Else... ★

Can you find o

Two station television market (both VHF)

Where ONE STATION WINS

442 of 499 total quarter-hours

In TOTAL AUDIENCE?

That's the performance of - - -

W J B F

CHANNEL 6

IN AUGUSTA GEORGIA
ARB AUGUSTA GA., NOV. 1960

ffairs, NBC TV, to v.p. and treasurer, Crosley Broadcasting, Cincinnati . . . **Chuck Olsen**, from WITI-TV, Milwaukee, to promotion director, WSM-TV, Nashville, Tenn.

Radio Stations

KMOX, St. Louis, general manager **Robert F. Hyland**, speaking before the Illinois Broadcasters Association at Springfield last week, urged broadcasters to look beyond the programing confines of the top forty list and a diskockey's patter.

Major points in his talk:

- Radio is not a medium of the past, but the medium of the future, the only medium capable of keeping pace with our growing mobile population.

- Listeners need not be underestimated, they will not only accept but will literally demand increasingly higher program levels.

Ideas at work:

- **KYW**, Cleveland, has set up a Tele-Check system which allows brokers, salesmen, retail store managers and other interested parties to hear samples of an advertiser's current or upcoming commercial just by dialing a phone number. Three separate telephone message repeater units are in use with one announcement per unit. A KYW personality introduces the spot and follows it up with details of the schedule, how often the spot is run, the number of people reached and other pertinent data. The messages, on tape, vary in length and are changed weekly for freshness.

- **WOLF**, Syracuse, N. Y., in an effort to create a bit of fund-raising excitement for the Easter Seal Campaign, ran a stunt which kept its decaying **Ron Roberts** "sealed" in the studio for 24 hours. Ron stayed on the air throughout the day asking for contributions and at the end of his incarceration tallied up a total of \$1,000.

Kudos: The National Safety Council public interest award went to these stations: **KMOX**, St. Louis; **WIL**, St. Louis; **WRIT**, Milwaukee; **WHYE**, Roanoke, Va.; **KRIZ**, Phoenix; . . . **KDWB**, Minneapolis; and **WSB**, Atlanta, Ga. . . .

WJBK, Detroit, recipient of the Detroit Educational Television and Radio Council 1960-61 outstanding series award . . . **KDWB**, Minneapolis, general manager **John M. McRae**, initiated into membership of the Samuel C. Gale Chapter Alpha Delta Sigma, a national professional advertising fraternity.

This 'n' data: **WPAT**, Paterson, N. J., had a 16% increase in billings during the first quarter of this year over the same period 1960 . . .

KFAX, San Francisco, has started construction on a modernization program to increase its power from 1,000 to 50,000 costing more than \$150,000 . . . **WWRL**, New York City, staff member **Lou Cole**, retiring after some 30 years with the station . . . Mutual Radio which put this question—does a surge in fast-breaking news events influence retail sales of radio sets?—to six major chain stores buyers, reports that all were agreed in this: set sales were up.

(Please turn to page 65)



TULSA'S

Finest

NEWS DEPARTMENT

KVOO-TV is the ONLY Oklahoma television station to receive the 1960 United Press International Broadcaster's Award. Another reason why KVOO-TV is Tulsa's finest station.

2

KVOO ☆ TV

KB

Represented by
Edward Petry & Co., Inc.
The Original
Station Representative



KMJ-TV, Fresno's first television station, emphasizes *quality* programming. To an extensive film library already stocked with MGM classics, KMJ-TV has added the superb WARNER BROTHERS FILMS OF THE '50's. These post-1950 features are one more reason KMJ-TV attracts the big Fresno tv audience.

Any way you measure a TV station buy, KMJ-TV rates high. Take a look — and remember that this market is worth winning: the Number One agricultural income County of the Nation.



GO FIRST CLASS with **KMJ-TV**

FRESNO
CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY



WASHINGTON WEEK

24 APRIL 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Network option time may be out the window.

The FCC, fighting in the Appeals Court for validation of its order cutting a half-hour from option time, had a 17 April deadline for filing arguments. Instead of filing, it asked for an extension until 21 April. It said it had its brief ready for filing, but wanted to consider whether to withdraw the order.

If the FCC does withdraw the order to cut a half-hour from option time, it would be no victory for the networks. The order was adopted by a 4-3 vote. The minority wasn't in favor of keeping option time as it is, but wanted to kill the practice entirely. Commissioner King was the deciding vote in favor of option time. Minow will now substitute for King in the voting, and is considered certain to go the other way.

The only question now appears to be whether the Commission majority will want to reopen the option time case this quickly.

Already in the works is "an appropriate order" which would give the Federal government the right to take over any non-government frequency in "the event of extreme emergency."

The order is in the drafting stage. It is expected to be released at almost any time. All radio and tv stations could be affected, as could any of the many other services which use the spectrum.

The Federal Trade Commission will get tougher with advertising, rather than relaxing its efforts: that was the word from new chairman Paul Rand Dixon, who was expected to concentrate on antimonopoly activities.

Addressing the spring meeting of the Association of National Advertisers last week, the new FTC chief said "faster and heavier firing guns" would be used against false and misleading ads. He said unnamed devices would be used to attack practices while consumers were still being hurt, rather than "finger wagging" years later.

Dixon was obviously nettled by speculation to the effect that his appointment would mean the FTC would expand in the antitrust field in which he is an expert, meanwhile minimizing other activities.

The Dixon emphasis on quick action re false ads indicates that he may push for passage of a bill giving the FTC such rapid cease-and-desist powers.

This would allow the commission to order ads off the air or out of print pending conclusion of cases against them. At present it's a long process.

What the advertising business can expect is closer cooperation between the FTC and the FCC on action against commercials which come under Government attack.

Dixon has not yet mentioned the business of making stations parties to false ad action—a favorite theme of his predecessor, Earl Kintner—but FTC insiders have the impression that things are moving in that direction.

Not that stations or networks will be expected to maintain testing laboratories, or to become expert enough to test ad claims.

Like that expressed within the FCC, the apparent intent is, if practical, to put the FTC in a position to call stations to account if they are suspected of knowing about dishonesty. (Obviously, no easy task.)

FILM-SCOPE

24 APRIL 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

ABC's pioneer international commercial tv network, CATVN, is doing a big tv film business with Central American branches of U. S. advertisers.

The network covers TI-TVCR, Costa Rica; YSEB-TV, El Salvador; HRTG, Honduras; TG-BOL-TV, Guatemala, and YNSA, Nicaragua.

Two new shows of U. S. origin will be added in May.

They are:

- **Charles Boyer Theater**, sponsored by Admiral (Henri, Hurst & McDonald), and Murine and J. B. Williams (both JWT).
- **Diek Powell Theater** for Westinghouse (Gotham-Vladimir), S. C. Johnson, and Industria Quimica of Guatemala.

The sense of inactivity is coming home to some of the syndicators with all the force of an electric shock.

After you list MCA's push for full-hour re-runs and CNP's delving into pre-sold participations in children's shows there's very little new to be accomplished by established major syndicators in recent weeks.

By contrast, smaller and newer syndicators are showing more ingenuity: Trans-Lux Tv's station program distribution project and TPI's production and pre-selling efforts with cartoons, for example.

Questions you hear raised in the trade: (1) What does the current season have that's novel or unique, compared to last year during the first spring of the current syndication readjustment? (2) And even in tried-and-true action-adventure, what have we lately more than one show, Ziv-UA's King of Diamonds?

Sterling has kicked off sales of Adventure Theater with six station sales.

Stations are: KTVU, San Francisco; WLW-TV, Cincinnati; WBNS-TV, Columbus; WSBT-TV, South Bend; WMBS-TV, Lansing, and WHAS-TV, Louisville.

Series draws on materials produced in various parts of the world; 39 of its 78 half-hour episodes are in color.

Ziv-UA reports 18 more stations for King of Diamonds, added to the 33 markets purchased by three regional beer advertisers.

The latest stations are: WHDH-TV, Boston; KABC-TV, Los Angeles; WJBK-TV, Detroit; KTVK, Phoenix; KBOI-TV, Boise; KOA-TV, Denver; KERO-TV, Bakersfield; KLAS-TV, Las Vegas; KVAL-TV, Eugene; KOGO-TV, San Diego; WGR-TV, Buffalo; WFGA-TV, Jacksonville; WTVH, Peoria; WTVP, Decatur; WALB-TV, Albany, Ga.; WJHG-TV, Panama City; WAVY-TV, Norfolk-Portsmouth, and WCSH-TV, Portland, Me.

Pilot casualties are especially heavy this year among syndicators who made up a batch of network offerings only to have their entire menu refused so far.

But these pilots won't be written off as a total loss. Look for some of the shows to make their appearance as syndicated entries probably within the next few weeks.

CBS Films' Phil Silvers is having some of the success of The Honeymooners in its re-run ratings.

Both shows had impressive ratings in the 7 p.m. slot on WNBC-TV, New York.

Phil Silvers averaged 13.4 Nielsen and 12.6 ARB from October 1959 through February 1961—but the ratings mounted the longer the re-runs were on the air.

During the latest three months it averaged 17.9 and 15.5 (Nielsen and ARB) compared to 14.2 and 14.1 a year ago, and most recent month reports are still higher, 18.8 and 16.0

CBS Films notes that Silvers re-runs now have higher ratings than all first runs in the WNBC-TV 7 p.m. daily syndication strip, including Shotgun Slade, Mr. Ed, and Lock Up.

Tv Marketeers will take over distribution of Waterfront and make it available for daytime stripping.

The series of 78 episodes, produced by Roland Reed, was acquired by MCA when it absorbed UTP properties and personnel in 1954. Wynn Nathan, then sales chief of UTP, is also now head of Tv Marketeers.

MGM-TV confirmed that it would make available for tv the first batch of post-1948 MGM features at the NAB convention.

Unlike the older MGM features, which were sold to stations as an entire library, the new releases will be grouped into packages.

The UN is now showing tv films as well as movies to entertain its forces in the Gaza Strip and the Congo.

CBS Films offered episodes from Robert Herridge, Phil Silvers, Air Power, Deputy Dawg, and Range Rider. UN officials later requested these shows: I Love Lucy, Perry Mason, 20th Century, Wanted Dead or Alive, Gunsmoke, Dragnet, Bob Cummings, 77 Sunset Strip, Perry Como, Dinah Shore and Ernie Ford.

The freak of poor tv reception in places such as Port Jervis, N. Y., has led to community antenna systems and locally wired tv transmission which easily lends itself to all sorts of testing projects.

The Center For Research in Marketing of Peekskill, N. Y., uses this "closed circuit" home audience to test commercials right in the home and reports test results with its CC/TV measurement drastically different from those obtained by other methods, such as theatre screen testing with "captive" audiences.

Animation salaries have increased substantially in the last 10 or 15 years, according to minimums reported in the April newsletter of Screen Cartoonists Local 841

Here are minimums for three representative years for nine jobs:

CATEGORY	1944	1950	1960
Animators	\$90.00	\$125.00	\$178.61
Story	75.00	125.00	178.61
Layout	-----	125.00	178.61
Camera	70.00	103.00	146.63
Background	75.00	112.50	159.86
Asst. Animators	55.00	75.00	110.25
Inbetweeners	32.00	50.00	93.71
Inkers	29.00	48.00	82.69
Painters	26.00	45.00	71.66

SPONSOR HEARS

24 APRIL 1961

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SPONSOR
PUBLICATIONS INC.

The Katz Agency seems to be gradually moving toward making up for the sock it took from the exit of the Storer tv stations.

In the area of major markets it's already hauled in Louisville and St. Louis and reports have it that the rep has a good chance of adding Miami and Schenectady.

Lots of timebuyers may not be aware of it, but they're entitled to choose between old and new rate cards when a station changes its time classification and thereby raises its rates.

A rep last week interposed an objection to an agency exercising this species of dual protection and was told that a technicality in the Four A's contract supports such choice or straddling.

It's been one of those program selling seasons where deals in several instances were consummated without the benefit of pilots.

Examples: the new Robert Young show, Top Cat, Calvin & the Colonel—and, possibly, the new version of Iehabod.

Here's what you might call an index to how the stations esteem the function performed by the BPA (John Hurlbut, WFBM, Indianapolis, president):

Within six weeks after the membership bills went out payments were in from 85% of the 350 stations.

Top management in a leading New York agency is taking a long hard look at its tv department.

Its action stems from a suspicion some of the recent client crises are materially due to recommendations and general effectiveness of that department.

As more and more station groups are getting in the business of representing themselves in national spot, upper grade salesmen find themselves in an enviable spot.

The groups have been making plenty of passes at rep manpower, but the heads of major rep firms say they're gratified by the fact that their choice people are not picking up the bids.

It would be interesting in mid 1961-62 season to take a reading on the shows submitted by sponsors which the tv networks either rejected completely or accepted under pressure.

Four new series fall within this description. Of the three totally thumbed-down two have found homes on the competition.

Aunt the repercussions over ABC TV's grant of 40-second station breaks, one Madison Avenue wag had this comment:

"Some of the agencies that are protesting the loudest are the same agencies that have been telling stations they require longer spots for their sales message."

WRAP-UP

(Continued from page 59)

Happy birthday: WWRL, New York City, celebrating its 35th anniversary this August . . . WWDC, Washington, D. C. celebrating its 20th broadcasting year, 3 May.

PEOPLE ON THE MOVE: Henry S. Hovland, from Paul H. Chapman Co., to v.p. and general manager, WBEC, Pittsfield, Mass. . . . Grady Cole, WBT, Charlotte, N. C., air personality, appointed special assistant to Charles H. Crutchfield, general manager Jefferson Standard Broadcasting . . . Thomas M. Lawrence, from automotive markets and merchandising manager, *Look* magazine, to sales staff, WRCV, Philadelphia . . . Ray Watson, from sales staff, KVNI, Coeur d'Alene, Idaho, to sales representative, KGO, San Francisco, and William Cancilla, from merchandising director, KNBC, San Francisco, to similar post, KGO . . . Terrence S. Ford, promoted from assistant to director promotion, WHK, AM and FM, Cleveland . . . Franklin H. Small, from sales manager, WIL, St. Louis, to assistant general manager, WAVI, Dayton, Ohio.

MORE PEOPLE ON THE MOVE: Jay L. Spurgeon, from account executive, to station manager, KMEQ, Omaha . . . Tony Temple, from general manager KVNA, Flagstaff, Arizona, to account executive, KOWN, Escondido, Calif. . . . Margaret Nelson, from Gardner to WTOP, Washington, as director of promotion, publicity and public service . . . Stuart J. Hepburn, president and general manager KNOK, Fort Worth-Dallas, elected v.p. TCA Broadcasting Corp. (KNOW, Denver, KITE, San Antonio, WKDA, Nashville).

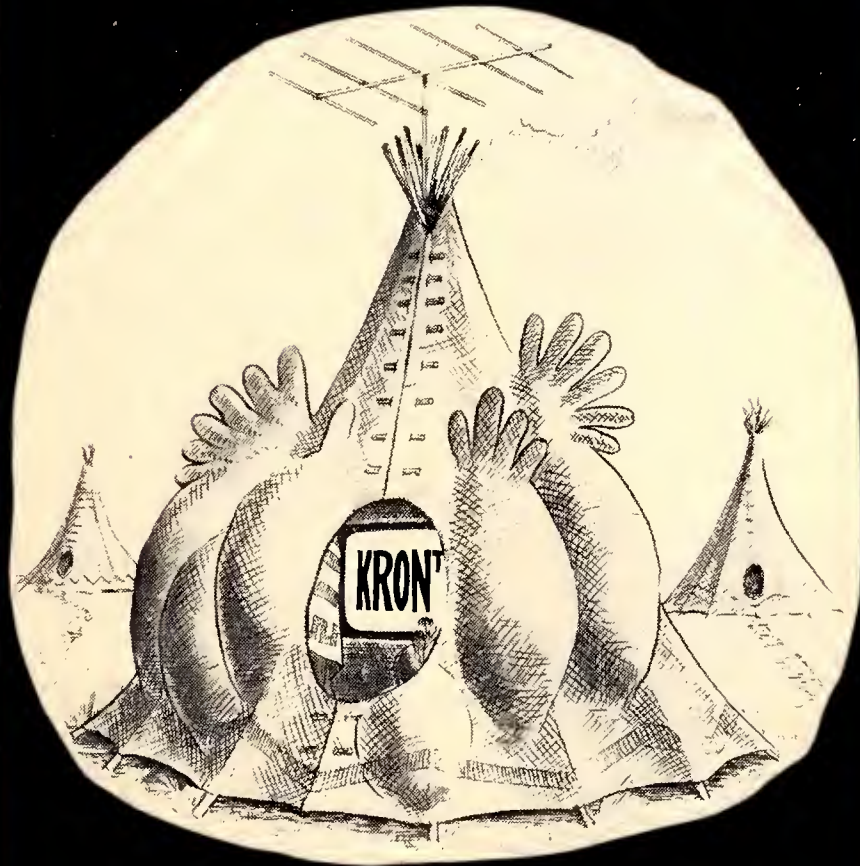
Networks

The tv rights to the Orange Bowl game after ten-years with CBS, is now with ABC, for the next three years.

ABC is paying \$250,000 per year. The programing package, SPONSOR estimates, will come to \$400,000.

The Peabody Awards committee, at a RTES luncheon meeting in New York City last week, hon-

KRON is TV in SF



San Franciscans are sold on KRON-TV

- SAN FRANCISCO CHRONICLE • NBC AFFILIATE •
- CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



T.V. spot editor

Sponsored by one of the leading film producers in television

SARRA



The charm of Gisèle MacKenzie's voice in a modern penthouse setting, tells an effective story of discriminating smokers' preference for du MAURIER.

Produced by **SARRA** for

B. HOUDE & GROTHÉ LIMITED through VICKERS & BENSON LTD.



A backyard fence, a moonlight night, and two black cats played by "Thom Cat" and "Thom Kitty" act out a romantic interlude. The combination of Valentino Sarra's direction and the artistry of Puppeteer Bill Baird does an exceptional selling job for Thom McAn Shoes.

Produced by **SARRA** for

MELVILLE SHOE CORPORATION through DOYLE DANE BERNBACH INC.



That "Ting-a-ling taste of Tembery Gum is different from any other gum" is gaily shown with brass band and parade. Stylized sets, a cute girl, and old fashioned street car add to the picture enjoyment.

Produced by **SARRA** for

CLARK BROTHERS CHEWING GUM COMPANY through GARDNER ADVERTISING COMPANY

ored CBS's Frank Stanton with a Special Award for "his initiative in suggesting the debates (*The Great Debates*) and his courageous leadership in bringing about the joint resolution of Congress which made the debates possible."

Other Peabody network awards:
Television news: *The Texaco Huntley-Brinkley, Report*, NBC.

Television entertainment: *The Fabulous Fifties*, CBS.

Television education: *White Paper Series*, NBC.

Television youth programs: *G-E College Bowl*, CBS.

Television children's programs: *The Shari Lewis Show*, NBC.

Television contribution to international understanding: 1960 *Olympic Coverage*, CBS.

Television public service: *CBS Reports*.

Net tv sales: Reynolds Tobacco, Thomas Lemming, Union Carbide (all Esty) and Noxzema (SSC&B) have bought sponsorship in NBC TV's feature film presentation—*Your Saturday Night Movie*—scheduled to begin in September . . . American Gas (Lennen & Newell) has bought sponsorship of eight full-hour Selznick screen classics (*Intermezzo, Rebecca, Spellbound, Portrait of Jennie, The Paradine Case, The Farmer's Daughter, The Spiral Staircase, and Notorious*) on NBC TV, beginning in October.

PEOPLE ON THE MOVE: Richard N. Goldstein, NBC legal department attorney, appointed director, labor relations, NBC.

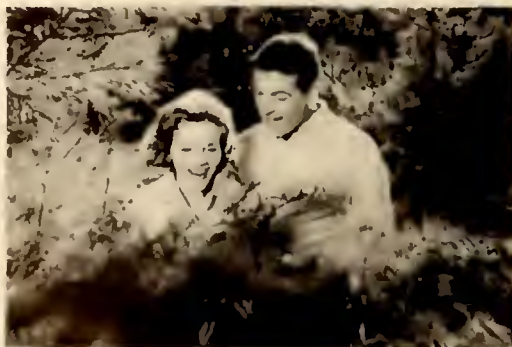
Representatives

Rep appointments: WSAI, Cincinnati, Ohio, to Robert E. Eastman for national representation except for the state of Ohio where the station will be handled by the **Ohio Stations Representatives . . . KROY**, Sacramento, Calif., **KPMC**, Bakersfield, Calif., and **KYNO**, Fresno, Calif., all to **Venard, Rintoul & McConnell**.

New quarters: Everett-McKinney, at Rockefeller Center, 1270 Avenue of the Americas, New York City.

Promotion ideas at work: Blair-TV is attracting New York timebuyer attention to its Detroit station WXYZ-TV feature film series, *Hollywood Theatre* hosted by Don Ameche, by sending out while-you-were-out phone message memo's urging them to call the listed number. Those who follow-through find themselves hearing all about the series from a recorded Ameche.

PEOPLE ON THE MOVE: Fred Adair, from MCA, to manager San Francisco office, Robert E. Eastman . . . **Pat Gatto**, from WHEN-TV, Syracuse, N. Y., to manager Chicago office, Bob Dore . . . **Jack Sweeney**, from Jann & Kelley, to account executive, Bob Dore, New York office . . . **Roy W. Hall**, from CBS o&o stations division, to New York Spot Television sales staff, Peters, Griffin, Woodward . . . **Robert J. Horen**, from Radio-TV Reps, Inc., to Chicago office, radio sales staff, Daren F. McGavren . . . **Bob Schroeder**, from account executive, CBS TV Network



You can almost smell the pine fragrance in the beauty of the outdoor scene, shot on location in North Carolina with a youthful couple who help sell New Pine Green Lifebuoy.

Produced by **SARRA** for

LEVER BROTHERS COMPANY through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.



The appetizing, sizzling scenes of frying, cut to the rhythm of an original score, accent this new French's Frying Toes spot.

Produced by **SARRA**

THE R. T. FRENCH COMPANY through J. WALTER THOMPSON COMPANY

Sales, to account executive, Television Advertising Representatives, Chicago.

Film

Syndicated shows, like other forms of entertainment, can be nourished by headlines if the shows themselves are timely.

Such a case is Ziv-UA's *Man in Space* series, which appeared on CBS TV two seasons ago for American Tobacco and is now in syndicated re-runs.

Ziv-UA's Economee re-run division reports a heightened interest in the show since the launching of a manned space vehicle.

Sales: Sterling's *Adventure Theatre* to KTVU, San Francisco; WLW-TV, Cincinnati; WBNS-TV, Columbus; WSBT, South Bend; WMBS-TV, Lansing; and WHAS-TV, Louisville . . . Ziv-UA's *King of Diamonds* to WHDH-TV, Boston; KABC-TV, Los Angeles; WJBK-TV, Detroit; KTVK, Phoenix; KBOI-TV, Boise; KOA-TV, Denver; KERO-TV, Bakersfield; KLAS-TV, Las Vegas; KVAL-TV, Eugene; KOGO-TV, San Diego; WGR-TV, Buffalo; WFGA-TV, Jacksonville; WTVH, Peoria; WTVP, Decatur; WALB-TV, Albany, Ga.; WJHG-TV, Panama City; WAVY-TV, Norfolk-Portsmouth, and WCSH-TV, Portland, Me.

Programs: Tv Marketeers acquired re-run distribution of *Waterfront*.

Research: CNP's *Blue Angels* out-pointed CBS Films' *Brothers Brannagan* in Phoenix, where latter series is set, in November 1960 Nielsen, 12.0

to 6.9. A third syndicated entry, *Rescue 8*, scored 10.2.

Commercials: Music Makers completes tv spot for Esquire polish (Mogul, Williams & Saylor).

Trade Dates

An expected group of 450 ad and media men will get together at Chicago's Pick-Congress hotel, 1 May, to discuss problems in research, distributing, merchandising and advertising in the farm market.

The occasion: the annual Farmmarketing Seminar, sponsored by the Chicago Area Agricultural Advertising Association.

The theme: *Farmmarketing in the 60's*.

Other trade dates:

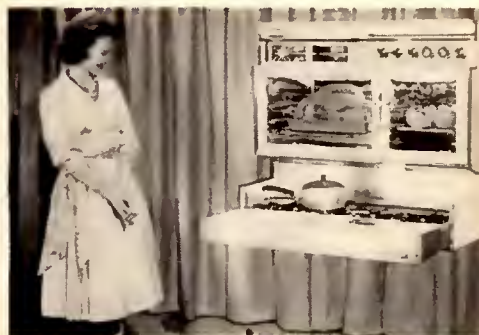
5 May, American Women in Radio and TV 10th anniversary convention, Statler Hilton Hotel, Washington, D. C. Speakers: Senate majority leader Michael J. Mansfield; Secretary of Labor Arthur J. Goldberg; Senator Maurine Neuberger of Oregon; and Representative Frances T. Bolton of Ohio.

30 July-5 August, Educational Foundation of the American Woman in Radio and TV, mid-career seminar, Syracuse University, Syracuse, N. Y. Topics to be covered: Broadcasting and our changing social and cultural values; Broadcasting and the changing role of government; America's changing role in world affairs; Defining the audience; Creative programing and community needs; and, Economics and the business of broadcasting.

SABRA INC.

NEW YORK: 200 EAST 56th STREET

CHICAGO: 16 EAST ONTARIO STREET



"What do you want in a gas range? . . . this question is answered right on stage as the "Tappan Fabulous '400" Gas Range appears as if by magic, section by section, to sync with a musical score which accents each wish of the housewife.

Produced by **SABRA** for THE TAPPAN COMPANY through KETCHUM, MACLEOD & GROVE, INC.



With the off-stage voice of "Mr. Goetz" personifying the ever familiar "Man in the Street Broadcaster," a Tom Poston "Western Thriller" is developed in one of an amusing series of TV commercials for Country Club.

Produced by **SABRA** for M. K. GOETZ BREWING CO. through JOHN W. SHAW ADVERTISING, INC.



Excellent musical score accents the start of for apartment dwellers, as seen from window of a bachelor's apartment. The content of NESCAFE is thus presented in an informal manner.

Produced by **SABRA** for NESTLE CO., INC. through WILLIAM COMPANY, INC.



From a jewel box opening, Westinghouse "Diamond Jubilee" is brought to the TV screen in a high fashion style of photography, which serves as an excellent supplement to the current print campaign.

Produced by **SABRA** for WESTINGHOUSE ELECTRIC CORP. through McCANN-ERICKSON ADVERTISING, INC. (USA)



Positive photography shows the excellent results of using the new Breck Banish Dandruff Treatment Cream Shampoo, and gives real pictorial meaning to the familiar words "Beautiful Hair . . . Breck."

Produced by **SABRA** for JOHN H. BRECK, INC. through N. W. AYER & SON, INC.

VISIT SPONSOR'S

INTERNATIONAL

SUITE G-803,

THE SHOREHAM

yours, with our compliments!

- 1 1961 5-City Directory (just off the press)**
- 2 1961 Timebuyers of U. S. (just off the press)**
- 3 Collector's item: first exciting edition of the new U. S. Radio**
- 4 International hospitality, refreshments, and surprises**
- 5 Of course, SPONSOR'S NAB CONVENTION SPECIAL!**

In Rochester, N.Y.

People Are
Switching

FROM
"TIRED" Radio

TO
WVET
1280 KC

- FOR MUSIC THEY LOVE
- NEWS NAMES THEY KNOW
- COMPLETE NEWS COVERAGE

BASIC NBC AFFILIATE

WVET RADIO, Rochester 4, N. Y.
Nat'l Rep.: Robert E. Eastman & Co., Inc.

IN TORONTO



THE
**LORD
SIMCOE**
HOTEL

Where you feel the
friendly welcome

Singles from **\$7.50**
Doubles from **\$11.50**

For reservations phone EM 2-1848
Telex 022458

University at King Street, Toronto

CANADA: The Lord Elgin, Ottawa
The Lord Simcoe, Toronto
CHICAGO: The Sherman
The Hotels Ambassador

Tv and radio NEWSMAKERS



William W. Firman, eastern sales manager for CBS Radio network since 1956, has been promoted to assistant general sales manager. His promotion is part of an executive reassignment series in keeping with CBS' Expansion for the Sixties sales theme. Firman joined CBS Radio's Chicago sales team during 1951. Five years later, he was made manager of the Detroit office. Prior to joining CBS, he served on the sales staffs of WIND, Chicago; ABC Spot Sales; Taylor-Howe-Snowden; and western office WOR, N.Y.C.

Irving D. Holczer, Bulova Watch Company consumer products sales manager since 1958, has been appointed advertising manager for the watch maker firm. During his work as consumer products sales manager, Holczer had responsibility for the development of all promotional and point-of-purchase campaigns and materials for the nation-wide organization of 18,000 retail jewelers who handle Bulova watches, radios and stereophonic phonographs. He has a B.S. degree in marketing from N. Y. U.



John Palmer, 14-year broadcast veteran, has joined Broadcast Time Sales as western new business development manager. Palmer who ran the radio-tv gamut as announcer, newscaster, copywriter, actor and salesman, owned and operated the O'Connell-Palmer Co. of L.A. and San Francisco which he merged with John E. Pearson in 1958. He was Pearson West Coast manager at the time of his B.T.S. appointment. In his new capacity Palmer will supervise new business development of the West Coast

Lee Rich, Benton & Bowles director of media and a board director, has been elected a senior vice-president. Rich, who holds a degree in marketing from the University of Ohio, joined Benton & Bowles as an associate media director in 1952. He was named a vice-president in 1955, and director of media in 1957. Two years later, he was elected to the board of directors. Prior to his affiliation with B&B, Rich was media director for Albert Frank-Guenther Law and Wm. H. Weintraub Agency



The seller's viewpoint

Investigate uhf properties if they've been operating successfully, advises Robert King, vice president and general manager of WTVP, Decatur, Ill. Turning a supposed disadvantage to an advantage, Mr. King points out that research has shown that uhf can be an efficient video buy through eliminating unnecessary overlapping coverage of markets for the advertiser. More intensive coverage, he feels, is another advantageous factor involved in the use of uhf, and proves that more sales can be the result for the advertiser.



Uhf a potent selling force

Selling uhf television at the national level varies greatly from market to market. Here in Illinois, for example, Peoria, an all-uhf city, is treated like any other market since there is no significant vhf influence and the market is 100% uhf-converted.

There are, however, two other television markets in Illinois, which are uhf-vhf mixed: Decatur-Springfield and Rockford.

Obviously, though, the same basic considerations for making the buy must apply, i.e., total homes, ratings, cost efficiency, network affiliation, availabilities, etc. There was a time when a uhf property in a mixed market was hardly ever considered a national buy. It somehow didn't make sense to buy the station that couldn't offer vast coverage. This, however, is no longer the case, I'm happy to report. In the past couple of years, research has become highly specialized and has developed to the degree that much additional information is now available on a county-by-county basis. Sound agency research and close investigation of the market often reveal that the uhf is the most effective and most efficient buy. Procter and Gamble and their agencies have been leaders in this strategy.

A close look at overlapping coverage of the several markets in the total buying pattern will frequently show that a lot of money is being wasted through excessive and unnecessary duplication. The University of Illinois College of Commerce, which publishes a monthly Illinois Business Review, divides the state into three sectors, northern, central and southern Illinois.

In Central Illinois, there are three cities which are significant in terms of population, consumer spendable income, and especially because the most retail dollars are being spent there. They are Decatur, Springfield, and Peoria, and it will come as a real surprise to some that uhf stations in these three cities effectively and totally cover the area where about 85% of the total retail dollars in all of Central Illinois are being spent.

There is another important aspect in uhf television which cannot always be achieved by large coverage stations. By placing special emphasis on locally-flavored programs, such as a strong news operation, uhf television by the very nature of its smaller but more intensive coverage can draw the greatest interest of the local community and so do a superior selling job. It is obvious that programs of this type, available to national advertisers, merit the special attention of the buyer.

At WTVP, we maintain close contact with brokers, jobbers, distributors, and field representatives of national advertisers. We obtain from them information regarding product distribution and sales which becomes ammunition for our own selling efforts, and we make certain they are made aware of every important "success story" as a result of an advertising schedule on WTVP. Recently, we secured a healthy order as a direct result of our contact with a field rep. When we learned that a large food chain was doing 44% of its total volume in Decatur and Springfield alone—and probably 80% of its total in our coverage area—we were able to parlay this info into a sale for WTVP. We are ever on the alert for sales ammunition of this type; it points out why the station should be used.

At the risk of oversimplification, let me sum up this way—when a buy is being contemplated in a market where there is a uhf property, I would suggest that the buyer, with the help of his research people, take a long, hard look at the uhf station. If that station has been operating for several years, the chances are excellent that all of the requirements are there and all the elements of success, including the ability to deliver a sizeable audience and to sell goods and services. Any uhf station which has come through the so-called "bleak days" of uhf, and is still alive and going strong and getting stronger deserves the close scrutiny of the buyer and researchers. There must be a reason for the station's success. That reason could spell sales for the advertiser.

SPONSOR SPEAKS

The 40-Second Furor

The actions last week by the Association of National Advertisers and the American Association of Advertising Agencies in officially protesting the 40-second station break structure promulgated by ABC TV seem to have been inspired more by a desire to "go on record" than by any serious hope of changing the network position.

ABC TV president Ollie Treyz had, by that time, made it abundantly clear to various agencies presidents that the network was firmly and finally committed to the 40-second principle.

And the logic and realities of the situation are such that few in the industry can doubt that both CBS TV and NBC TV will sooner or later have to adopt to "two twenties" plan.

Without attempting to pass judgment on the merits of the 10-second structure (though frankly we believe that objections to it are much exaggerated) we do wonder why the ANA and AAAA feel it necessary to take a public stand on the matter.

Are their memberships just trying to impress their own clients and bosses?


Medium of the future

We liked the speech made recently by Robert F. Hyland, v.p. of CBS Radio and gen. mgr., KMOX, St. Louis, at the meeting of the Illinois Broadcasters Association.

Calling radio "not the medium of the past but the medium of the future" Hyland asserted that radio is the "only medium capable of keeping pace with our growing mobile population." He offered it as his strong conviction that radio's listeners "need not be underestimated—they will not only accept but literally demand increasingly higher program levels."

Bob Hyland's insistence on broader horizons for the radio medium is typical, we find, of forward-looking radio men in many parts of the country.

His confidence that radio's potential in both programming and advertising is far from reached is the sort of confidence and faith that are building increased stature for radio every day and every week.

SPONSOR is proud to ally itself with such forward-looking radio leaders. We know that their optimism is justified. 

10-SECOND SPOTS

Comedians all: ABC TV sent out sales development wallets—containing pictures and plugs for its daytime programming—to 500 advertising agency key personnel. The wallets also held v.p. Ed Bleier's card. So far, three have been returned to Bleier with messages like, "Guess you must have lost this."

Imagery: In case you didn't get as far as the runover columns of last week's SPONSOR story, "Media: still the agency stepchild?"—we thought you'd enjoy this quote from a veteran timebuyer: "We're obviously not glamorous; they don't produce plays and movies about media people. Imagine Tony Randall in the back room, *without a key to the executive John.*"

Trend: The anti-violence forces in tv won another round when the "Blood Money" episode of *Acapulco* was killed and replaced by one called "*Death is a Smiling Man.*"

Sound off: Up at WEBR, Buffalo, the "sing along" station, Bill Schweitzer has been engaged in some telegraphic repartee with two of his station's top (recorded) sing along talents, Les Paul and Mary Ford. Bill's last wire, sent to the couple's Mahwah, N. J., home, asked: "How do you pronounce the name of your town?" The reply was well within Western Union's minimum wordage: "*With a trumpet, stupid!*"

Film cutter: That retailing firm (the one presenting *Colt 44.95* and *76.89 Sunset Strip* next season) has signed for participations on a local station show, *The \$500,000 Movie.*"

Diagnosis: Comedian Sam Levenson has discovered that insanity is hereditary. "You can get it," he claims, "*from your kids.*"

Program notes: Latest trend for the upcoming network tv season is the urbanization of Western and adventure shows. Many will change their scenery to the city, and they will have to change their names. Some 1961-62 entries: Gardner McKay in *Adventures in Passaic*; Robert Horton and John McIntyre in *Trolley Line*; a show set in Los Angeles with James Arness called *Gunslog*; and one called *The Long Islanders.*

WHY 6 OUT OF 7* TAPE-EQUIPPED TV STATIONS BUY AMPEX TELEVISION RECORDERS

1 "It opened up new territories for us in sales and production. Not only the obvious ones, such as increasing the number of spots, but we find that it becomes much more advantageous for the small agency at the local level to buy (taped) spots on a plan basis because these spots can be repeated with little extra charge. I cannot single out the most important function of our Videotape* Television Recorders — all their functions are important. We have made better use of our personnel and facilities. And we have cut down the cost of spot announcement production. We have been able to sell the machine and its capabilities along with our own programming and production standards. . . . We certainly need the recorders and they, in turn, need us. Now tape places at our fingertips — and pocketbooks — another tool for creative broadcasting. . . . Why we bought Ampex? Ampex invented Videotape and it's proved itself to the entire industry. You can't ask for more than that." — Lawrence M. Carino, General Manager, WWL-TV, New Orleans, Louisiana.

2 "We've used the Ampex VTR to make money and increase business . . . very definitely. We'll go on record as we have in the past. We know that the Ampex Television Recorder used properly, and sold aggressively, will pay for itself very easily. . . . It's increased our business by virtue of the volume that we couldn't have obtained without the machine. It's so successful that we frequently go out to the used car lots, for example, or the furniture stores, or even the banks, and do their commercials on location on tape. There are so many ways we've used the Ampex Television Recorder to make money, that it's hard to pick out the ones to talk about. . . . We wouldn't have the VTR's if they didn't make money. We think so highly of ours we're about to spend another 50 thousand dollars on Ampex equipment. I guess that lets you know how we feel about Ampex. Videotape is their baby all the way. Always has been." — George W. Harvey, Vice President and General Manager, WFLA-TV, Tampa-St. Petersburg, Florida.

3 "It's a great selling tool. I don't see how anybody stays in business without it. . . . This market does more dollar volume of local business than a great many of the three-station markets in the country. A great percentage of that business is on Videotape. . . . It gets local business because it absolutely takes the risk out of it. For example, it's awfully hard for an advertiser to visualize from a piece of copy paper with a video column and an audio column just what his commercial is going to look like on TV. But if the salesman can say, 'I've got a spot all recorded for you on your fall coat sale, and I want you to see it,' then he's sold. What do we think of Ampex? They're the leaders in tape. They put tape on the map, and as far as we're concerned, it's the Ampex VTR that's keeping it there." — John Tyler, General Manager, KFDA-TV, Amarillo, Texas.

4 "More than \$3,000 a week in billing — both announcement and program — dependent on one Ampex tape machine. That's a typical week here at Channel 5. We've been in business with Videotape for slightly over two years and our one machine shows 3,272 hours of use and service. . . . Ninety percent of our political business last fall was on tape. I don't say we wouldn't have gotten it on a live basis, but it was easier, less costly, and much more convenient to candidates, having the busy grass roots schedules they do. . . . Sure, we see every reason for getting a second machine — and we shall eventually, but we've done a phenomenal job with one for two years. There's no question about our choice of Ampex. They are TV tape recording, no doubt about it." — Fred Fletcher, Executive Vice President, WRAL-TV, Raleigh, North Carolina.

5 "We've increased our income with the Ampex Television Recorder by not having to spend so much time and money in getting and keeping business. What we produce on our VTR is keeping clients sold. We're putting our efforts where they'll do us the most good and our billing is increasing all the time. An end effect has been that our production, because of the Ampex Television Recorder, now puts us — a secondary market station — on a par with the quality of metropolitan market stations. . . . Frankly, I can't see how some of these secondary market stations can afford to operate without a Television Recorder. We're sold on TV tape recording — sold on our Ampex equipment, too. Ampex has been the leader for five years now." — Bill Hoover, President, KTEN-TV, Ada, Oklahoma.

6 "We do more jobs . . . better with Videotape Recording. Business is better than it's ever been and we have a smoother, more efficient operation. For us, Ampex VTR is a basic piece of equipment that fit into our operation right from the start. It's no 'sacred cow' to us; everyone here operates it. And essentially, it gives us a whole crew of operators plus announcers . . . a real problem-solver when it comes to scheduling personnel. From an operating standpoint, it's tremendous. Today, for instance, the boys are knocking out 15 1-minute commercials. And we have scheduled as many as 63 recordings in one operating day. I wouldn't want to go back to operating without an Ampex." — Al Beck, Chief Engineer, KGBT-TV, Harlingen, Texas.

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*7.46 AS OF JANUARY 1, 1961 IN THE U.S.A. AND CANADA

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VIDEOTAPE TELEVISION RECORDERS: VR-1000C Deluxe Console, VR-1001A Upright Model • MAJOR VTR ACCESSORIES: Inter-Sync†, Amtect†, Color Facility
TELEVISION CAMERAS: Ampex — Marconi Mark IV



MR. HEROLD

MR. FG

“Use of RCA TV TAPE helps to bolster client’s sales” ... says Joe Herold, Station Manager, KBTB, Denver

“A good example of successful selling via TV Tape is the experience of one of our clients – Bill Eger of Eger Rambler Center, Denver. Number One Rambler Dealer in the area and Number One Willys Jeep Dealer in the area, he uses television in spots. Near perfect results in presenting the message on RCA TV Tape has had a great deal to do with our client’s sales success,” adds Mr. Herold.

Bill Eger reports: “We use KBTB television for our car advertising and RCA TV Tape facilities for recording our spots. The results can’t be distinguished from live production. We attribute much of our leadership in selling cars to the perfect results we get with RCA TV Tape.”

“We usually show several autos in each commercial, and

this was a burden and expense before TV Tape since we were forced to pick up and deliver cars to the studio hours. Now we set up a convenient time and produce a great number of commercials in one recording session. We also get the important advantage of previewing for approval before the announcements are exposed to the public.

Your clients, too, will like the “live” picture quality of RCA TV Tape – thanks to many built-in quality-control features and the convenience of centralized control. When you come to RCA for your TV Tape equipment, you get the most advanced features, and service before and after the sale that only RCA with its broad background in broadcasting can provide.

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