

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

MAY 15 1961

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AGAIN—**1**ST IN BALTIMORE*

W-I-T-H

Delivers the Largest Total **Radio** Audience

*Hooper Radio Audience Index—January thru March, 1961

PERIOD	RADIO SETS-IN-USE	A	B	C	D	E	F	G	WITH	H	I
THRU FRI. 12:00 NOON	17.5	2.4	13.6	1.8	13.7	24.0	8.0	14.1	16.6	3.3	1.0
THRU FRI. NOON-6:00 P.M.	12.7	6.1	10.3	3.9	17.4	10.5	4.5	15.2	19.2	5.6	3.3
DAYTIME 6:00 A.M.-6:00 P.M.	18.5	9.2	11.8	1.7	10.8	9.2	5.1	13.8	17.1	9.6	3.5
DAYTIME 6:00 A.M.-6:00 P.M.	18.9	6.0	12.8	2.3	17.2	8.9	6.6	14.4	19.0	4.6	2.6
THRU SAT. 6:00 A.M.-11:00 P.M.	12.0		14.7		22.3	9.3		12.4	31.0		3.9
RATED PERIODS	14.5	5.0	12.9	2.5	17.1	13.8	6.3	13.9	21.5	5.0	2.7

Figures above represent SHARE OF RADIO AUDIENCE.

THE 40-SECOND BREAK STIRS MADISON AVE.

Resentment of admen, who fear over-commercialization, comes in wake of ABC TV move

Page 35

Tv commercials awards: analysis of the winners

Page 38

How tv helped keep football league alive

Page 44

Why Goldwyn decided to sell his movies to tv

Page 44

“They’ve fired on Fort Sumter.”

“Not Again . . .”

Five score years and thirty-three days ago they shelled Fort Sumter, as anyone on our mailing list knows. Things got worse before they got better, and, to make a fascinating story dull, a lot of fodder has gone through the cannon since. Buffs may well tell us that Lee had absolutely nothing to say about the calibre of tv programs *his* sons were allowed to watch; purists may scream that it was *Mrs.* Lincoln who said that a piece of copy ought to be long enough to reach the ground; Brady buffs can question the statistical validity of making retroactive rating studies of the master’s stills. However, there’s no denying the fact that today’s toys in the attic were yesterday’s big booms, that change is the only constant, that judges may be neutral but audiences are not.

Still around? We could have admitted in the beginning that pinning an advertisement for a tv station in Eastern Iowa to the Civil War Centennial was impossible. Our point: We have a new m.c. for our late afternoon children’s strip. He’s Dr. Max, with a string of show biz credits that goes back to a little bit north of Appomattox. Along with other afternoon standbys—Billy Boulder, Yogi Bear and Huckleberry Hound—the Battle of Eastern Iowa’s Late

Afternoons goes as before*: *Nolo contendere*, in favor of WMT-TV.†

WMT-TV • Cedar Rapids—Waterloo
CBS TV for Eastern Iowa.

Represented by The Katz Agency.

Affiliated with WMT Radio;

KWMT Fort Dodge; WEBC Duluth.

*Mon.-Fri. 4 to 5:30 p.m. ave. 68% of audience.
Cedar Rapids—Waterloo March/61 ARB.

†First in *all* time periods from sign-on to sign-off,
Sun. thru Sat. *Ibid.*





How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

WJIM-TV

BASIC



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



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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

KOIN-TV offers eye-opening viewing pleasure to people in Portland, and 33 surrounding Oregon and Washington counties. Our daily menu of perked-up programming is precisely tailored to the desires of a community we know . . . a prosperous area where we'd like to start sales brewing for you. Check your latest Nielsen for specifics.*

KOIN TV PERSUADES PEOPLE IN PORTLAND



* Highest ratings and widest coverage . . . 7 of every 10 homes in Portland and 33 surrounding counties.

KOIN-TV — Channel 6, Portland, Oregon.
One of America's great influence stations.

NEWS NOTE

Effective May 16, KOIN-TV's own new persuaders will be Harrington, Righter & Parsons, Inc. You'll enjoy their fascinating facts about KOIN-TV and Portland market.

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- 40-second break triggers trouble**
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- How agencies, producers share tv commercials awards**
38 Benton & Bowles, BBDO, Doyle Dane Bernbach were top scorers with ten awards and citations apiece. Y&R took nine awards for close second
- Viewers want it both ways!**
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- Gulf's 'instant' specials**
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- Joe Foss: Tv helped keep league alive**
44 American Football League chief calls television contract biggest factor
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44 He says tv now realizes that movies can hold their own in prime time
- Tv Basics: How family size affects viewing**
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VOLUME II

“FILMS OF THE 50’s”

NOW FOR TV

**FORTY-ONE OF THE FINEST
FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS.
FROM SEVEN ARTS ! ! ! ! !**

John Steinbeck’s

EAST OF EDEN

**JAMES DEAN
JULIE HARRIS**

**RAYMOND MASSEY BURL IVES
JO VAN FLEET** ACADEMY AWARD WINNER
BEST SUPPORTING ACTRESS
**ELIA KAZAN PRODUCTION
PLAY BY PAUL OSBORN**



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK. 270 Park Avenue YUkon 6 1717
CHICAGO 8922-D La Crosse, Skokie, Ill ORchard 4 5105
DALLAS: 6710 Bradbury Lane ADams 9 2855
BEVERLY HILLS. 232 So. Reeves Drive GRan te 6-1564

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

Review, please,
the latest survey
of your choice:

Nielsen (Louisville Metro Area, Feb.-Mar., 1961)



Hooper (Mar.-Apr., 1961)



Pulse (Louisville Metro Area, Feb., 1961)



Trendex (Louisville, Aug. 24-28, 1959)



Verifak (Louisville, Oct., 1960)



Conlan (Louisville, Nov., 1960)

Unbelievable
unduplicated audience
in the

Louisville Metro Area
belongs to **WKLO***

Need we say more?

*Nielsen, Feb.-Mar., 1961

see



robert e.
eastman & co., inc.

Other Air Trails Stations:

WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

NEWSMAKER of the week

All kinds of lids were removed and then flipped at the 39th annual National Association of Broadcasters convention in Washington last week. Among many contestants—Newton N. Minow, new chairman of the Federal Communications Commission, who seemed to be the best lid-flipper of them all. His address was filled with restrained humor, humility, wisdom—and sharp teeth for the network and the station.

The newsmaker: Newton N. Minow, the young, vigorous and earnest New Frontiersman in charge of federal communications, wowed and cowed his NAB convention listeners.

He wowed them with his hopes for an industry to which he is new but one which he has quite obviously studied seriously. He cowed them with his insistent repetitions that action rather than complacency must key an upgrading in programing and responsibility.

He told broadcasters—directing his comments primarily to tv station men but also to networks: "I have confidence in your health, but not in your product."

Among his charges: "The old, complacent, unbalanced fare of action-adventure and situation comedies is simply not good enough. When tv is bad, nothing is worse." From sign on to sign off, "you will observe a vast wasteland." "Boredom" is prevalent; enjoyable things, "very, very few."

"Not convinced that you have tried hard enough to solve your problems," he charged tv stations: "Trust accounting with your beneficiaries (the public) is overdue. Never have so few owed so much to so many."

His special concerns: programing for youngsters, "whose future you guide so many hours each and every day"; adult programs: balance, with popularity not the test of what should be aired: educational tv ("If there is not a nation-wide educational tv system in this country, it will not be the fault of the FCC").

FCC's power, he reminded, is based on the authority to license, renew, fail to renew or to revoke. In the future, renewal will not be "pro forma. There is nothing permanent or sacred about a broadcast license."

He'd like to see more ulf channels opening up because "most of tv's problems stem from lack of competition"—from restricted channels which concentrate on the same mass market appeals. Referring to international tv, "perhaps the most important frontier," Minow asserted "We cannot permit tv in its present form to be our voice overseas."



Newton N. Minow

Entresistible



In the coils of a people-reaching problem in Cleveland?

We once had the same problem. But then we turned on our Metropolitan and other charms, saw our first place quarter-hours rise to 412 out of a possible 432.* Can you use this kind of dominance? Then use

WTK CLEVELAND

A Metropolitan Broadcasting station

V.P. & General Manager: Jack Thayer

National Rep: John Blair & Co.

The Times

Kennedy Promises Out Moon Race

John F. Kennedy, presidential candidate, today promised to lead the United States to the moon before the end of the decade. He said that the United States would be the first to land men on the moon and return them safely to earth. Kennedy said that the United States would be the first to send a man to the moon and return him safely to earth. He said that the United States would be the first to send a man to the moon and return him safely to earth.

April Showers Do Best to Aid May's Flowers

The weather service today forecast a period of showers and drizzle for the next few days, which would be beneficial for the spring crops. The forecast called for a high of 65 and a low of 45. The weather service said that the showers would be beneficial for the spring crops. The forecast called for a high of 65 and a low of 45.

Senators Pass

The Senate today passed a bill that would increase the number of members of the Supreme Court. The bill would increase the number of members from nine to ten. The Senate passed the bill by a vote of 70 to 20. The bill would increase the number of members from nine to ten.

Water Resources Bill Is Swamped by Foes

The House today rejected a bill that would increase federal control over water resources. The bill would give the federal government more power over water resources. The House rejected the bill by a vote of 215 to 210. The bill would give the federal government more power over water resources.

Parking Fee
50c at Zoo

...a L. Rohman
...mes the Bride
...mes B. Smith



...the Resurrection
...for the wedding of
...Whitney Rohman
...and Mrs. Samuel
...port and New
...Bedford Smith
...anathan B. Smith
...ania.
...Cunningham
...ceremony.
...at the Hollow
...view.
...ve his daughter
...all length white
...and bell-shaped
...ull train. Her
...oom of waist-
...lace. The bride
...f white orchids
...a spray of lilies
...alley.
...Harvey, cousin
...atron of honor.
...Janet Clark
...e Misses Gwen
...y, Fay Jones
...bil Archer and
...Waterford.
...of champagne
...a blue sashes
...rownless hats
...of the valley.
...d bouquets of
...was best man
...were Arnold
...rtimer Lewis,
...rman Bipper
...duated from
...ter attended
...s presented
...reception in
...parents.
...nddaughter
...der of the
...med world
...ist
...descendant
...yd, former
...er General
...includes
...ng back to
...ies.
...umnus of
...ated from
...um laude
...present
...r Applied
...attending

December Bride

Enters Syndication For The First Time

CBS Films announces that "December Bride," the ideal wedding of "crisp dialogue" and "smartly constructed situations" (*Variety*), is now available to regional and local advertisers.

An alumna of Desilu Productions, the bride enjoyed a



Spring Byington

triumphant engagement on the CBS Television Network, where she was a consistent favorite (a fast 32.2 average prime-time Nielsen rating). Her sponsors included General Foods, Lever Brothers, Shulton Inc.

Escorting the bride in 157 hilarious half-hours are Verna Felton, Dean Miller, Frances Rafferty and Harry Morgan. Guests include Rory Calhoun, Fred MacMurray, Ed Wynn, Mickey Rooney, Zsa Zsa Gabor.

Sponsors are invited. Rsvp CBS FILMS ("...the best film programs for all stations"); offices in New York, Chicago, Los Angeles, Detroit, Atlanta, San Francisco, Dallas, Boston, and St. Louis. In Canada: S. W. Caldwell Ltd., Toronto.

Have you heard the news?

Sponsor
backstage

'In the best interests of broadcasting'

As you know Judge Justin Miller won the Distinguished Service Award at this year's Convention of the National Association of Broadcasters, and in 1960 the same award went to Clair McCollough. If you've been a moderately regular customer of this column you know that these two gentlemen were key members of the group of broadcasters with whom I toured Europe in 1915. It is a characteristic common to each member of the group that they concern themselves unceasingly with the best interests of the broadcasting business, and the way in which the business may best serve the nation.



In the past several weeks I've had communications from two other members of the group, illustrating this truth. Morrie Novik sent me a copy of the statement he made before the Freedom of Communications Subcommittee of the Senate Committee on Interstate and Foreign Commerce recently, dealing with the always vital problem of keeping the public informed on important political matters. And Ed Kirby sent me a copy of a proposal he would like the National Association of Broadcasters to consider. Ed's proposal concerns methods by which broadcasting may help President Kennedy and the nation cope more effectively with the Cold War.

I'd like to give you here some of the meat of both communications. Here's what Morrie told the Senators to indicate how tough it is to get meaningful political shows heard, even when they're made most palatable:

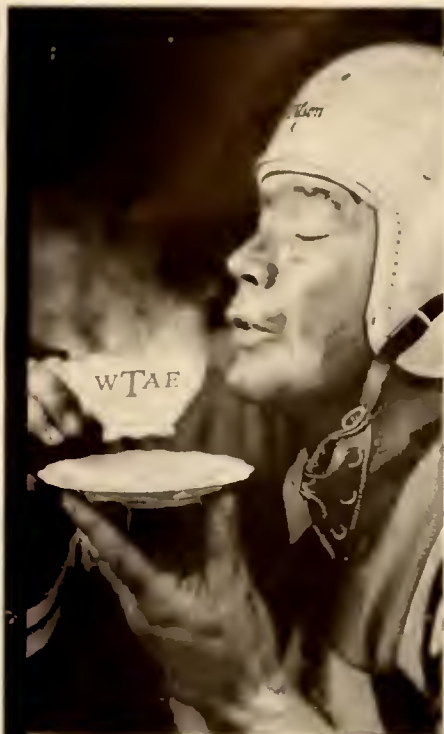
"In every Presidential campaign since 1910, I have produced, in cooperation with David Dubinsky, the president of the International Ladies' Garment Workers' Union, a commercial, coast-to-coast radio series during the last four or five weeks of the campaign.

"In addition to being paid for, these programs were intensively promoted in each area by posters, billboards and newspaper advertising, addressed to members of the ILGWU and to the general public. Surely they should have been attractive to any station looking for a bigger audience.

"But let's see what happened this year.

"The time was ordered on the ABC radio network weeks before the scheduled date of the first program, Wednesday, 5 October. They were to continue at the same time, 10:30 p.m., each Wednesday until the election, or five weeks in all. Each program ran 15 minutes. Each opened with a special, live musical theme song arranged by Jack Laurence and sung by a well-known quartet. Here are the featured personalities: First program, Adlai E. Stevenson with Tony Curtis and Janet Leigh; Second program, George Meany and Melvyn Douglas; Third program, Mrs. Roosevelt and Frank Sinatra; Fourth

(Please turn to page 12)



IN PITTSBURGH

**Take TAE
and See...**

**how top TV pro's
help good selling
messages sell better**

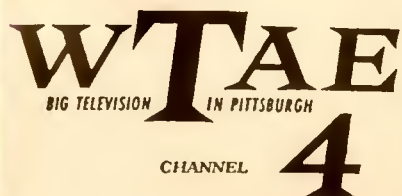
BEHIND THE CAMERAS

WTAE department heads average fifteen years of experience in broadcasting. Engineering and directorial personnel average eight years in TV. These professionals provide the deft, sure performance and bright programming that is a WTAE trademark.

BEFORE THE CAMERAS

The tri-state's best known performers give extra personal sell to every message they deliver. Among them are the first news and sports broadcasting team ever seen on Pittsburgh TV and the first women's affairs director. In total, there are eleven on-the-air performers who average more than nine years TV experience. Take TAE and see how they sell for you.

BASIC ABC IN PITTSBURGH



IN PITTSBURGH

Take TAE and See

TAE-Time is ABC-Time!
Let Pittsburgh's hottest
adjacencies carry the
ball for you this season.

WTAE

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL **4**

REPRESENTED BY
THE KATZ AGENCY

RADIO BASICS

AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER
YOUR
REPRINTS
NOW**

FILL COUPON
WE'LL BILL YOU LATER

Price Schedule

1 to 10.....	40 cents each
10 to 50.....	30 cents each
50 to 100.....	25 cents each
100 to 500.....	20 cents each
500 or more.....	15 cents each

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

..... QUANTITY.....

Sponsor backstage (Continued from page 10)

program. Lyndon Johnson: Helen Cahagan Douglas and Steve Allen; Fifth program, John F. Kennedy and Tallulah Bankhead.

Disappointing figures

"We thought these names should have considerable public appeal. But despite our best efforts and those of the ABC network, here are the figures on actual acceptance:

Total number of ABC stations ordered:	315
Total number of stations cleared at live time	151
Daytime only stations (unavailable)	47

"This leaves 117 stations that refused to carry the network program at the scheduled time. These break down as follows:

Carried next day	5
Carried same day, earlier time	28
Carried same day, later time	7
Began carrying later date (last two programs)	7
REFUSED (including 13 bonus stations)	70

"In other words, about one-fifth of all the ABC networks turned down a paid network program.

"This indicates, it seems to me, that the worst problem is not equal time. The worst problem is getting *any* time for political discussions on radio."

How to change them

Now here's the heart of Ed's proposal to the broadcaster's Association:

1. Through liaison with the White House, the Department of Defense, the United States Information Agency, the Office of Civilian Defense, the Vice-President's Office and other pertinent agencies of the government, the NAB would ascertain their information needs and translate them into positive, practical suggestions for member stations and networks.

2. Through such liaison, the NAB would ascertain those areas of the national defense where voluntary self-censorship is called for. This information would be passed on to member stations and networks over restricted wires, mailings, or by other confidential means.

3. Close coordination with the wire services, the network news departments, the daily press, through ANPA and ASNE would be maintained to achieve an over-all pattern of both self-restraint—on the negative side—and to initiate programs of information and inspiration, on the positive side, in the furtherance of America's Cold War strategy and effort.

4. Close liaison would be maintained with the Advertising Council, to coordinate the positive informational and inspirational campaigns called for by the needs of the times.

5. Through NAB District meetings, NAB Cold War Clinics, closed circuit broadcasts and telecasts, and by other means, firsthand information and documentation, and by presenting in person, civilian and military authorities involved, the progress and problem of the Cold War would be brought to the eyes and ears of NAB member stations and networks, and, by invitation, to national and local advertisers whose cooperation is needed to carry forward American Broadcasting's contribution to the Cold War effort.

As long as broadcasting's bright men keep mulling its problems and potential this way, we can't get in too much trouble.



SQUARE (?) MEAL

The equilateral triangle shown is a meadow with a lush stand of delicious* grass. Its area is one-half acre. Tethered to a post at one corner is a goat with a consuming passion for grass. What should be the length of the tether (to the nearest inch) to permit the goat to eat just half the grass in the field? Assume that the goat can feed to the end of the tether.

Tell us—correctly—and we'll forward a copy of that delicious brain fodder, Dudeney's "Amusements in Mathematics" (Dover Publications, Inc., N. Y.). If you have a copy, say so and we'll provide a different prize.

* WMAL-TV's grass is greener in the nation's capital: Its audience is the biggest in the Washington market 6 P.M. to midnight, all week. (ARB Dec. '60; NSI Jan. '61.)

wmal-tv

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

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

NEW FRONTIER... CARE...
 ...
 ...



wtrf-tv Wheeling

...
 ...
 ...

Wheeling wtrf-tv

BARBARA... You were twenty minutes...
 ...
 ...

Wheeling wtrf-tv

...
 ...
 ...

wtrf-tv Wheeling

JOE KASELOW... recently wrote about WTRF...
 ...
 ...

Wheeling wtrf-tv

WHEN THE SPEEDOMETER goes over sixty-five...
 ...
 ...

wtrf-tv Wheeling

YOU'RE AIMING to reach the earning...
 ...
 ...

CHANNEL SEVEN **NB** **WHEELING, WEST VIRGINIA**

NOW! WWRL GIVES 50,000 WATTS

(EFFECTIVE RADIATED POWER)

WWRL gets to the heart of New York's Negro/Puerto Rican population with 50,000 Watts of effective radiated power toward its major market.

**NEW POWER...
 REACHING NEW YORK'S BIG
 NEGRO/PUERTO RICAN MARKET**

WWRL DE 5-1600 Woodside, N. Y.

Timebuyers at work

Bette Wiemers, North Advertising, N. Y., says, "Aside from the basic mechanics of spot buying, I've discovered at least one prime premise of operation I feel most buyers will agree with—to buy wise, it's best to keep the rep wise. And I've found this applies in almost every situation. In day-to-day spot buying, a rep is at his best when he's working from a solid base of facts. Letting him know who the client wants to reach, how much he'll spend to do it, what programing types are taboo, enables the rep to select, perhaps to use a bit of influence, to get the right avails. Should a direct station visit be necessary to revitalize your views of a particular market, again I feel the best policy is to let the rep in question know. Certainly if such a trip is in the works, there's a reason for it which, in most cases, the rep will understand. Rather than feel put out, he's more apt to supply you with a few tips about market or station people. Should your agency take issue with a new policy of a station or net, tell the rep in question how you feel."



Mary Burak of the Roekmore Co., New York, would like to see more stations keep her posted regularly as to their 'editorial' content rather than wait until she is ready to break loose with a buy. It has been her experience that too often too many stations tell her about their sound too close to the zero hour, and to digest it all at once is



a tall order, she finds. According to Miss Burak, when station representatives telephone to determine whether or not anything's doing, if she replies in the negative, chances are the conversation will come rapidly to a halt with a remark by the rep to the effect that he'll be in touch with her in the near future. She would prefer to have him visit anyway, and bring her up to date on what his stations are doing, so she'll have this information at her disposal when the time comes to make a buy, and won't have to take a cram course in a few hectic days. Miss Burak feels she'd certainly be able to see an average of five reps per week on this basis, and that this approach would be beneficial for all concerned.



YOU MAY NEVER PAY \$29,400 FOR A DOG* —

**BUT... People Cost Only Pennies Per Thousand
On WKZO Radio For Kalamazoo-Battle Creek
And Greater Western Michigan!**

For only a few cents per thousand, WKZO Radio sends your announcements to the largest radio audience offered by *any* station in Kalamazoo-Battle Creek and Greater Western Michigan.

WKZO walloped all competition by landing the No. 1 position in *all* 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday, in the latest Pulse Report (see left).

And when you're selecting radio markets, remember that Kalamazoo *alone* is expected to outgrow all other U.S. cities in personal income and retail sales between now and 1965. (Source: Sales Management Survey, July 10, 1960.)

Talk to Avery-Knodel soon about WKZO Radio!

7-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA — JULY, 1960
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	29	19	9
12 NOON - 6 P.M.	28	17	8
6 P.M. - 12 MIDNIGHT	32	17	8

*\$29,400 was bid for a 3-year-old Golden Pekingese champion in Montreal, January, 1956.



The Feltzer Stations
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTW — CADILLAC-TRAVERSE CITY
 KOLN-TV — LINCOLN, NEBRASKA

WKZO
 CBS RADIO FOR KALAMAZOO-BATTLE CREEK
 AND GREATER WESTERN MICHIGAN
 Avery-Knodel, Inc., Exclusive National Representatives



**Television's biggest average audiences day and night.
More of television's most popular programs than the other two networks combined.
Biggest average audiences in every category of evening entertainment.
More of the Top Ten new programs than the other two networks combined.
The largest investment by advertisers in any television network.**

response...and



When the television screen lights up the faces of the nation's viewers at the start of each new season the big question facing the network broadcaster is: how will they respond? This is the moment of truth, for the measure of their response is the measure of how effectively the broadcaster has discharged his responsibility to the varied needs and interests of his vast audience. By this measure, one network stands out at season's end. It has provided viewers with the kind of entertainment they like best. And it has done so by presenting programs of the highest quality in the most evenly balanced schedule in all broadcasting.

Its superb comedy and variety have filled the nation's homes with laughter and delight. Its dramas, mysteries, and westerns have captivated millions week in and week out. Its presentations of great music through the New York Philharmonic symphony orchestra have enriched the lives of young and old. Its distinguished public affairs programs have won both the acclaim of critics and the industry's major awards. Through such programs as *The Twentieth Century*, *Eyewitness to History*, *Face the Nation*, *The Great Challenge*, and *CBS Reports*, it has illuminated the forces and personalities that shape our times and foreshadow our future.

CBS TELEVISION NETWORK ©

Audience data: Nationwide Nielsen reports, Oct. 1960 - I April 1961, AA basis; evening, 6-11 pm; daytime, Monday-Friday, 7 am-6 pm. Advertising expenditures: Leading National Advertisers, 1960.

responsibility

**By constantly striving to present the finest programs
of every kind, the CBS Television Network has earned the response
of audience, critic and advertiser alike...and
thus has demonstrated its responsibility as a broadcaster.**

49th and Madison

Important fashion contributions

Your article "TV Takes the Fashion World by Storm" was an excellent report on a new and important trend in retail advertising. It was timely, thorough, and a most important story.

This article had special significance for WTTC because of our participation in this "major breakthrough." As you know, we produced and carried "Fashion Tempo, U.S.A.," the Woodward & Lothrop program to which many references are made throughout your story. Despite these references, however, no mention was made of our station.

We feel that the program was highly successful from both sponsor and audience points of view. Naturally, we were disappointed when our efforts failed to receive mention

in so comprehensive a report in an influential trade publication such as yours.

John E. McArdle
vice president &
general manager
WTTC
Washington, D. C.

* * *

The article "TV Takes the Fashion World by Storm" in your 3 April issue was of particular interest to us at WRGB because it suggests that fashion shows are new on television. You'll be interested to know that we've programmed a fashion show every Sunday evening since 24 February 1952.

For over nine years, Mr. Solomon's, an Albany, N. Y. high-fashion women's apparel store, has presented a

fifteen minute fashion show in the 6:00-7:30 p.m. period (currently 6:30-6:45 p.m.). The continuous sponsorship for nine years indicates how successful this form of advertising is for the store, and the program's appeal is shown in the March 1961 ARB which credits it with 44% of the women tuned to television in its time period (and this against formidable network shows on the other channels in the market).

Arthur R. Garland
manager—promotion
General Electric
Broadcasting Stations
Schenectady, N. Y.

More on that Communist letter

Charles Crutchfield has called my attention to the fact that you printed, in the 10 April issue of SPONSOR, the letter from the young Communist.

I commend you for the public service you have rendered in printing this letter. As I have previously written to Mr. Crutchfield, "this letter should open some eyes, and we need to have more eyes opened."

Edward R. Murrow
director
U. S. Information Agency
Washington, D. C.

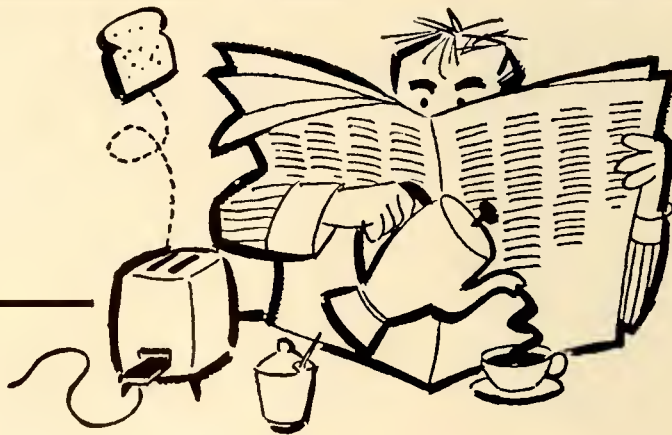
* * *

I am indebted to my friend, Charles H. Crutchfield, executive vice-president and general manager of Jefferson Standard Broadcasting Company, of Charlotte, North Carolina, for sending me a copy of your magazine containing his letter to you and a reprint from the Presbyterian Survey of a letter written by a young Communist to a friend in the United States.

I hope the reproduced letter from the Communist will receive widespread publicity. It points up the fact that the Communists are succeeding in bringing about a real spirit of dedication on the part of their youth. I do not think we are matching this effort in the United States but I believe a genuine dedication to American traditions and ideals will become necessary if we are to combat successfully the Communist drive for world domination.

Charles Raper Jonas
(rep.-N.C.)
U.S. House of Representatives
Washington, D. C.

• We're sorry, but due to last minute changes, the Communist mislabeled referred to in the above letter did not appear in the 8 May issue. It will, however, be running in the near future.



WAVE-TV viewers brew
28.8% more COFFEE and TEA

—toast 28.8% more toast, and
enrich it with 28.8% more "spread"!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
NBC SPOT SALES, National Representatives

Channel 2 "MEANS BUSINESS!"

In the Land of Milk and ~~Honey~~^M!



In the Land of Milk and ~~Honey~~^M!

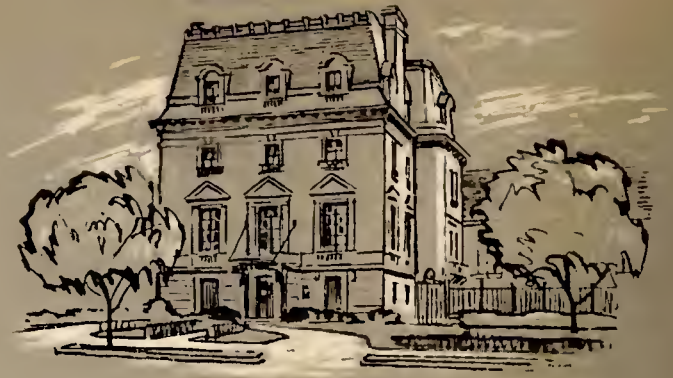
WBAY-TV

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY

2





Embassy of the Union of Soviet Socialist Republics

The Music Room in the Soviet Embassy is shown here . . . another in the continuing series of photographs by WTOP-TV on the Washington diplomatic scene.

Photograph by Fred Haroon



REPRESENTED BY CBS TELEVISION SPOT SALES

Operated by The Washington Post & Television Company

WTOP-TV, Channel 9, Washington, D.C. • WFTD, Channel 4, Jacksonville, Florida • WTSP, Channel 35, St. Petersburg, Florida



Handwritten musical notation on a sheet of paper, including a portrait of a man and some illegible text.

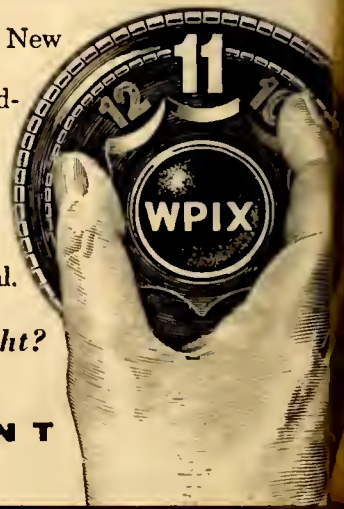


Stuck
on
us...

We don't believe in hiding honors under a bushel. Particularly this one. WPIX is the *only* New York independent TV station qualified to display the National Association of Broadcasters' *Seal of Good Practice*. It's far from being an empty honor — it has real and valuable meaning for *you*, our advertisers. It is an assurance of *specific* higher standards of programming and commercial practices. WPIX is the only independent *with* the Seal.

Where are your 60-second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

15 MAY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

American network tv come the fall will be but six and a half hours away from the British commercial system.

In other words, advertisers will control only six and a half hours of the grand total of 78 hours of prime time programing on the three networks. It figures about 8%.

For comparison: in the fall of 1960 advertiser programing control tallied 15 hours, or 20% of the whole.

The following comparison of fall 1961 network- vs. advertiser-controlled is based on prime time programs regularly scheduled for sponsorship:

SOURCE OF CONTROL	ABC TV HOURS	CBS TV HOURS	NBC TV HOURS	TOTAL HOURS
Networks	26	22	24	72
Advertisers	1/2	4	2	6 1/2
Total hours	26 1/2	26	26	78 1/2

Note: General Foods and P&G each controls 1 1/2 hours; Kraft, an hour; U. S. Steel and Armstrong, an hour between them; Ford, GE and General Mills, a half-hour each.

P.S.: When the above figures were cited by SPONSOR-SCOPE to a top rank agency tv authority his comment was: "You might say that it took our television networks but 10 years to convert from our way to the British way."

Put down P&G as an advertiser who's exploring what national tack it will take in tv in the event the FCC abolishes the practice of network option time.

The problem so far hasn't been gone into too deeply, but there is this possibility: P&G building its own network, combining network and spot billings for discount purposes and remunerating the stations on the basis of so many minutes of commercials.

Another angle that might be conjured with: P&G going to the stations with the proposition of having them pay P&G for the programs and P&G, in turn, paying the stations for a stipulated number of commercial minutes in the programs.

An oldtimer, Lever's Silver Dust (SSCB), and a couple of newcomers, Nestlé's Banana Quik (McCann-Erickson) and Gold Mine Icieles (Kastor, HCC&A) were among last week's searchers for spot tv availabilities.

Others active in this area were Nestlé's Decaf, Pharmacrast's AllRest sedative (Papert, Koenig & Lois), P&G's Salvo (Burnett) and Helene Curtis' Spray Net (McCann-Erickson).

R. J. Reynolds (Esty) is putting an extra \$500,-600,000 into spot radio for a special campaign on Salem cigarettes.

It'll be for 13 weeks in about 50 major markets, using minutes (half-and-half week-ends and traffic hours) at the rate of 30 a week. In some markets almost all stations will be used.

Coming virtually on the heels of Lever's decision to participate in tv network public affairs programing is this move by Colgate: sponsorship of the University of Pennsylvania Frontiers of Knowledge series on the five Triangle stations.

Plans are under way to make this monthly program available to stations in other parts of the country.

(See 24 April SPONSOR-SCOPE for Lever development and more on Colgate-Triangle arrangement under Public Service in NEWS WRAP-UP, page 73.)

Judging from the flow of phone calls to New York media directors, a lot of tv broadcasters must be asking themselves, "How best can we cash in on those upcoming 40-second station-breaks?"

The question, apparently, most asked in those advice-seeking calls is **what rate the station might adopt** if the breaks were made available in 40-second segments.

One director who presides over one of the biggest tv bundles in spot gave it as his opinion that it **wouldn't be wise** to make the 40-second rate **double the 20-second rate**.

A formula for the prime 40 he did suggest was this: **harnessing it to the efficiency of the late minute rate**. To wit, if the station, say, charges \$100 for a late minute and the prime 40 delivers twice the homes of the late minute the rate for the 40 might be \$200. The advertiser would thus sacrifice 20 seconds of his commercial to get the broader audience.

Another bit of advice passed to the inquiring station men: if you're going to offer a 40-second rate **get it established as soon as possible for the fall**, because interested advertisers, who as a rule do their commercial-making several months in advance, can adapt the 40-second while the minute commercial is being produced—at a **minimum of cost**.

Another question prompted by the advent of the ABC TV 40-second break is **whether the affiliates will actually be able to provide for two 20-second commercials without tacking on the I.D. to the second 20 or clipping off a bit from the network show**.

CBS TV had anticipated this proviso by setting the break at 42 seconds.

Sidelight: ABC TV will probably find a goodly number of agencies **preferring the second 20**, even with the I.D. attached, because, as they see it, most viewers by this time have **already turned the dial for the new show**.

(For round-up on debate stirred by the 40-second break see article, page 35.)

Business forecasters in major agencies are now saying that the fall outlook shapes up even better than their recent expectations.

The ingredients spurring their added optimism:

1) President Kennedy appears to be **going all out to wean over businessmen** to his side via liberal credits, liberalization of taxes, etc.

2) Business will respond to this within the next 30-60 days in terms of **capital investments**.

3) Appliance sales have taken a **substantial spurt** and other hard goods are starting to move into an uptrend; Buick has just had its two best sales months since '55.

All this, say the agency prognosticators, will show up in **commitments for advertising this October**.

Now it's American Oil, via D'Arcy, that's looking for a two-minute spot tv rate—something that B&B explored in behalf of P&G once and got nowhere.

As happened in the case of B&B, D'Arcy has got **all sorts of answers** in regard to what rate stations would be inclined to ask if they took the oil firm's two-minute commercial. (It's an excerpt from a dealer meeting movie.)

Among the station responses: (1) the five minute rate; (2) twice the minute rate; (3) two times the 1½-minute rate; (4) 1½ times the minute rate.

Johnson & Johnson (Y&R) is testing on the west coast a somewhat novel radio commercial in behalf of its baby powder.

The plan: 10 seconds on the hour between 7 a.m. and 4 p.m., with the c.t.'s winding up a quickie for the product with a time announcement.

The schedule: 40 spots a week, four days a week.

There's a tug of war going on for about \$100 million worth of 1961-62 daytime business going on among the three networks.

The billings involve renewals that are coming up, plus the cold remedies and some other accounts that are shopping around for best buys and maximum discounts.

What makes this battle royal rich meat for the statisticians is that, with most of the agencies, the **daytime buying is steered by the media department.** Unlike the tv department, the talent, production and commercial-show window values of the programing is of lesser concern.

In other words, with daytime out of the hands of the agency's show people, the question has ceased to be what advantage does one program have over another as to content. **The dominant query has become:** what's its audience composition, flow and how low the cost-per-1,000?

If ABC TV should get around to announcing a summer bonus plan, it may find that it acted a little too late.

Several pieces of ABC TV business have already defected to CBS TV's morning plan where advertisers have found the **price incentive much sweeter** than it was when the network first revealed the rates two months back.

CBS TV revealed a couple of economic facts to its affiliates the week before last that were intended to illustrate the profit squeeze facing the network.

Fact #1: Represented in its deductions from 1960 gross sales were **\$50 million** in discounts, **\$30 million** paid out in commissions and another **\$30 million** going for station compensation. (The gross sales figure was not cited.)

Fact #2: The network expects to spend around **\$100 million for programing** during 1961, only two-thirds of which will, it is estimated, come back into the CBS till.

Also noted was this: CBS TV expects to pass on a **larger share** of the take to its affiliates this year.

Under the proposed new system of station compensation CBS would pay 10% of card rate for the first 24 hours, with a graduating scale which would allow **60% for the last 11 hours.** At present a station carrying the full schedule gets 30%.

CBS TV sales chief Bill Hylan may have been needling the competition when he told assembled affiliates that his network is bent on keeping down the number of nighttime minute participations.

Hylan explained, however, that CBS TV must make available a certain number of programs for such participation in order to **keep itself on a competitive basis.**

His comparison of the percentage of nighttime programing going for participations: **ABC TV, 50%; NBC TV, 50%; CBS TV, 13%.**

The other shoe has been dropped: ABC TV last week circulated among agencies a set of daytime ratings calculated to show that it was doing—at least cpm-wise—as well as CBS TV's morning plan.

Just the week before NBC TV issued a broadside on the theme that in daytime ratings it has gone ahead of CBS TV.

ABC TV's comparison, based on the 11 April NTI:

ITEM	CBS TV (MORNING)	ABC TV (ALL DAY)	ABC ADVANTAGE
AA homes	2,367,000	2,222,000	
Women per set	.67	.86	+28%
Women per minute	1,586,000	1,911,000	+20%
Fall cost per min.	\$2,500	\$2,300	
Cpm women	\$1.58	\$1.22	+32%

It can be roughly estimated that the Hollywood producers of tv films will take well over \$250 million out of the network sector of tv advertising during the 1961-62 season

An interesting comparative sidelight in connection with these suppliers: 24 of the 79 film series which started last fall on the three networks were of the hour type, whereas this fall there'll be 36 one-hour films among a total of 79 series.

Here's how these 81 film series break down by studio supplier source:

PRODUCER	ABC TV	CBS TV	NBC TV	TOTAL
Warner Bros.	8	0	0	8
CBS-owned-partnered	0	3	0	3
Screen Gems	3	2	2	7
MCA-Revue	1	2	3	6
Marterto	1	3	2	6
Four Star	2	1	2	5
MGM	1	1	3	5
20th Century-Fox	4	1	0	5
NBC-owned-partnered	0	0	3	3
Mosher-Connolly	2	1	0	3
Hanna-Barbera	2	0	0	2
Rodney-Young	0	2	0	2
ABC TV-owned	2	0	0	2
Hubbell Robinson	0	0	2	2
Miscellaneous	5	5	5	15
Total	31	26	22	79

Goodyear Tire (Norman Malone) is using radio for a special dealer promotion for 13 weeks in scattered markets at the rate of 10 spots a week.

Other spot radio business out of the midwest the past week: **Sunkist Growers (Burnett): Grove's No Doze (Gardner, St Louis).**

On the east coast **Plymouth** was inquiring via **Ayer** for availabilities and the same agency was talking about **United Airlines** planning a radio campaign that would start around 1 June and run to the end of the year.

What not so long ago started out as a drift has become a strong emphasis in spot tv buying at **Compton: non-prime time (late) evening minutes as against all other areas of the broadcast spectrum.**

The philosophy, spot sellers have noted, has been applied progressively to **practically all tv accounts in the agency.**

Compton's explanation: minutes prior to and after network option time have worked very well for the agency. Furthermore, the **differential between them and daytime rates** make these non-prime nighttime minutes quite attractive.

Watch for this trend in toiletries advertising copy to take on momentum: less about the practical benefits of the product and more about the subtle emotional benefits to the user.

In effect, they're taking on the **cosmetic approach**, concentrating on the **beauty promise** and making less ado about, for instance, how deeply it penetrates the pores, keeps you clear for 24 hours, etc.

As one toiletries marketer put it: the woman consumer's got tired of laboratory reports; she wants to know what the cold cream or soap will do for her looks.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Sponsor-Week, page 29; Sponsor Week Wrap-Up, page 62; Washington Week, page 67; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 76; and Film-Scope, page 68.



There is nothing harder to stop than a trend

...ke today's younger, bigger family trend to ABC
...outh must not only be served. It must be *deserved*. By
...e kind of alert, alive programming a network does.
... terms of cause and effect, it works out like so:
...use . . . ABC's leadership in sports (ABC's Wide
...orld of Sports, Bing Crosby Golf Tournament, Fight of
...e Week, NCAA Football, American League Football,
...range Bowl Game, College Basketball).
...use . . . ABC's leadership in action adventure enter-
...ainment (*The Untouchables*, *77 Sunset Strip*, *SurfSide 6*,
...averick, *Naked City*).
...use . . . ABC is facing the issues of the day with a
...gorous new kind of news reporting (ABC-TV News
...nal), a vital approach to the public interest (Winston
...hurchill Series, *Close-Up!*, *Expedition*, *Directions '61*,

Issues & Answers).

Effect . . . a decisive lead in *younger* families. For ex-
ample: in households where the head is under 40, ABC
is first with 24.7%, Net Y second with 20.9%, Net Z
third with 18.3%.*

Effect . . . a decisive lead in *larger* families. For example:
in families of five or more, ABC leads with 27.8%, Net Y
second with 21.5%, Net Z, third with 19.0%.*

Telling numbers, these. They deal with the best people
to deal with—the big, super-marketing crowd. They're
America's best spenders. Which is why ABC is now at-
tracting America's smartest trenders.

ABC Television Network

*Source: National Nielsen TV Index, 4 weeks ending Feb. 5, 1961. Average
Audience, Mon. through Sat. 7:30-11 PM, Sun. 6:30-11 PM.



Special Award plaques to you! Your Quality Swiss Watch promotions created **more traffic** in jewelry stores . . . more listenership, too, as part of an audience-promotion competition in the nation's top markets to boost The Watchmakers of Switzerland radio campaign last Fall. Of the many great promotions, yours were best!

The Watchmakers of Switzerland
730 Fifth Ave., c/o Suite 1105, N.Y. 19, N.Y.



15 May 1961

SPONSOR-WEEK

- ▶ **NAB stars: Pres. Kennedy, Chairman Minow, NAB Pres. Collins**
- ▶ **Cigarette marketing patterns traced by PM's Kibbee**
- ▶ **Wrigley cancels most of its \$3 million spot radio schedule**

ADMEN FISH IN TROUBLED MINOW POOL

If the tv networks had expected Madison Avenue to come to their defense from FCC Chairman Newton Minow's assault at the NAB Convention on tv programming, they must have been sorely disappointed.

As it actually turned out some of the more prominent citizens of the Avenue's Addom took the chairman's blunderbuss attack as a cue for venting their accumulated frustrations and spleen against the networks.

And the main sources of these resentments have been these: (1) The network's mere monopolizing of program control (see SPONSOR-SCOPE, page 23 for statistical background); (2) network arbitrary action in shifting shows and virtually eliminating the concept of franchise.

The tenor of Minow's remarks also gave Madison Avenue an opportunity to divert the possibility of any blame for the alleged "vast wasteland" being laid at the feet of the advertiser. (See Newsmaker of the Week, page 6.) In other words, it saw its chance to take itself off the hook and make public relations capital.

Just to cite a few expressions off the Avenue:

Y&R President George Gribben: "Anything that would help television meet its responsibility on both the programming and advertising front is certain to be in the best interest of television itself.

"However, as much as I agree with Mr. Minow that there can and should be much more good programming, I do not think tv is quite as vast a wasteland as he pictures it."

Senior B&B V.P. Lee Rich: "Minow's talk should have been addressed directly to the three network presidents. They've assumed the attitude that all the creative talent is held by them. The result is that only nine of the 100

shows scheduled for next season are by advertisers and agencies. I wouldn't say that advertisers are lily-white, but the similarity in programming might be attributed to the fact that nobody but the network is given a chance."

If Madison Avenue showed little disposition to come to the side of the embattled networks, they did find a friend in columnist David Lawrence. His opinion, voiced via his syndicates, was that the Minow speech might be taken as a warning that the Kennedy Administration was bent on taking over tv.

Among the more sober appraisals of Minow's remarks was this from Westinghouse Broadcasting Pres. Donald McGannon:

"Chairman Minow's speech was an important contribution to the continuing dialogue that is now going on about broadcasting in our culture. It has focused all our attention on what I believe is the critical issue, namely what are the measurable standards of the qualitative tv programs.

"This obviously involves a mutual examination and expression from the FCC, the public, the critics, the broadcasters and the intellectual elite."

The random feeling on Madison Avenue was in sharp contrast to the pall of gloom, suspicion and foreboding of action to come cast upon broadcasters at the NAB meet.

What the broadcasters are hoping is that (1) Minow will give the industry's problems more penetrating study and experience first-hand that the answers are not easy to come by; (2) the networks will give the key direction in program quality and balance.

Reverberations from the NAB and the corollary pro-

(Continued on next page)

KTVU DOES IT
AGAIN!

NATION'S NUMBER ONE

Independent
TV
Station

In Share of Audience

6 PM
to Midnight

March ARB shows
share of audience
leadership over all
other independents.

KTVU

CHANNEL

SAN FRANCISCO • OAKLAND

One Jack London Square • Oakland 7, California

ceedings will be heard for many a month to come.

The three-day (7-10 May) conclave cast many new ripples into trouble waters.

Another issue of primary importance to advertisers and advertising agencies was the new 40-second station break.

The 40-second nighttime announcement period between network shows is a fait accompli, instigated by ABC TV to alleviate some of the financial pains of profit-underprivileged affiliates in small markets.

The additional 10 seconds will be taken next fall from the end of a network-originated program, a move which has occasioned a frenetic hubbub among agencies and sponsors. There's strong reaction from other industry elements, too.

Several clients and agencies claim this 10-second slot which is moving into "network domain" should be rebated to them because its sale means additional money for the stations and less time for the advertiser.

Reps are bemoaning the fact that sale of this additional time moves networking even more into the realm of "spot" and that it will take national advertising revenue away from national spot purveyors.

Stations are concerned with the policy position of networks other than ABC TV, CBS TV, at an affiliates meeting in New York the week before the NAB convention, made it clear that it would abide by the new practice if ABC TV launches it next fall.

And NBC TV, remaining noncommittal in both public and private affiliate sessions during the convention, is expected to be the last network to step onto this particular bandwagon.

The expansion of a 30-second to a 40-second break period between programs is of concern to the Federal Communications Commission also.

The FCC's major interest in the matter seems to be in the possibility that the 40-second period will be used for triple-spotting.

What stations ask, is triple-spotting. Is it three announcements? Or three products?

One station manager cited to SPONSOR as an example of a schedule which confused him a 60-second announcement placed by Ted Bates in behalf of two unrelated products—a headache remedy and rice.

Is this, he said, ONE or TWO announcements?

Most broadcasters and agency pros agree that one product makes one announcement, unless the two products are very closely related.

Observers of a more philosophical turn lamented the fact that the issue of additional commercial time allotment was introduced in a period of stress and criticism about "over-commercialization."

They also regretted the juxtaposition of this expanded commercial time issue—with its possibility of triple spotting—with the pronounced anti-triple-spotting position of Newton N. Minow, the new chairman of the Federal Communications Commission.

SOME CHALLENGES CITED BY NAB'S MOST CONTROVERSIAL SPEAKERS

FCC Chairman Newton N. Minow: "If you want to stay on as trustees, you must deliver a decent return to the public . . . Your trust accounting with your beneficiaries is overdue. Never have so few owed so much to so many . . . I will do all I can to help educational tv . . . My concern with the rating services is not with their accuracy (but with) their use . . . The people own the air . . . as much in prime evening time as (at) 6 a.m. Sunday . . . There is nothing permanent or sacred about a broadcast license . . . The FCC has a fine reserve of monitors—almost 180 million Americans gathered around 56 million sets . . . I am deeply concerned about the concentration of power in the hands of the networks . . . The questions surrounding pay tv are largely economic; around uhf, largely technological."

NAB President LeRoy Collins: "Within broadcasting and without, it still does not command the recognition and prestige it should deserve . . . When measured against the full range of our potential, there is still much more we can and should do . . . The only reason print media are regarded with esteem is that


the best of them do more than transmit information and entertainment: they take sides. They editorialize . . . I will recommend to the summer board meeting a proposal for a major reorganization of the NAB boards, committee and staff structures . . . People want quality and diversity in programing . . . I am completely convinced that if pay tv seriously takes hold, it can mean the elimination of free tv as we know it . . . I propose that one of our primary activities should be the establishment and operation of an NAB Research Center. . ."

President John F. Kennedy, speaking at the opening session after introducing the U. S. astronaut: "The flow of ideas, the capacity to make choices, the ability to criticize—these depend largely on communications. You are the guardians of the most powerful and effective means of communication ever devised . . . (Broadcasting) offers new and untried possibilities for education, in helping people make the right choices in response to danger, helps to give faith despite an ominous future."

wmca 570 kc

one of New York's
"Top Three"
scores the lowest
cost per thousand—
by far—of any station
in town.*

*6 AM-7 PM M-F; Pulse Feb 1961;
Nielsen Jan-Feb 1961;
Hooper Feb-Mar 1961; SRDS April 1961.

	wmca THE VOICE OF NEW YORK
	wbny THE VOICE OF BUFFALO
	rpi THE VOICE OF NEWS
the straus broadcasting group	



P. Morris officer details cigarette market for Cleveland Security Analysts

Unit cigarette sales within the next five years will see an average increase annually of 3%, Chandler H. Kibbee, executive vice president for finance of the Philip Morris company said last week.

Speaking to the Cleveland Security Analysts Society, he traced these developmental patterns in the marketing and consumption of cigarettes.

- There's a continued increase in per capita consumption and in the smoking age population (18 to 24 years).
- The Department of Commerce "is projecting domestic consumption of 530 billion cigarettes by 1965 and 680 billion by 1975, increases of 13% and 45%, respectively, over this year.
- "In the past three years, there has been relatively little change in the filter cigarettes' share of the market, almost no change in the king-size share of the market and a decline in the regular size, non-filter market which has been made up largely through the growth of the menthol filter-tipped market."
- Since 1957, the cigarette industry "has broken previous volume records each year."
- "Free world cigarette consumption is about 20% of the rate of the U. S."

Montez Tjaden elected AWRT president

Key among the Washington conventions and meetings which were satellite to the NAB conclave last week was that of the American Women in Radio and Television.

Women in broadcasting from all parts of the country convened for a four-day session preceding the opening of the NAB, which many of them also attended.



Montez Tjaden

They elected new officers headed by Montez Tjaden, director of promotion, publicity, and public relations for KWTW, Oklahoma City, who has been an active participant in AWRT since 1953.

Retiring President Esther Van Wagoner Tufty directed the year's program and the concluding convention. Its themes—handled by such industry names as Gov. LeRoy Collins, NAB president, C. Wrede Petersmeyer, president of Corinthian Broadcasting, and Theodore F. Koop, director of news and public affairs for CBS in Washington—covered global as well as more pinpointed aspects of air media.

WRIGLEY PULLS OUT MOST OF ITS \$3 MILLION IN SPOT RADIO

(Chicago) Major blow to radio was struck last week as the Wrigley company pulled out almost all of its estimated \$3 million in spot radio.

For the past year the firm has been a heavy spot radio and tv sponsor, with an estimated \$8 million slotted for spot. The tv series continues, but the only remaining portion of the radio schedule covers 46 minor markets in the South.

Wrigley's thinking: radio's potential is more favorable in the South and the \$3 million will bring greater returns if allocated to other areas in the corporate structure. The radio spot money will not be allocated to other media: it's being removed from the ad funds.

Arthur Meyerhoff Agency, after alerting Chicago representatives, suggested the hope that Wrigley would be back with radio schedules in the fall. Reps think, however, this hope is a slim one.

Major-market schedules will be ended effective 5 June.

AD WOMEN ELECT NEW OFFICERS

Florence W. Goldin, vice president and director of Grey Advertising, last week was elected president of the Advertising Women of New York for a two-year term. She succeeds Evelyn Lee Jones, business manager of Donahue & Coe.

Among the other incoming officers: Lucene Fergus, J. Walter Thompson; Josephine Foxworth, McCann-Erickson; Jeanette Lebrecht, Grant Adv.; Lee Brower, BBDO.

New RATES to train station salesmen

There's good news for stations, agencies and advertisers who have long suffered through sales pitches from inept beginners.

At the NAB convention in Washington last week, an enterprising broadcast pro launched RATES, Inc., a system of franchised sales schools for development of tv and radio sales personnel.

The president is Court Dawson, who is moving from Philadelphia to Denver to start the operation. The name is contracted of RA for radio, TE for television and S for school.

His aim: to brief sales trainees entering the broadcast field in the mystique of language and techniques with a series of tape-recorded lectures two nights weekly for six weeks in the top 50 market areas.

Initial series is being readied, and details of the plan were given to station executives attending the NAB meetings. Enrollees, said Dawson, can be either individuals or stations.

**May we present
Florence?**

Meeting Florence can be an exhilarating experience—for your clients' television marketing problems, of course.

Heart of an agricultural-industrial area encompassing 33 counties, Florence is a single-station market (the fifth largest in the nation) with multiple attractions, not the least of which is



Florence, South Carolina

*Channel 8 • Maximum power • Maximum value
Represented nationally by CBS TV Spot Sales*

*A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte*



Ad agencies are critical of both Ollie Treyz and the NAB Code

TARGETS for bitter criticism from a majority of admen are Oliver Treyz, ABC TV president, who announced new 40-second chain-break policy, and also the time standards section of the NAB Code. Agency-men called NAB's wording (left) "not restrictive enough," and urged broadcasters to "tighten" Code.

"Station-breaks (spot announcements scheduled between programs) shall consist of not more than two announcements plus the conventional sponsored 10-second station ID. However, the aggregate total of the announcements shall not exceed 70 seconds within the station's highest rate period for announcements. Station-break announcements shall not adversely affect a preceding or following program."—NAB Tv Code



40-SECOND BREAK TRIGGERS TROUBLE

Resentment fills the Madison Ave. air in the wake of ABC TV's extension of chain-break; admen nervous about over-commercialization, some government action

An unhealthy mood has settled over Madison Avenue, directly traceable to ABC TV's announcement of 40-second chain-breaks in prime time. Agencies and advertisers have now accepted the fact that there is nothing they can do to prevent the move—and reciprocal moves by the other networks—and were, last week, as-

saying the consequences and the reasons behind it. They were also laying the groundwork, whether they meant to or not, for future attacks on tv advertising.

Most of the admen who spoke with SPONSOR deplored the public airing of the controversy, but indicated some resentment against the network

that initiated the move. They realized, they said, that ABC TV was well within the wording of the NAB Code's section on time standards for advertising copy, but they questioned that wording as "too broad" and "not restrictive enough."

The agency resentment was directed at three specific "problems":

P&G agencies lead fight on longer breaks



Y&R's George Gribbin



Grey's A. L. Hollender



Compton's Frank Kemp



B&B's Lee Rich

THE MOST vocal admen against ABC TV's plan and the NAB Code's wording stressed concern that each new concession to the networks is only a further step in over-commercialization. They deplored search for loopholes in Code.

- The specter of over-commercialization and its effect on the public and on the products advertised, as well as the future of commercial television.

- The "sincerity" of the NAB Code.

- The long-range thinking and status of the broadcasters, especially some affiliate station executives, who pushed for the longer breaks.

On the other side of the controversy, the networks, and especially ABC TV and its president, Oliver Treyz, stood by their public announcements. ABC TV still maintained that:

- It had, "in good faith," instituted its new policy well before the 1961-62 tv program and advertising buying season began, and indeed, more than \$200 million in business had been contracted from the time of

the first announcement in February to the beginning of the public hassle with Y&R's president, George H. Gribbin, three weeks ago.

- The ABC TV affiliate board was behind the move, which would mean a mere one-half of 1% increase in commercial time—from 3,180 seconds of programing and 420 seconds of commercial time (360 seconds network and 60 seconds local) per hour, to 3,160 seconds of programing and 440 seconds for the advertiser.

- The revised station-break, calling for an additional 10 seconds, with the understanding that there would be only two announcements, is good for broadcasting and consistent with the public interest.

Center of the storm was Y&R's Gribbin, whose telegrams to the FCC chairman, Newton N. Minow, and to NAB President LeRoy Collins were called "deplorable business" and "outrageous" not only in the private comments of network officials, but by several agency men who resented the resultant publicity and who feared possible federal action. The networks were particularly apprehensive, as it is common knowledge that the FCC is now reviewing the whole structure of web-affiliate relations.

Gribbin, himself, who had previously charged that the increase represented "a direct infringement upon responsible use of the free air waves granted to the networks and stations by all the people," had warned of a possible "chaos of over-commercialization," and who had also referred to, but would not specify, "inconsistencies" in the NAB Code, refused any further comment or clarification.

"Mr. Gribbin now is sitting back to see what the results will be," said a Y&R spokesman, "especially after the NAB Convention, now that several agencies have gotten into the fight against the extension of the station-break—and now that the *N.Y. Times* has jumped in." (The Y&R official was referring to a column by Jack Gould, the newspaper's radio/tv critic, highly critical of Treyz, Minow, the networks and stations.)

"He (Gribbin) feels he has gone about as far as he can up to now—as far as the FCC. We have clients who can definitely be hurt by this, and

that's our initial concern, but we must all be concerned about the future of television as an effective advertising medium." (One Y&R client, giant P&G, was reported to be "quite furious" about being deprived by the networks of 10 seconds of its time.)

Most admen declined to be quoted on the "specter of over-commercialization," as several labeled it, that the network move had invoked. One, however, explained that not only would the public resent more commercial time, but the advertiser would be hurt as well as the programing.

"You can't separate the two," said A. L. Hollender, executive vice president and head of broadcast operations for Grey Advertising (which has P&G products). "The creativity of the commercial and of the program are both hurt by overdoing commercial time. And the future of the medium is involved in every move of this sort, that's why the agencies are so dead against the ABC TV move. Commercials should be good, properly spotted and compatible with the viewing enjoyment."

Overdoing it, he said, hurts tv's effectiveness, "the general image being closely tied to the irritability factor of over-commercialization both at breaks and within the programs themselves. All these things," he declared, "tend to downgrade tv, the programs and the commercials."

Lee Rich, senior vice president in charge of programing and media for Benton and Bowles (a P&G agency

like Y&R), one of the first admen to publicly criticize the network policy switch, declined to release the research he had mentioned in his letter to ABC ("We have enough evidence from our own research to be convinced that increasing commercial time and/or the number of commercials during a given segment of time, reduces the effectiveness of the individual commercials in that time span").

"We can't release our research," he said, "but these people must realize that if a guy walks into a room and there are three girls, each has less of a chance of attracting him than if there were only two of them. The move came as a shock to us and our clients, and we feel it was a disservice to the industry."

Behind the agency concern is the widespread feeling that the network move would be only one of a series of incursions on the chain-break, a "first step" instead of a final one (despite denials by such as the ABC owned-and-operated stations) that would eventually lead to some sort of government regulation.

Although some did not agree with Gribbin's use of the word "inconsistent," they indicated that the NAB Code's "weakness" was a part of the problem, a weakness not only in the size of the station-break sanctioned under it, but also in the manner in which broadcasters abided by it. Most did note, however, that the Code was the business of broadcasters, and admen had no business—save mak-

ing suggestions—in helping them draw it up.

"Broadcasters have to make their own regulations," granted Frank Kemp, v.p. and media director at Compton (another P&G shop), "but they should be more realistic. The present Code is not very restrictive—I think that's what Mr. Gribbin meant. It seems to many of us that the Code's a nice, shiny badge for the stations to wear.

"By and large," he declared, "the agencies feel that in the current hassle the stations are being somewhat greedy. Not all stations, mind you; some station owners have told me privately that they deplore this as much as we do.

"There is a danger," Kemp warned, "if stations continue to increase the ratio of advertising time to entertainment time, that sooner or later they're going to push themselves into some sort of federal regulation."

Grey's Hollender also commented on the NAB Code and on the ABC o&o's announcement. As to the Code, he was greatly concerned not with what it said, but with the moral interpretations by those in the industry.

"Obeying the law—or the Code—is not enough. If networks, advertisers, agencies and stations are going to look to the Code and see how much they can get away with, then our industry is in an unfortunate state. We need honest decisions, and not a search for loopholes.

"I think the Code should be as
(Please turn to page 56)

Some daytime breaks exceeded 30-seconds this season

ABC TV had 63-second breaks between 11 a.m. and 4 p.m. on weekdays.

CBS TV had 60-second breaks weekdays at 12:30, 2:30 and 4 p.m.

*NBC TV had 60-second breaks weekdays at 12:30, 2:30, 4 and 4:30 p.m.**

*When a sustaining 15-minute portion of a daytime show precedes the half-hour or hour break, the normal 30-second NBC TV break also becomes a 60.

HOW TV AWARDS WERE SHARED

➤ Benton & Bowles, BBDO, Doyle Dane Bernbach were top scorers in festival with ten awards and citations

➤ Music used as "emotional climate" for ads is termed by judges a major development in current commercials

N. Y. producers won bulk of festival awards

Company	Total	Winners	Special citations	Runners-up
MPO, N. Y.	9	4	4	1
TV Graphics, N. Y.	7	4	1	2
Elektra Films, N. Y.	6	3	..	3
E-U-E-Screen Gems, N. Y.	6	..	1	5
CBS TV, N. Y.	5	1	3	1
VPI, N. Y.	5	2	2	1
On Film, Princeton	4	1	2	1
Transfilm-Caravel, N. Y.	4*	1	1	1
Pantomime, L. A.	3	..	2	1
Videotape Prod., N. Y.	3	1	..	2
American Films, St. Louis	2	1	..	1
Arco, Paris & N. Y.	2	1	1	..
Audio Productions, N. Y.	2	..	..	2
B&L Assoc., N. Y.	2*	1	..	..
Cascade, L. A.	2	..	1	1
Craven Films, N. Y.	2	2	..	..
Materto, L. A.	2	1	1	..
Pelican Films, N. Y.	2	2	..	..
WCD Productions, N. Y.	2	1	1	..
Wilding, Chicago	2	1	..	1

The following production houses won one award apiece. Winners of one "best" award in product categories were Animation, N. Y.; Desilu, Hollywood; Filmfair, L. A.; Format, L. A.; Freberg-Jacmar, L. A.; Group Products, Detroit; KSL-TV, Salt Lake City; KTTV, L. A.; NBC Telesales, N. Y.; Newsfilm U. S. A., N. Y.; Playhouse Pictures, L. A.; Sarra, Chicago; Sarra, N. Y.; Transfilm-Wylde, N. Y. Winners of one special citation were NBC Telesales, Hollywood; Snyder Films, Fargo, N. D. The following production companies received one runner-up certificate apiece: Filmex, N. Y.; Filmways, N. Y.; Freberg-Playhouse, L. A.; General TV Network, N. Y.; Group 10 Productions, N. Y.; Robert Lawrence, N. Y.; MGM-TV, Los Angeles; MPO Hollywood; NTA Telestudios, N. Y.; Producing Artists, N. Y.; Quartet, Los Angeles.

*There were three honorable mentions in the product categories. These were not listed in the chart but were included in the totals. Winners of honorable mention certificates were Transfilm-Caravel, N. Y.; B&L Assoc., N. Y. and Swift-Chaplin, L. A.

Thirty-eight advertising agencies were recipients of awards and certificates in the second annual American Tv Commercials festival, held in New York early this month.

Ten agencies won three or more awards (including "best" awards in product categories, special citations, and runners-up). Of these shops, six are in the top 10 in SPONSOR's list of the top tv agencies. These are BBDO, Benton & Bowles, Young & Rubicam, J. Walter Thompson, Kenyon & Eckhardt, and Leo Burnett.

Among the producers, MPO Videoelectronics, N. Y., won the most awards, taking four "bests," four special citations and one runner-up. Next came TV Graphics, N. Y., with seven in all (including four "bests"). Elektra, N. Y., and Elliot, Unger, Elliot-Screen Gems, N. Y., each won six awards.

At least two agencies with reputations for being highly creative. Doyle Dane Bernbach, and Ogilvy, Benson & Mather, placed rather high. Neither of these shops places the majority of its billings in tv.

Doyle Dane Bernbach scored what many observers called the "biggest triumph." The agency won as many awards as giants BBDO and Benton & Bowles. DDB's awards however were special citations and runners-up in product categories. The citations were for the most part in the copy area. Last year DDB won three awards including one winner, one runner-up and one honorable mention.

Benton & Bowles and J. Walter Thompson won the most "best" awards, six each. B&B also tied with Doyle Dane Bernbach and BBDO for top winners. Each shop had a combination of 10 awards apiece.

All six of J. Walter Thompson's awards, however, were in the "best" group.

Young & Rubicam made another strong showing in the 1960 festival, with nine awards, four "bests," two citations and three runners-up. Last year, however, Y&R virtually ran away with the show, winning 17 awards in all. Among Y&R's '59

BY AD AGENCIES, PRODUCERS

awards were seven "bests" and citations, eight runners-up and two honorable mentions.

Starting with the NAB convention last week, the Festival reels have been "taken on the road" so to speak. Along the route will be stops in Toronto, Minneapolis, Dallas, Los Angeles, Chicago, Washington and other major U. S. cities.

One festival judge, James S. Fish, vice president and director of corporate advertising, General Mills, observed that "out of this Festival can come one of the greatest annual traveling shows the business has ever seen. . . . Can you think of a better way you can get the tv story before advertisers than presentations of the winners at agencies and ad clubs throughout the country?" he added.

The festival, in which 1352 commercials were entered and judged by leading industry figures, proved valuable in many respects. For one thing, as Benton & Bowles vice president in charge of commercial production, and festival judge Gordon Webber said, "it is not only a competition, but the circulation of the winners throughout the country during the year lets other people know what standards there are, and what's being done."

The most noticeable trend in 1960's commercials, Webber told SPONSOR, is the "creative use of music, not merely in the traditional jingle, but to provide an emotional climate for a product story."

Webber, by the way, is the producer of "The Cliche Family in Television Land," a "bit of inspired foolery" which was screened for the festival judges at their orientation meeting. It received a festival director's citation for perspective.

Many judges agreed that there was a general improvement in production values and evidence of greater skill and taste in production techniques in the 1960 entries.

The 1961 Festival featured three new single market awards, and a special citation for farm interest. The single market awards were for best

single market store (won by ZCMI, Salt Lake City, David Evans advertising); best single market service (won by Manufacturer's Trust Co., N. Y. C., agency Young & Rubicam); and best single market product (won by Trewax, L. A., agency Tilds &

Cantz, L. A.).

The special citation for farm interest went to Massey-Ferguson. The agency is Needham, Louis & Brorby.

An analysis of the awards winners among producers shows a spread of the certificates throughout the U. S.

How agencies ranked among award winners

Agency	Total awards	Winners	Special citations	Runners-up
BBDO	10	3	2	5
Benton & Bowles	10	6	3	1
Doyle Dane Bernbach	10	..	4	6
Young & Rubicam	9	4	2	3
J. Walter Thompson	6	6	..	..
Leo Burnett	4	1	..	3
Campbell-Ewald	4	2	2	..
Ogilvy, Benson & Mather	4	1	1	2
DCS&S	3	1	1	1
Kenyon & Eckhardt	3	..	2	1
Maclaren	3*	1	..	1
Campbell-Mithun	2*	1	..	..
Cockfield, Brown Ltd.	2*	1	..	..
Compton	2	..	..	2
Fuller & Smith & Ross	2	1	..	1
Spitzer, Mills & Bates	2	1	..	1
Warwick & Legler	2	..	2	..

The following agencies won one award apiece. Winners of one "best" award in product categories were Baer, Kemble, Spicer; Ted Bates & Co.; BBDO, Minneapolis; Cunningham & Walsh; David Evans; Gardner; Grey Advertising; Mogul, Williams & Saylor; and Tilds & Cantz. Winners of one special citation were Colle & McEvoy; Fitzgerald Adv.; Foote, Cone & Belding; Lennen & Newell; and Needham, Louis & Brorby. These agencies received one runner-up award in product categories: Adco; N. W. Ayer & Son; Donahue & Coe, L. A.; McCormick; North Adv.; Reach-McClinton; Smith/Greenland.

*There were three honorable mentions in the product categories. These were not listed in the chart but were included in the totals. Winners of honorable mention certificates were McClaren, Campbell-Mithun, and Cockfield, Brown Ltd.



SPECIAL citation for visual effects was given to Chevrolet's "Chevy Visits New York" spot produced by Arco Productions, Paris & N. Y.



ORCHESTRAL scoring citation went to Ben's "documentary" spot, produced by WCD. Music from *West Side Story* was featured



REVLON's Berry Bon Bon Lipstick & Nail Enamel spot won a special citation for videotape production. Agency: Warwick & Legler. Producer: CBS TV. Barbara Britton was spokeswoman



A **SPECIAL** citation for entertainment went to Mike Nichols and Elaine May for the voices on Jax Beer's animated series "Kangaroo," "Announcer," "Bartender."

DIRECTOR's citation went to "Kennedy . . . Kennedy" spot done for Citizens for Kennedy by Pantomime Pictures, L. A. Citation was for concept . . . execution . . . results



However, there is definite evidence of New York as the commercial production capital. Of 104 award winners, 73 were produced in New York, 19 in Los Angeles, four in Princeton, N. J. (all the output of one company), three in Chicago, and one each in Detroit, Salt Lake City, and Fargo, N. D.

Of New York's 73 awards, 26 were winners of "best" awards; 18 were winners of special citations; 27 were runners-up in product categories; and two were honorable mention.

Of Los Angeles' 19 awards, seven were "best"; four were special citations, seven were runners-up, and one was an honorable mention.

Chicago had two "best" awards, one runner-up.

In the agency area, New York agencies also accounted for 73 awards. Of these 27 were in the "best" group; 19 were citations winners, and 27 were runners-up in product categories.

Agencies from 14 cities, including Toronto and Montreal, were represented in the winners' circle. After New York's overwhelming 73 awards, Toronto scored highest with six awards, three for "best," one runner-up, and two honorable mentions. Next came Detroit and Chicago, both with five winners. Minneapolis had four winners, Los Angeles two, and Montreal, San Francisco, Springfield, Mass., St. Louis, Amarillo, New Orleans, Salt Lake City, and Cincinnati one apiece.

Another feature of the festival is the selection of commercial classics. Twenty-five were chosen in 1960 and an additional 25 this year. The winners this year were selected by the *tv commercials council* from 61 new submissions and 110 entries in the classics category from the 1960 festival. The latter were re-screened and judged.

Classics may still be on the air currently, but 1961 entries were restricted to commercials which were first used during or before 1955, and the five-year age requirement will prevail in the future.

The criteria for selecting classic were: longevity of use; memorability; known productiveness in term
(Please turn to page 57)

VIEWERS WANT IT BOTH WAYS

People surveyed call for more serious, educational shows, but they dig sports, adventure, variety the most

44.2% of men, 39.7% of women ask for more serious discussion; yet category preferred by handful

Strange things are happening. Viewers praise one type of tv show, but watch something else.

There ought to be more classical music, religion, discussion of serious subjects, stated large percentages of those surveyed by WTMJ-TV, Milwaukee. Yet, when asked which programs "best serve your needs," it was sports, popular music and variety, mystery - detective - adventure,

news and weather polled highest.

Working with a probability sample of 1,800 households, the researchers found that 44.2% of the men and 39.7% of the women came out for more discussion of serious subjects. Yet only 4.2% of the men and 4.3% of the women listed discussion of serious subjects as the program type that best suited their needs.

In response to this "needs" ques-

tion, 24.8% of the men rated sports tops, while 11.8% gave mystery-detective-adventure the number one position, and an equal percentage placed news and weather uppermost. The ladies' true preferences turned out to be popular music and variety, with 24.3% giving this category top priority; news and weather, copping 14.4 of the female first-place votes, mystery-detective-adventure 13%.

Another clue as to what Milwaukeeans like, as opposed to what they think they should like, is to be found in the survey's determination of the most popular shows in the area. There was only one primarily informational program in the top 50 favorite programs—that show is in 47th place.

Viewers say they want more . . .

(Q. Would you like to have more or less programming in these classes?)

	More	Less	OK as is	No opinion
Sports	44.3%	3.4%	44.9%	7.4%
Discussion of serious subjects	44.2%	5%	35.2%	15.6%
Symphony, opera, ballet	19.2%	17.6%	45.1%	18.1%
Religious	22.2%	5.3%	52.7%	19.8%

But it's entertainment that's of importance to them

(Q. Which of the following classes of tv program best serve your needs?)

	1	Choice 2	3	Lesser choices & no opinion
Sports	24.8%	14%	10.3%	50.9%
Discussion of serious subjects	4.2%	4.1%	6.5%	85.2%
Symphony, opera, ballet	2.2%	2.8%	2.6%	92.4%
Religious	2.9%	.8%	2%	94.3%

A PORTION of the replies by males to the WTMJ-TV, Milwaukee, survey is reproduced here. Religious, and classical music programming underwent a similar dichotomy between stated desire for more of such material and admitted preference for less uplifting fare, both on part of men and women questioned

GULF'S 'INSTANT' SPECIALS

- Oil company delivers its message via automatic sponsorship of all NBC TV 'unplanned' news-in-depth
- Sets aside \$1.2 million fund, bank of commercials ready for telecasts of world developments as they occur

Twelve times this year, Gulf Oil received hurried notice, maybe four hours in advance, maybe more, that it was to be the sponsor of an NBC TV news-in-depth presentation. And it'll happen again and again, though no one knows when.

It's an offbeat arrangement, but one that has made both advertiser and network very happy. Gulf had been casting about nearly two years for the "right framework" for its corporate image. NBC had been bearing the financial brunt of pre-

empting sponsored programs to present depth coverage of important news developments.

They got together at the beginning of the year. Gulf set aside a \$1.2 million fund in readiness for time charges on such "instant" news specials as the network should present. In addition, a bank of corporate-type commercials are kept on deposit at NBC for insertion in the programs. When Gulf gets word that a program is upcoming, its officials decide which commercials to include, based on the subject matter among other factors.

The Gulf-NBC alliance includes



Here are the news specials Gulf has backed thus far under the pioneering plan

NBC's FRANK McGEE (l) acts as on-camera personality for all shows

<i>PROJECTION 61*</i>	30 December, 1960	9-10 p.m.
<i>REPORT ON LAOS</i>	2, January, 1961	9-9:30 p.m.
<i>TEXAS TOWER</i>	17 January, 1961	11:15-30 p.m.
<i>PIRACY IN THE CARIBBEAN</i>	24 January, 1961	10-10:30 p.m.
<i>RB-17 PILOTS ARRIVAL</i>	27 January, 1961	12 Noon-12:30 p.m.
<i>PROJECT MERCURY</i>	31 January, 1961	11:15-45 p.m.
<i>THE BIG BLIZZARD</i>	4 February, 1961	9:30-45 p.m.
<i>LUMUMBA AFRICAN MARTYR?</i>	13 February, 1961	9-9:30 p.m.
<i>AFRICA: 5 MINUTES TO 12*</i>	21 February, 1961	10-11 p.m.
<i>LAOS: TIME FOR DECISION</i>	27 March, 1961	9-9:30 p.m.
<i>MAN INTO SPACE</i>	12 April, 1961	10:30-11 p.m.
<i>CUBA: ISLAND OF REVOLT</i>	17 April, 1961	9:30-10 p.m.
<i>CUBA & ALGERIA</i>	22 April, 1961	10-10:30 p.m.
<i>THE ASTRONAUTS*</i>	30 April, 1961	7-8 p.m.
<i>PROJECT MERCURY</i>	5 May, 1961	10:37-11:20 a.m. 1-1:15 p.m. 8-8:30 p.m.

*Planned specials



CORPORATE MESSAGE is aired by Gulf in its news specials. In commercial from which excerpts are shown above, family driving in the rain stops at Gulf station where attendant with umbrella ushers child to rest room. Audio is all music except for closing voice-over statement that Gulf helps with big and small problems. Other such commercials illustrate Gulf's contributions in vital areas as missile fuels and lubricants

another kind of program, the "planned" news special. As the name indicates, these shows are put together at a more leisurely pace, over a longer period. And a larger sum of sponsorship money is involved, since there are program charges, and the shows sometimes run an hour, as opposed to the half-hour or 15 minutes usually devoted to the instant specials. For the planned news specials, Gulf has first refusal rights.

Gulf launched this corporate promotion venture with an hour-long planned special on 30 December, the NBC newsmen's annual year-end report, "Projection 61." Just three days later came Gulf's first instant news special, "Report on Laos," a half-hour program in prime time.

Due to the uncertainties inherent in this short-notice type of sponsorship, the client anticipated problems with time periods, station clearances, and promotion, points out Mark Stroock, of Young & Rubicam, who works on Gulf's corporate public relations and advertising. But he says that the network has done well by Gulf, placing nearly all of the instant specials in prime evening time, arranging for nearly total station clearances, and

promoting heavily on the air during whatever time remains between the decision and air time.

There were five Gulf instant news specials in January. In February there were two, plus a planned news special on Africa which Gulf elected to sponsor. March was relatively quiet, with only one program, but things got hot again in April and three 'instants' plus one 'planned' took place. By now, when big news breaks, people are getting used to the idea of turning to NBC and Gulf for depth presentation," Stroock states.

Along with providing the desired framework for "impressing the public with Gulf's position," the company has found the instant news specials to be an economical buy. The shows are estimated to be reaching four-five million homes, providing a cost-per-1,000 "well under the national average." And surveys reportedly indicate "extremely high" sponsor identification 24 hours after show time, which Stroock calls, "critically important for a corporate message."

Ed Byron, of NBC's Special Program Sales Dept., points out that the Gulf-NBC arrangement is the first of its kind, calling it a "pioneering ven-

ture in good faith," since that which was bought could not be exactly defined. Byron, a former newsmen, acts as immediate contact between the NBC news department and the client, often finding it necessary to do his contacting at odd hours of the day or night, whenever the net lets him know that events call for a special.

The men at Gulf who gave the go-ahead for this new approach to news sponsorship were M. K. Whiteford, executive chairman of the board; Craig Thompson, chairman of the advertising committee and director of public relations, and Paul Sheldon, now co-ordinator of advertising.

At the network end, Jack Otter, director of Special Program Sales, William McAndrew, executive v.p., NBC News, and Julian Goodman, v.p., NBC News & Public Affairs, are among the key figures. Commentator Frank McGee is the on-camera personality for all of the programs, which are produced by Chet Hagan, directed by Robert Priaux.

Institutional commercials used on the news specials attempt to portray Gulf, as a "dynamic, growing company in the dynamic, growing energy industry," as Stroock puts it. ■



JOE FOSS:

➤ New pro-football group's commissioner calls its ABC TV contract 'most significant factor in AFL's development'

The single most significant factor in keeping the new American Football League alive was the availability of network television in the league's first season, 1960.

According to Joe Foss, commissioner of the AFL, the \$2,125,000 tv contract was the "number one, major accomplishment" at the initiation of the new major league—and he feels that the contract (for five years with a 10% annual escalator clause) is so important that he is, this week, on a flying trip to actively solicit and nail down the network's sponsors for the 1961 season.

NETWORK TELEVISION contract added almost \$250,000 to each club's treasury, a big help during the AFL's first season. Above, ABC telecasts a N.Y. Titans game in Polo Grounds mud

WHY SAM GOLDWYN DECIDED TO

➤ Hollywood's last major holdout says that tv realizes now that movies can hold their own in prime web time

Samuel Goldwyn has kept his reputation for independence alive by being the last major holdout during a decade when the top studios released a flood of features to tv. In this exclusive interview with SPONSOR, he explains why he never sold his films to video and lays down, in general terms, his conditions for the airing of the movies he is so proud of. Goldwyn has been an independent producer for more than 40 years. During his lengthy career in Hollywood, his motion pictures have won 27 Academy Awards growing out of 77 nominations. His current interest in tv comes (and it's no coincidence) at a time when NBC TV is preparing to air features in prime time.

QUESTION: MR. GOLDWYN, WHAT DO YOU THINK OF TELEVISION GENERALLY?

ANSWER: I think television is the greatest medium of mass entertainment that has come along in my time, just as motion pictures were when I first started. But, like motion pictures, it has become a medium whose audiences are growing more and more selective. People do not want to be bored even when the entertainment is free. Motion pictures lost a lot of ground in the past by failing to keep high standards of entertainment and television can do the same thing unless its programing has top-flight quality.

QUESTION: DO YOU HAVE IN MIND THAT MOTION PICTURES ON TELEVISION WOULD MAKE FOR HIGH QUALITY PROGRAMING?

ANSWER: Not all pictures—of course not. But fine motion pictures have great entertainment value, and as yet television has not taken advantage of the possibilities for improving programing by proper use of outstanding pictures. There is a great opportunity here for tv.

QUESTION: WELL, YOU HAVE PRODUCED A GREAT MANY FINE PICTURES. WHY IS IT THAT YOUR FILMS HAVE NEVER APPEARED ON TV?

ANSWER: Because until recently I did not believe the television industry understood how important motion pictures could be to them. I

TV HELPED KEEP LEAGUE ALIVE

"Television has done a better selling job with this league," Foss told SPONSOR, "than anything else could have possibly done. The AFL is well ahead of its timetable of progress in the area of national interest and ABC TV put it there more than any other factor."

Network television has become, the World War II air ace and former Governor of South Dakota noted, "a major source of revenue for pro football." All AFL teams share equally in the network package, regardless of whose games are televised. (The National Football League contract for 1961 and 1962 calls for the 14 clubs—the AFL has eight—to share \$9,300,000 over the two seasons, or about \$300,000 per club per season. CBS TV will carry the games.)

AFL officials readily admitted that the tv money helped its teams get

through the inaugural season and buck the old, established and highly-competitive NFL. Television contributed almost \$250,000 to each club, and according to *Sport Magazine*, this was a big boost. A *Sport* report on the AFL estimated that dollar losses among the owners "ranged from the \$50,000 sustained by Bob Howsam's Denver team to the \$700,000 inflicted on Barron Hilton's Los Angeles Chargers" (since moved to San Diego).

But Foss still maintained that the season was a success. Before it started, he told the owners that tv was "the only thing that will put the league over. The sports pages are important, but if we can let them see our brand of ball on tv, they'll come out to the games."

ABC TV telecast 15 Sunday games, a Thanksgiving game and the champ-

ionship last season, and will repeat the schedule in 1961, with the added plus of arranging its schedule to put late starting games on the air each week just about the time that the NFL games are ending on CBS TV. An all-pro-football scoreboard show will follow at about 7 p.m. (E.S.T.).

The games are divided regionally, one east and one west, with the four cities having home games blacked-out. ABC TV claims that it provides the advertiser with a greater coverage factor than the NFL, which blacks-out seven cities, and larger ones. Also, a third game, one with more local interest and when line charges are reasonable—such as Buffalo-Boston. is often beamed to an individual city.

The season—and the telecasts—were a success, said Foss, because
(Continued top of next page)

SELL MOVIES TO TV

have been waiting for the time to come when it would be realized that fine pictures should be shown on prime time. Good pictures represent the finest entertainment I know of and I don't like to see them used

principally as time fillers.

QUESTION: DO YOU CONSIDER THAT THE RIGHT TIME HAS ARRIVED?

(Continued bottom of next page)



SAMUEL GOLDWYN, who has been quoted as saying, 'I make my pictures to please myself,' has pleased millions with such features as 'Guys and Dolls' (1), released (through MGM) in 1955. Others include 'Porgy and Bess,' 'The Best Years of Our Lives,' 'Wuthering Heights,' 'The Little Foxes,' and others



JOE FOSS addressed an informal luncheon of backers of the Oakland Raiders, one of the eight entries in the new league. He has also actively solicited sponsors for the ABC TV package

the league was publicized, the players became known, more than 32,000 attended the championship game in Houston (and more than 40,000,000 watched on tv). and the league is having little trouble signing its share of the top college stars. He feels that if the league can hold together, without a team transferring to the NFL—and the owners seem to be operating solely with this in mind—that eventually public clamor will force the final recognition, an inter-league “World Series.”

ABC TV’s vice president in charge of network sales was more outspoken as to the effect of television on sports in general and the AFL in particular. Edgar J. Seheriek declared that “the reason that the NFL is so successful can be traced directly to the time CBS took over its telecasts on a regular, league-wide basis. And the same thing is happening with the AFL and ABC.

“The league’s stars, many from small, out-of-the-way colleges, be-
(Please turn to page 60)

ANSWER: Yes, I think so. I believe that the television industry is new beginning to fully realize that outstanding motion pictures can be shown to great advantage during prime time and that they will more than hold their own against any competition.

QUESTION: DO YOU MEAN THAT ALL MOTION PICTURES SHOULD BE SHOWN ON PRIME TIME?

ANSWER: Of course not. But good pictures should not be sloughed off to poor viewing time because that is not fair to the pictures or to the public or to the stations. Unfortunately many outstanding pictures were sold in the past to tv in overall packages that contained inferior pictures, as well, and the television stations dissipated the value of the fine pictures by treating them all alike. Good pictures should be presented under proper conditions.

QUESTION: WHAT DO YOU

CONSIDER PROPER PRESENTATION CONDITIONS, MR. GOLDWYN?

ANSWER: First, I want to emphasize that I would not presume to tell the television industry how to run its own business. But from my point of view as a motion picture producer, the most important thing is to see to it that good pictures are presented on their merits. In addition, I believe fine pictures should be shown selectively and their value should not be depreciated by constant exposure to the same audience.

QUESTION: MUST ALL THESE POINTS BE ACCEPTED BY A NETWORK AND SPONSORS BEFORE YOU WILL SELL YOUR PICTURES?

ANSWER: I have already said that it would be folly for me to set down conditions for a business which I have not been connected with, and about which I do not know very much. But I do know something

about my own pictures and how much time and effort went into each one of them individually. Also I know how much it meant to my pictures to be presented properly. I think I can say, without boasting, that the name “Goldwyn” on a picture has come to have a definite meaning in the public mind as to quality, integrity, and entertainment value. I would permit that name to be used only under conditions that are in keeping with the standards that the public associates with it.

QUESTION: WOULD YOU SELL TO LOCAL STATIONS IF THEY WOULD SHOW YOUR FILMS ON PRIME TIME UNDER YOUR CONDITIONS?

ANSWER: Of course. I am not limiting myself to any one method of selling my pictures. I have always encouraged the independent producer and the independent exhibitor and I see no reason to have a different attitude toward the independent television stations. ◆

How family size affects viewing

► The large family outdoes the small family in video viewing from morning through nighttime, Nielsen shows

That the large family does more viewing than the smaller family is no secret among advertisers but that this greater viewing is consistent throughout the day may not be widely realized.

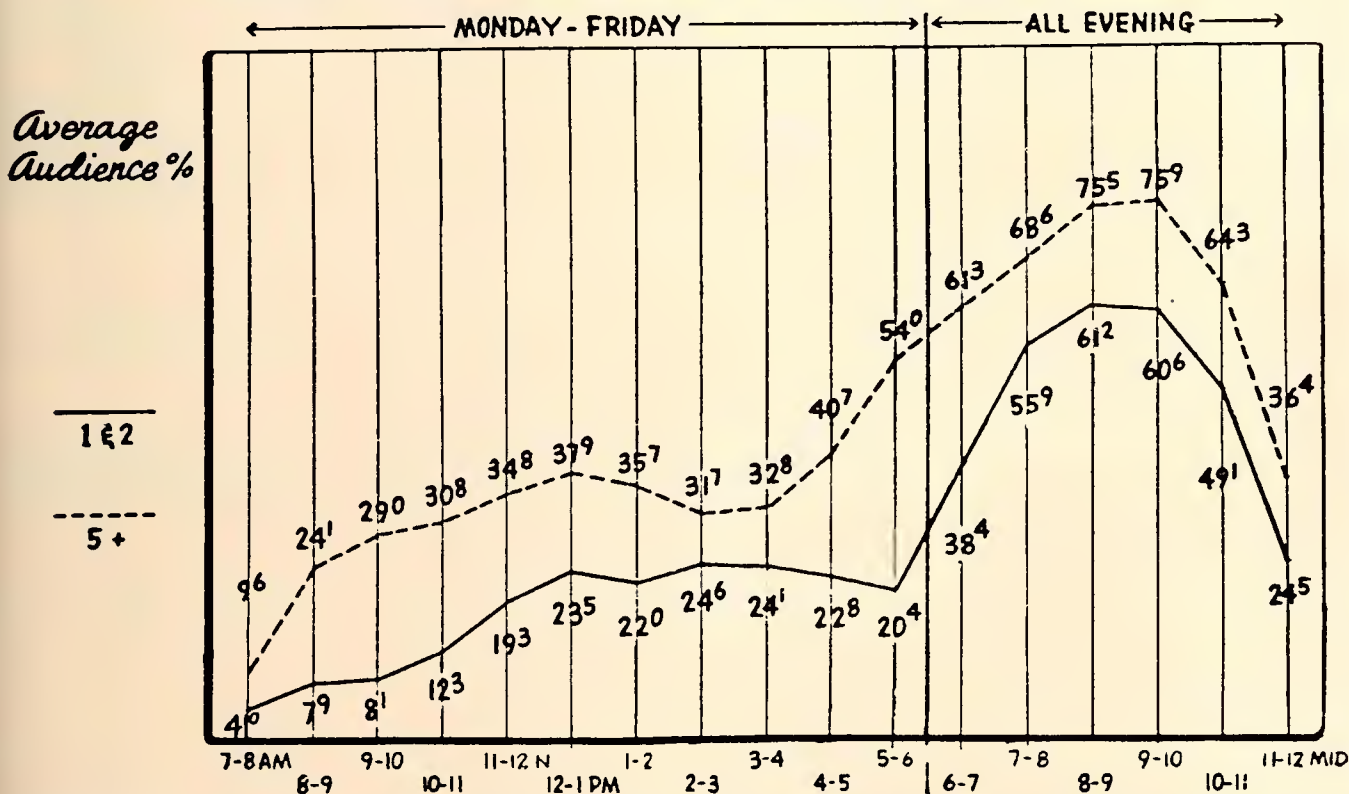
The chart below shows an hour-by-hour viewing comparison between

the smallest-size (one and two members) and largest-size (five and more members) family groups. These Nielsen figures do not reflect the total number of families in each of these groups but only the percent of the homes in each group tuned in during each hour.

The viewing profiles of each group run amazingly parallel. Note that afternoon viewing dips among the large families when, presumably, the housewife is preparing dinner and the kids are out playing (the rating period is the first week in March). On the other hand viewing for the small family, or individual, dips during supper time.

In addition, there are minor differences during mid-morning in these family groups' viewing.

PERCENT OF HOMES VIEWING TV BY FAMILY SIZE



NIELSEN figures for the first week in March 1960 contrast percent of homes in two groups watching tv by hours. Dotted line shows five-and-more-member families; solid line shows one-and-two-member families. Middle-size families are omitted from the chart as is weekend daytime data

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 4 June

PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE
Bell & Howell Close-Up (A)	\$ 30,000	Bell & Howell, McCann, 5/9, 5/16, 5/30	Emmy Awards (N)	375,000	P&G, B&B, 5/16
Renegade (N)		5/9	NBC White Paper #6 (N)	25,000	Timex (1/2), W. B. Doner, 5/23
Bob Hope Buick Show (N)	425,000	Buick, McCann, 5/13	Project 20, rpt (Not So Long Ago) (N)	25,000	Purex, Weiss, 5/30
Equitable's Our American Heritage (N)	230,000	Equitable, FC&B, 5/13	Summer On Ice (N)	200,000	Brewer's Fndtn., JWT, 6/6

2. NIGHTTIME

COMPACT

	SUNDAY			MONDAY			TUESDAY			ABC	
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
	6:00		I Love Lucy Cleotrol (FC&B) Block Drug (SSCB)	Meet The Press co-op \$8,500	ABC News sust.			ABC News sust.			
6:30	Walt Disney Presents (6:30-7:30) Derby Gen. Mills Dixie Cup A-F \$94,000	Twentieth Century Prudential (R-McC) D-F \$35,000	People Are Funny Squibba (Doo- hue & Coe) Burlington Mills Q-L \$24,000		D. Edwards News Amer Home (Bates) N-L \$9,500†			Huntley- Brinkley Rep. Texaco (C&W) N-L \$8,500†	No net service	D. Edwards News Am. Home (Bates) Schiltz (JWT) N-L \$9,500†	Huntley- Brinkley Rep. Texaco (C&W) N-L \$8,500†
7:00	Canada Dry Pillsbury, Swiss Watchmakers, Quaker Metrical, Dow Colman	Lassie Campbell Soup (BBDO) A-F \$37,000	Shirley Temple (7-8) Nabisco (Mc- Cann) B-Nut Life Savers (Y&R) Dr-L \$70,000	No net service	D. Edwards News Amer Home (repeat feed)		Huntley- Brinkley Rep. Texaco (repeat feed)	Expedition Ralston (GB&B) F \$26,000	No net service	D. Edwards News Am. Home alt Schiltz (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Nozema (SSCB) Du Pont (Ayer) W-F \$82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$36,000	Shirley Temple	Cheyenne Ralston Gardner Carbide (Esty) Warner Lambert (L&F) Pepsi (BBDO) Bris-My (OBM) W-F \$87,000	To Tell The Truth Am. Home (Bates) R.J. Reynolds (Esty) Se-F \$18,000	The Americans Block (7:30-8:30) Dow (N,C&K) Max Factor,	Bugs Bunny G. Fds. (B&B) Gillette (Bates)	No net service	Laramie (7:30-8:30) Am Gas (L&N) Reynolds (Esty) Gillette (Maxon) Gold Sea (C-Mitthou) W-F \$85,000	Hong Kong (7:30-8:30) Kaiser (Y&R) Armour (FC) DuPont (BBDO) Poster Gr. -F \$80	
8:00	Maverick R.J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	National Velvet Retail (BBDO) A-F \$37,000	Cheyenne R. J. Reynolds (Esty) P&G (B&R) Du Pont (Ayer)	Pete and Gladys Goodyear (Y&R) Carnation (EWRRI) Se-F \$37,000	The Americans Mead-Johnson (K&E)	The Rifleman P&G (B&B) V-F \$38,000	Father Knows Best Scott () Gen. Fds. (O.B.M.) Lever (BBDO) Se-F \$34,000	Laramie B-Nut Life Savers (Y&R); Pitt, Glass (BBDO);	Hong Kong Lorillard (C)	
8:30	Lawman R. J. Reynolds (Esty) Whitehall (Bates)	Ed Sullivan	Tab Hunter P. Lorillard (L&N) West- elox (BBDO) St Shiek 5/14 Dr-L \$39,000	Surfside 6 (8:30-9:30) Birn & Wren (Bates) Pontiac (MacM&A) J&J (Y&R) A-F \$87,600	Bringing Up Buddy Scott (JWT) Se-F \$35,000	Wells Fargo Amer Tobacco B-Nut (SSCB) W-F \$47,000	Wyatt Earp Geo Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Se-F \$37,000	Alfred Hitchcock Ford (JWT) Reylon (Grey) My-F \$65,000	Ozzie & Harriet Kodak (J) Coca Cola (MacCann) My-F \$40	
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F \$42,500	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Show Chevrolet (Camp-E) V-L \$120,000	Surfside 6 Whitehall (Bates)	Danny Thomas Gen. Fds. (B&B) Se-F \$47,500	Whispering Smith St 5/8 Warner Lambert Mead-Johnson Shiek	Stagecoach West (9-10) alt P&G (Compton) W-F \$88,000	Tom Ewell Quaker Oats (JWT) P&G (Burnett) Se-F \$38,000	Thriller (9-10) All State (Bur- nett); Glenbrook (DFS); Am. H. Curtis (K&E) Mead-Johnson (K&E)	Hawaiian (9:30-10:30) Carter (B) Beecham (B) Miles (Wa) Metreca My-F \$8 Corn P&G (C)	
9:30	Asphalt Jungle L&M (Mc-E), Union Carbide (Esty) Cluett Peabody (L&N) A-F \$84,000	Jack Benny Lever (SSC&B) State Farm (NL&B) V-L \$80,500	The Chevy Show	Adv. In Paradise (9:30-10:30) Nozema (SSC&B) Mennen (Grey) Union Carbide DuPont (BBDO) Brillo (JWT) A-F \$92,900	Andy Griffith Gen Foods (B&B) Mu-L \$47,500	Concentration (4/17 S) P. Lorillard (L&N)	Stagecoach West Ralston (Gardnew) Simoniz (DFS) Gillette (Maxon)	Red Skelton Show S. C. Johnson (F,C&B) Se-F \$54,000	Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB); (My-F \$85,000)	Hawaiian Am. Cbl (Bates) Lorillard (P) Lever (B)	
10:00	Asphalt Jungle Speldet (CM-E Prod.) Beecham (K&E)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000	Loretta Young Tont (North) alt Warner Lam (Lam & Peesley) Dr-L \$49,500	Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall, Am. Chiele (Bates)	Hennesey Lorillard (L&N) G. Fds (Y&R) Se-F \$39,000	Barbara Stanwyck Theatre A. Culver (Wade) Amer. Gas Co. (L&N) Dr-F \$41,000	Alcoa Presents Alcoa (FBB) Dr-F \$36,000	Garry Moore Show (10-11) Plymouth (Ayer) S. C. Johnson (NL&B) R. J. Reynolds L \$115,000	NBC Specials (10-11) Various sponsors	Naked C (10-11) Derby (Mc) DuPont (B) Hagra (Tracy-Lo) My-F \$	
10:30	Winston Churchill's The Valiant Years Ed. Dalton (K&E) Dr. \$50,000	What's My Line Kellogg All-State (Burnett) Q-L \$32,000	This Is Your Life Block (Grey) AuP-L \$24,000	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F \$39,000 Oscar Awards 10:30-12; 4/17	June Allyson Show Dupont (BBDO)	No Net Service	No Net Service	Garry Moore Show	NBC Specials: Rcnegade Emmy Awards White Paper #6 Project 20 Summer on Ice	Naked C Bris-My Birn & W W. Lam (L&F)	

Specials.

†Cost is per segment. Prices do not include sustaining, participat-
ing or co-op programs. Costs refer to overage show costs including
talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period
10 April-7 May. Program types are indicated as follows: (A) Adventure,
(Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

AGRA PH

8 MAY - 4 JUNE

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		ABC News sust			ABC News sust					
Edwards News (Bates) \$8,500†	Huntley-Brinkley Rep. Texaco (C&W) N-L \$6,500†		D. Edwards News Phillip Morris (Burnett) alt Schlitz (JWT) N-L \$9,500†	Huntley-Brinkley Rep. Texaco (C&W) N-L \$6,500†		D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500†	Huntley-Brinkley Rep. Texaco (C&W) N-L \$6,500†			
et service			No net service			Nn net service			No net service	
Edwards News (Bates) (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)		D. Edwards News Phillip Morris alt Schlitz (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)		D. Edwards News Parliament alt Amer. Home (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)			
bu Run (7:30-8:30) (L&N) \$87,000	Wagon Train (7:30-8:30) Revlon (Grey) W-F \$88,000	Guestward Ho! Ralston (GB&B, Gardner) 7-Up (JWT) DuPont (BBDO) Foster-Grant (D&C) Sc-F \$38,000	Sprts Spectacular Bristol-Myers	The Outlaws B&W, Pillsbury (C-Mithun); W-F \$88,000	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F \$10,000	Rawhide (7:30-8:30) G. Fds (B&B) Drackett (Y&R) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F \$80,000	Happy B&W (K.M&J) 5/12 St Dupont (BBDO) C-F \$28,000	The Roaring 20's (7:30-8:30) Gillette (Maxon) Mead Johnson B&W (Bates) W.-Lambert My-F \$83,000	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) P&G (B&B) W-F \$78,000
bu Run (7:30-8:30) (L&N) \$87,000	Wagon Train (7:30-8:30) Revlon (Grey) W-F \$88,000	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$40,000	Top Value Enterprises (Camp.-Mithun)	The Outlaws B-Nut Life Saver (Y&R); War-Lan (L&F); Colgate (Bates)	Harrigan & Son Reynolds (Frank) CC-F \$39,000	Rawhide Nabisco (Me-E)	5 Star Jubilee Massey-Ferguson (N,L,B) 1 Happy Family St 5/12	The Roaring 20's Simonize (D-F-S) Miles Swiss Watch	Perry Mason Sterling (DFS) Drackett (Y&R) Moores (B&B)	Bonanza segs open Am. Tob. (BBDO)
erman (FC&B) (Bates) \$39,000	Price Is Right Lever (OBM) Q-L \$22,500	The Real McCoy's (BBDO) P&G (Compton) Sc-F \$41,000	Zane Grey Theatre S. C. Johnson (B&B) P. Lorillard (L&N) W-F \$45,000	Bat Masterson (9/29 S) Sealtest (Ayer) W-F \$39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Bates) CC-F \$44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F \$85,000	5 Star Jubilee St 5/12 Massey-Ferguson (NL&B)	Leave It To Beaver Ralston (Gardner) GB&B Colgate (Bates) Miles (Wade) Sc-F \$30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F \$80,000	Tail Man R. J. Reynolds Block (SSCB) W-F \$36,000 Bob Hnpe Buick (5/13; 8:30-9:30)
angel (B&B) (Fds. B&B)	Perry Como Kratt (JWT) V-L \$125,000	My Three Sons Chevrolet (C-E) Se-F \$49,500 Miles (Wade) Matreac (K&E)	Gunslinger 9-10 p.m. Lever (BBDO) Union Carbide (Esty) W-F \$87,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$38,000	77 Sunset Strip (9-10) Am. Chile (Bates) My-F \$85,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F \$85,000	Lawless Years (5/12 S) alt B-Culver (Comp.) Br & Wmsn (K&M)	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L \$45,000	Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E)	The Deputy Bristol-Myers Gen. Cig. (Y&B) W-F \$30,000 Equi. Amer. Heritage (FC&B) (5/13; 9:30-10)
Got a secret (Esty) B-Myers (Y&R) \$37,000	Perry Como	Untouchables (9:30-10:30) Armour (FCB) L&M (Me-E) Corn Pdts (L&N) My-F \$90,000	Gunslinger Gillette (Maxon)	Tennessee Ernie Ford Show Ford (JWT) V-L \$45,000	77 Sunset Strip (9-10) R. J. Reynolds (Esty) Whitehall (Bates) Beecham (K&E)	Way Out L&M (DFS) A-F \$37,000		Lawrence Welk	Have Gun. Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$40,000	The Nation's Future Our American Heritage (9:30-10; 4/22)
Steel Hr (10-11) (L. Steel BDO) \$80,000	Peter Loves Mary P&G (B&B) Sc-F \$38,000	Untouchables Whitehall (Bates) Beecham (K&E)	CBS Reports alt Face the Nation (10-10:30)	Groucho Marx Block (SSC&B) Toni (North) AuP-L \$30,000	Robert Taylor in The Detectives P&G (B&B) My-F \$45,000	Twilight Zone L&M (McCann) Colgate (MeC) A-F \$36,000	Michael Shayne (10 11) Oldsmobile (Brother) My-F \$78,000 P&G St 5/12 (B&B)	Fight-Week Gillette (Maxon) Miles (Wade) Sp-L \$45,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000	
Theatre (10-11) (BDO) \$80,000	No net service	Silents Please Dutch Masters Camp. Quaker Dr-F \$45,000	CBS Reports alt Face the Nation		Law & Mr. Jones P&G (B&B) Lorillard (Grey) Simoniz (DFS) A-F \$41,000	Eyewitness to History Firestone (C-E) P.A \$25,000	Michael Shayne (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC)	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service	Man From Interpole Sterling (DFS) A-F \$25,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc. (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Se) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western, †No charge for repeats. L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot. ‡Price not available.

Often a dynamic age creates frightening by-products. The plight of a youngster adrift in the jungle of the city's slums is but one of myriad problems confronting our society.

The five CBS Owned television stations recognize the need to arouse public interest in local problems. Each has a consistent record of active community service, via not only regularly-scheduled public affairs programs, but also hour-long, locally-produced "specials" broadcast in the stations' prime viewing hours.

Some recent examples: "Strangers In The City," WCBS-TV's examination of the Puerto Rican population of New York; "Survival," an analysis by KNXT of Southern California's chances of surviving an atomic attack; WBBM-TV's "Beat The Drums," the first comprehensive television study of the Illinois political primary; "The Sex Offender," WCAU-TV's "study of violence" in Philadelphia. (And there was great entertainment too, as witness "Alone In Its Greatness," KMOX-TV's history of the St. Louis Municipal Opera starring Vincent Price, Mimi Benzell and Earl Wrightson; and KNXT's 90-minute "Candida.")

Creating awareness of community needs in the minds of millions is a job that local television does best. Especially the five CBS Owned stations—with their solidly-established tradition of responsible leadership in the communities they serve.

CBS TELEVISION STATIONS ©

*A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago,
WCAU-TV Philadelphia, KMOX-TV St. Louis*



Whose responsibility?

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC†	CBS†	NBC	ABC†	CBS†	NBC	ABC
10:00		Lamp Unto My Feet <u>sust</u>		Sponsors A. E. Staley; Armour; Antell; Bon Ami; Babbitt	I Love Lucy	Say When Sterling alt <u>sust</u>	Sponsors Brillo; Carter's; B. Myers; Ex-Lax	I Love Lucy	Say When <u>sust</u>	Spon General Dupont Pep
10:15										
10:30				cont'd Tues.		Play Your Hunch <u>sust</u> alt	Filbert; Ch. Ponds; Campana; Calgon; Frito	Video Village	Play-Hunch <u>sust</u> alt Colgate	Hartz; Johnson; Lorr; cont'd
10:45		Look Up & Live <u>sust</u>			Video Village				Play-Hunch <u>sust</u> alt Colgate	
11:00						Price Is Right <u>sust</u> Sterling alt	Morning Court Gale Storm St 5/16	Double Exposure	Price Is Right <u>sust</u> alt B-Nut <u>sust</u> alt Lerer	Morning Gale ST
11:15				Morning Court Gale Storm St 5/16	Double Exposure					
11:30										
11:45		Camera Three <u>sust</u> CBS NEWS (11:55-12)		Love That Bob	Surprise Package	Concentration Culver alt <u>Lever</u> Mennen alt Miles	Love That Bob	Surprise Package	Concentration Frigidaire <u>sust</u> alt Colgate	Love T
12N										
12:15	Meet the Professor (L 5/14)			Camouflage	Love of Life <u>sust</u> Amer Home Prod alt <u>sust</u>	Truth or Consequences Miles alt <u>sust</u>	Camouflage	Love of Life <u>sust</u> Am. Home (wkly)	Truth or Consequences Nabisco B-Nut Culver alt <u>Colgate</u>	Camo
12:30										
12:45	The Piper Gen. Mills	Accent		Number Please	Search for Tomorrow P&G	It Could Be You Culver alt <u>sust</u> P&G alt Ex-Lax	Number Please	Search for Tomorrow P&G	It Could Be You <u>sust</u> P&G	Number
1:00					Guiding Light P&G	News (12:55-1 Gen. Mills)		Guiding Light P&G	News (12:55-1 G. Mills)	
1:15	Direction '61 <u>sust</u>			About Faces MIDDAY REPORT	News (1-1:05) <u>sust</u>	No net service	About Faces MIDDAY REPORT	News (1-1:05) <u>sust</u> No net service	No net service	About MIDDAY
1:30										
1:45			Frontiers of Faith <u>sust</u>		World Turns P&G Lipton alt H. Curtis	No net service		World Turns P&G Sterling alt Quaker	No net service	
2:00										
2:15			Major League Baseball (to concl.) (4/16 S)	Day in Court	Face the Facts <u>sust</u>	Jan Murray Show <u>sust</u> Whitehall alt Ex-Lax	Day in Court	Face the Facts <u>Lever</u> <u>sust</u>	Jan Murray Show Slix alt <u>sust</u> Toni alt <u>sust</u>	Day in
2:30										
2:45	Baseball Game of the Week (Part.)	A. Busch 1/2 reg Gen'l Ins. 1/4 reg G. Mills 1 mi Major League Baseball		Seven Keys	Art Linkletter Wlms. alt <u>sust</u> Williams alt S. C. Johnson	Loretta Young <u>sust</u> alt B-Nut P&G alt <u>sust</u>	Seven Keys	Art Linkletter Chicken of the Sea alt J. B. Williams Kellorz	Loretta Young Miles alt <u>sust</u> Borax alt <u>sust</u>	Seven
3:00										
3:15	Baseball	Major League Baseball	Queen For a Day	Millionaire Johnson alt <u>sust</u> Nestle alt <u>sust</u>	Young Dr. Malone P&G alt <u>sust</u>	Queen For a Day	Millionaire <u>Lever</u> alt <u>sust</u>	Young Dr. Malone <u>sust</u> Glenbrook alt P&G	Quar	
3:30										
3:45	Baseball	Major League Baseball	Who You Trust?	Verdict Is Yours S. C. Johnson alt <u>sust</u> Amer. Home alt <u>sust</u>	From These Roots <u>sust</u> alt Slix Toni alt B&B	Who You Trust?	Verdict Is Yours <u>sust</u>	From These Roots Dow alt Simoniz <u>Lever</u> alt Mennen	Who Y	
4:00										
4:15	Roundup U.S.	Baseball	American Bandstand	Brighter Day <u>Lever</u> alt <u>sust</u> Secret Storm Amer Home Prod	Make Room For Daddy <u>sust</u>	American Bandstand B Nut; Clearasil; Richard Hudnut	Brighter Day Secret Storm Quaker alt <u>sust</u>	Make Room For Daddy <u>sust</u> P&G	Amer B-Nut Wele Shoe; St	
4:30										
4:45	Issues & Answers	Baseball	Amer. Band. Int. Shoe, Clearasil, Warner, Lambert, N. Warren, Antell	Edge of Night P&G H. Curtis alt Antell	Here's Hiywd. Simoniz Colgate alt Jergens	Amer. Band. M&M; Lever; Toni; Noxema; Goodrich Int'l Shoe	Edge of Night P&G Sterling alt R. T. French	Here's Hollywood Whitehall alt <u>sust</u> Bauer & Black	Amer W. J. Lehn Plough Warre	
5:00										
5:15	Matty's Fundy Funnies Mattel	Amateur Hour Williams N. Y.	American Bandstand 60-69	Sponsors Kellogg, R. T. French, Lever, Lipton, Scott		American Bandstand 60-69	Fastman Cheml. Bon Ami, Best Foods, American Home		Amer Ban 60	
5:30										
5:45	Rocky & Friends G. Mills, Am Chiele, P. Paul	College Bowl GE	Chet Huntley Reporting Mutual of Omaha	Rin Tin Tin Gen. Mills, Sweets		Rocky & Friends Gen. Mills, Goodrich Gen. Foods Sweets			Lone Gen. Go	

†Note: ABC Mon.-Fri. daytime sponsors rotate on a weekly basis. CBS daytime sponsors rotate during 10 a.m.-noon.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (48, 49) includes regularly scheduled programming from 8 May-4 June, inclusive (with possible exception of changes made by the networks after presstime). The only regularly

GRAPH

8 MAY - 4 JUNE

Day	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC†	CBS†	NBC	ABC†	CBS†	NBC	ABC†	CBS†	ABC	CBS	NBC
10:00 a.m.	Say When sust	Sponsors Minute Maid; Lehn & Fink; Northam-Warren; Metra-	I Love Lucy	Say When sust alt Bon Ami String	Sponsors Sterling, War-Lam, Welch, Uncle Ben's, Whitehall	I Love Lucy	Say When B-Nut alt sust Sillex (4/14-5/26)		Captain Kangaroo Partic. sponsors			Shari Lewis Natl. Biscuit Remco, Am Doll Cracker Jack, Pruwitt Baker's Choc.,
11:00 a.m.	Play-Hunch sust Colgate	Sal; Plasti-Kote Old London; Mining cont'd Fri.	Video Village	Play Your Hunch Colgate alt Nabisco Miles alt Heinz	END	Video Village	Play-Hunch sust alt Sillex Colgate		Mighty Mouse Phs. Colgate alt			King Leonard & Short Subjects Gen. Mills, Sweets
12:00 p.m.	Price Is Right Sterling alt sust Heinz alt Culver	Morning Court Gale Storm St 5/18	Double Exposure	Price Is Right Sillex (4/13-5/25) alt Gold Seal Union alt Miles	Morning Court Gale Storm St 5/19	Double Exposure sust alt S. C. Johnson	Price Is Right Lever alt sust Culver alt Toni		Kellogg Magic Land of Allakazam			Fury Miles Nabisco, Sweets
1:00 p.m.	Concentration Lever alt Gen. Mills Nabisco alt Jergens	Love That Bob	Surprise Package	Concentration G. Mills alt Lever Heinz alt Whitehall	Love That Bob	Surprise Package	Concentration Lever Simoniz alt Mills		Roy Rogers Nestle			Lone Ranger Gen. Mills,
2:00 p.m.	Truth or Consequences Heinz sust P&G	Camouflage	Love of Life R. T. French alt Nestle Amer Home	Truth or Consequences sust P&G	Camouflage	Love of Life sust alt Lever sust alt Nabisco	Truth or Consequences St Mennen 5/26 P&G alt Whitehall		Sky King Nabisco			My True Story Glenbrook Dow alt Simoniz
3:00 p.m.	Could Be You Whitehall Heinz alt Toni News (12:55-1) G. Mills	Number Please	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Nabisco P&G News (12:55-1) G. Mills	Number Please	Search for Tomorrow P&G Guiding Light P&G	Could Be You Miles P&G alt sust News (12:55-1) G. Mills		CBS News sust Colgate alt sust			Detective Diary Glenbrook alt sust Simoniz
4:00 p.m.	No net service	About Faces Midday Report	News (1-1:05) sust No net service	No net service	About Faces Midday Report	News (1-1:05) sust No net service	No net service		CBS News sust			Mr. Wizard sust
5:00 p.m.	No net service		As the World Turns P&G Pillsbury	No net service		World Turns Best Foods Carnation alt R. T. French	No net service					
6:00 p.m.	Jan Murray Show sust R. Digest alt Colgate	Day in Court	Face the Facts Best Fds. alt Lever sust	Jan Murray Show Borax alt sust Bon Ami alt Plough	Day in Court	Face the Facts Best Foods sust	Jan Murray Show Whitehall alt sust					Major League Baseball (to concl.) (4/15 S)
7:00 p.m.	Loretta Young sust Frigidaire	Seven Keys	Art Linkletter Lever alt Drackett Pillsbury	Loretta Young P&G alt sust Heinz alt P&G	Seven Keys	Art Linkletter Lever Bro Williams alt	Loretta Young Frito alt G. Mills P&G alt G. Mills		Baseball Game of the Week			Schlitz ¾ A. Busch ½ reg. G. Mills 1 min.
8:00 p.m.	Young Dr. Malone Plough, G. Mills Heinz Lever	Queen For a Day	Millionaire Kodak Drackett alt Best Fds.	Young Dr. Malone Miles alt Culver P&G alt G. Mills	Queen For a Day	Millionaire S. C. Johnson, alt R. T. French Gerber alt, Nab.	Young Dr. Malone Mennen alt sust Glenbrook alt Jergens		Baseball			Major League Baseball
9:00 p.m.	From These Roots Union alt Colgate Nabisco alt	Who You Trust?	Verdict Is Yours Sterling alt Lever S. C. Johnson alt R. T. French	From These Roots Simnz alt, Heinz Purex	Who You Trust?	Verdict Is Yours alt S. C. Johnson Lever	From These Roots Colgate alt Borax Sweets alt B-Nut		Baseball			Major League Baseball
10:00 p.m.	Make Room For Daddy sust Heinz alt sust	Amer. Band. B-Nut, Welch, Lehn & Fink, Plough, Lever,	Brighter Day Drackett Borax Secret Storm A. Home alt R. T. French	Make Room For Daddy sust alt Frigidaire	Amer. Band. Welch, Lever, Toni, Noxema, Carter, Northam Warren, Plough	Brighter Day Lever alt Best Fds. Secret Storm Am. H. alt G.F.	Make Room For Daddy sust alt Culver		ABC's World of Sports R. J. Reynolds, Humble Oil, Bristol-Myers,			Major League Baseball
11:00 p.m.	Here's Hollywood Gold Seal alt Jergens Culver alt Toni	Ame. Band. Toni, Strides, Minn. Mining, Goodrich	Edge of Night P&G Pillsbury	Here's Hollywood B-Nut alt G. Mills Heinz alt Whitehall	Amer. Band. B-Nut, Tnt'l Shoe, Block	Edge of Night alt Drackett Amer Home alt Sterling	Here's Hollywood G. Mills alt Simoniz Dow alt Colgate		Carters, Gen. Mills			Major League Baseball
12:00 a.m.		American Bandstand co-op		Purex Special	American Bandstand co-op							Bowling Stars (4/8-5/6) Gen. Mills ½
1:00 a.m.		Rocky and His Friends Gen. Mills, Sweets			Rin Tin Tin Gen Mills Goodrich, Gen. Foods							Captain Gallant sust alt, G. Mills

Scheduled programs not listed are: *Jack Paar*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Monday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 8-8:15

a.m., Monday-Friday, *Captain Kangaroo*, CBS, 8-15:9:00 a.m., Monday-Friday, participating sponsorship; and *Today on the Farm*, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Daylight.

SPONSOR ASKS

WHAT CAN NEGRO RADIO DO TO INCREASE ADVERTISER ACCEPTANCE?

Doug Humm, *timebuyer, Charles W. Hoyt Co., New York*

You can't accept what you cannot see. I may know that the Negro audience is significant, but can I demonstrate the fact?

This is the only real problem: lack of documented evidence. It becomes more serious in contrast with other broadcasting areas, which may appear to be almost crushingly over-researched.

The normal market study cannot be broken down into fine enough divisions to isolate the Negro fraction. And even if it could be done, the figures might not be acceptable, since most studies are based on telephone interviews and, in many markets, the occurrence of non-phone Negro homes is high enough to destroy the sampling theory.

This means that the Negro audience—if it is to be sold to advertisers—must be the subject of special studies, and that the facts must generally be secured through methods other than phone interviews.

Fortunately, there are signs that as the Negro market becomes more prosperous, and Negro stations achieve a greater ad volume, the more farsighted of these stations are investing in tailored market and audience surveys.

A model study is that undertaken in the San Francisco Bay area, for KSAN. Among the worthwhile infor-



Special studies must be undertaken using methods other than phone interviews

mation uncovered is that 50% of Negro consumers listen to radio from one to three hours daily (and only 11% less than that); 21% listen to radio four to six hours daily, and more than 16% listen a whopping 16 hours-plus daily.

Thorough study will also correct

some common misconceptions. The KSAN material, for example, nails down the popular idea that Negroes are primarily bus-travelers on inter-city and vacation movements. We now know that in this area at least, more than half the traveling is undertaken by auto, and that 16% prefer the train compared with 10% who favor bus.

A great deal of strong sales ammunition exists, if it can only be brought into useable form. Examples come from the McLendon stations, WOKJ, in Jackson, Miss., and KOKY, Little Rock. These studies were carefully constructed and executed and revealed not only the individual strength of certain brand preferences, but also the general strength of the Negro audience: for example, the fact that more than 60% of Negro families in both markets either own their homes or are planning to buy.

Important differences in the Negro family pattern may also emerge from more thorough study. We now have some appreciation of the strong role played by Negro women in their families; of their positive attitude toward radio as a selling medium; and their ability to buy goods which would not attract a white family with the same income. For this information we are in part indebted to the OK Group and its excellent study of Negro motivations.

These few examples show that research can be justified. And the effort must be made, if advertisers are to be convinced.

Bob Dore, *Bob Dore Associates, New York*

Negroes are like all other people but in some small ways they are different and those small ways point to the importance of Negro radio stations. When complete integration becomes a reality in this country, there'll be no need for Negro radio stations. Until that day, Negro radio stations are tremendously important to advertisers who want to effectively reach the Negro, using a modest ad

budget to reach this market.

Negroes listen to all types of radio stations; however, if they are at all interested in the Negro world, they must listen to a Negro station to get information about local Negro activities. All Negroes, regardless of their



Reliable research to show that Negroes are dependent on these stations for news

academic, occupational or financial level, listen to Negro radio stations. No other segment of society is so dependent upon any one particular radio facility.

I believe when a Negro listens to a commercial on a Negro radio station, the commercial has a more qualitative impact and motivates the Negro listener to go out of his way to buy a product advertised on his medium. There is a self-identification between the Negro listener and the Negro disk jockey. In almost every market the Negro met or has been in the same room with the Negro radio personality. Hence the disk jockey's plea to buy the product is not a commercial pitch but a suggestion from one friend to another.

Negroes are self-conscious people. They want to be asked for their business, and they know when they hear a product advertised on a Negro station, the advertiser is making a direct appeal for Negro business.

To get more budgets allocated specifically to Negro radio stations, those stations should—

1. Do some research to determine the qualitative impact a commercial on a Negro station has compared to similar commercials on non-Negro stations.

2. Come up with research to prove that Negroes are dependent on radio stations for Negro news. Have reliable research to prove it.

3. Compile and make available

market data on Negro population trends, buying power, likes and dislikes for particular types of products, effectiveness of merchandising plans on Negro stations.

4. AND most important, compile reliable data on sales from giant advertisers now using Negro radio.

Certainly such figures, more than any other source, would prove its effectiveness to other advertisers.

Bernard Howard, president, Bernard Howard & Co., New York

For those who have devoted themselves wholeheartedly and without stint to Negro radio over the past 10-12 years, the growth of this important medium and its increasing acceptance and use by outstanding advertisers of all categories has been a source of tremendous pride and gratification. However, like any other vital and tested medium, Negro radio cannot rest its case on past laurels.



Formal presentation to admen on Negro market as whole, plus area profiles

It must continue to demonstrate its sales effectiveness and capacity for exciting growth to a degree commensurate with the growth and importance of its audience.

Unquestionably, one of the most pressing needs in Negro radio today is for a greater volume of tangible and reliable research which will more fully present the pertinent facts about the market it serves—its past, present and future. Potential advertisers must be presented with graphic and fully documented data outlining the vast opportunities offered as a result of the dynamic and surging growth of our Negro population from every standpoint — quantitative, economic, social and psychological. This can be accomplished via formal presentations of the Negro market as a whole supplemented by profiles of the important major Negro markets which are located in every section of the United States — North, East, South and West.

The advertiser must also be made aware of the large, loyal and responsive audiences attracted by Negro
(Please turn to page 61)



“WE AGREE, SONNY... South Bend's A Good Buy!”

Shrewd national advertisers agree, too . . . and are “mopping up” in the South Bend market with heavy WSBT-TV schedules. Here's why—South Bend is a 15-County TV market with 915,000 people and a buying income of \$1.7 billion. The families in South Bend's Metro Area enjoy the state's highest average income . . . \$7,553. Unquestionably a rich market.

Also unquestioned is WSBT-TV's dominance of this 3-station market. The latest Nielsen Survey* gives WSBT-TV 42.7% Metro Area share of sets in use, sign-on to sign-off. WSBT-TV also covers the 15-county market better than any other station, local or outside. It's accomplished with a full CBS schedule and popular local shows . . . the Nielsen Survey* shows WSBT-TV carrying 20 of this area's 25 most popular programs.

See your Raymer man for complete details about WSBT-TV and its market area.

*October 31—November 27, 1960



WSBT-TV

SOUTH BEND, INDIANA

Channel 22

ONE OF CBS' HIGHEST-RATED STATIONS

Paul H. Raymer Company, Inc., National Representative

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive Co., New York: New schedules for Vel liquid begin 21 May in about 50 markets. Moderate frequencies of fringe night minutes will run for 10-11 weeks. Buyers: Pete Holland and Mike Moore. Agency: Lennen & Newell, New York.

Warner-Lambert Products, Morris Plains, N. J.: About 80 markets get summer placements for Fizzies beginning in June. Minutes in and around kid shows are being bought, three to six spots per week per market. Buyer: Jim Watterson. Agency: Lambert & Feasley, New York.

Nestlé Co., Inc., White Plains, N. Y.: Nester campaign kicks-off 22 May for 14 weeks in about 30 markets, with an additional 10 markets set for summer runs starting mid-June. Schedules are for minutes using 75% fringe night and 25% daytime. Buyer: Jane Podester. Agency: McCann-Erickson, New York.

DCA Food Industries, Inc., New York: Campaign for its ice cream products begins in June for four to eight weeks, depending on market. Kid show participations are being placed in 20 markets, based on summer 1960 ratings. Buyers: Beryl Seidenberg and Larry Shapiro. Agency: Kastor, Hilton, Chesley, Clifford & Atherton, N. Y.

RADIO BUYS

Dodge Div., Chrysler Corp., Detroit: Schedules begin this month in about 75 markets for its summer car promotion. Traffic minutes are being scheduled for two to six weeks. Buyer: Woody Crouse. Agency: BBDO, Detroit.

R. J. Reynolds Co., Winston-Salem, N. C.: Going into about 50 markets this month with its new Salem cigarette radio jingle. Schedules are for 12 weeks, traffic, night and weekend minutes. Buyer: Jack Fennell. Agency: Wm. Esty Co., New York.

Colgate-Palmolive Co., New York: Campaign for Wash N' Dri starts 27 May in about 27 markets. Weekend schedules of minutes are being used for 13 weeks, about 15 spots per week per market. Buyer: Al Silverman. Agency: Norman, Craig & Kummel, New York.

American Tobacco Co., New York: Dual Filter Tareyton placements of three weeks each begin 27 May, 2 July and 13 August, in 15-20 markets. Schedules of traffic and weekend minutes are set for 40 spots per week per market. Buyer: George Blinn. Agency: Lawrence C. Gumbinner Adv., New York.

Grove Laboratories, Inc., St. Louis: Schedules for Ammens Powder start 21 May for 15 weeks. Thirty-one markets are lined up for day and early evening minutes. 12-15 spots per week per market. Buyer: Larry Reynolds. Agency: DCSS, New York.

STATION BREAKS

(Continued from page 37)

specific as possible, but I resent the tendency that 'as long as the Code doesn't hold us back, let's go as far as we can.'

Hollender, alluding to the announcement by the ABC TV o&o's that they would use any unsold 10-second period in the break for news bulletins, charged that "this sounds like a temporary 'out,' a transitory step, and most of us at the agencies are worried that a next step would eliminate that one and put in another ID. And there's your triple-spotting! The announcement was no doubt a sincere one for *now*, but we're not very sanguine about the explanation."

When the agencies were questioned as to whether they were following the spirit of the Code in implementing such devices as the "piggyback" and the "split-30," some maintained that they were not steps toward over-commercialization while others, admitting that they might be, said they were virtually forced into using them.

According to one media director, who declined to be quoted by name, "Yes, we piggyback, but we are forced into it. The mere fact that stations and networks allow leeway means that at least one agency is going to take advantage—and that forces the rest of us to do the same thing: It's the application of Gresham's Law: the lowest standard becoming the common one."

Wasn't his justification of piggybacking the same argument used by CBS TV and NBC TV as a reason that they might have to follow ABC TV's 40-second lead? He replied, "I do admit that this is the same argument that the other networks are giving, that they have to meet the competition. That's why the Code should be strengthened: that's the very reason."

On the other hand, Hollender of Grey noted that while his agency used split 30's and piggybacks for some of its clients, it did not consider this "overdoing it" from the standpoint of the viewer. "He is more concerned with the *time* devoted to commercials than the number of messages. It is the agency that's taking the chance when it uses one of these devices, the chance that we may be decreasing the effectiveness of one of our commercials."

What of the NAB Code? Under the direction of E. K. Hartenbower, chairman of the Tv Code Review Board and v.p./general manager of KCMO, Kansas City, Mo., the Code has been given a thorough review that has taken many months. "The entire time standard of the Code," he stated, "is undergoing reevaluation . . . to see what, if any, changes should be made." The station-break allowances contained in Section XVII, paragraph 3, are only one area under study.

However, because of the public outcry in recent weeks, the Code Board held a special meeting on the day before last week's NAB Convention opened, and NAB officials expect "some action" in reform will be taken by "the end of the year." It is "an extremely difficult and delicate area" of self-regulation, Hartenbower noted.

There have been some murmurs among a minority of admen that the current controversy reflects the fact that some station men are not lifetime "broadcasters," that their connection with the industry is based on the fact that their stations are "just another business holding" among many, to be worked for profit with no particular thought for the future of the air industry. This idea was vigorously denied by station men and countered by strong evidence.

The prospect of federal control was discussed at the NAB Convention in Washington last week by the organization's President LeRoy Collins, when he warned that "if we should fail to make our Codes (radio and tv) a stronger and more vital force, we will have only ourselves to blame if the governmental controls we want to avoid are imposed upon us."

The NAB Codes, he declared, are the proper and sound means "for correcting and preventing abuses within our medium." There has been progress, he admitted, but said he thought it imperative that "we make additional and substantial increases in station support for both Codes."

He asked the members not only to subscribe to the Codes, but "to become active participants in their development and enforcement."

FCC Chairman Minow also touched on the Code provisions in his speech to the convention. After reading certain sections, he urged the broadcasters to "respect them as I do," in-

dicating that he felt the rules were good but that the industry as a whole was not living up to them.

Several admen added another note to the confusion, voicing the opinion that spot tv's benefit from the longer breaks would be negligible. Their argument: the new "more prime" spots (next to the higher rated programs) would be gobbled up by the big advertisers, the next best would be taken over by those currently in weaker adjacencies. Many more, they said, will be left abegging, including perhaps, some daytime adjacencies abandoned for nighttime.

One media director recalled, last week, the uproar last July when ABC TV announced it would add 10 seconds to the chain-break before the last show of the evening see ("Ten seconds that shook Madison Avenue," SPONSOR, 11 July 1960). "We said then that if the networks got away with this kind of thing with just an arbitrary announcement, they would continue to chip away at the network structure until they wrecked their medium in the eyes of the advertiser. Well, I hate to say it, but events of the past three weeks convince me that we were correct." ❏

COMMERCIALS AWARDS

(Continued from page 40)

of sales, and influence upon later trends and techniques.

Here are 1961's classics awards:

- E-Z Popcorn's commercial "Bop corn." The advertiser is Top Pop Products; agency—W. B. Doner, Detroit; production company—Storyboard, N. Y.; details—film, 60 seconds, black and white; first air date—March 1955.

- Bulova Clipper's "Niagara Falls." Advertiser: Bulova Watch Co.; production company—Van Praag, N. Y.; details—film, 60 seconds, b&w; first air date—1955.

- Dodge Car spot "I Built An Auto." Advertiser—Dodge Div., Chrysler Corp.; agency—Grant; production company—Van Praag, N. Y.; details—film, 120 seconds, black and white; first air date—1955.

- Westinghouse Refrigerator's "Balancing Act." Produced by CBS TV for M-E. First air date: 1954.

- Pet Evaporated Milk's "Baby—Dream Come True." Produced for Gardner by Sarra, N. Y. Details: film, 60 second, black and white. First air date: December 1955.

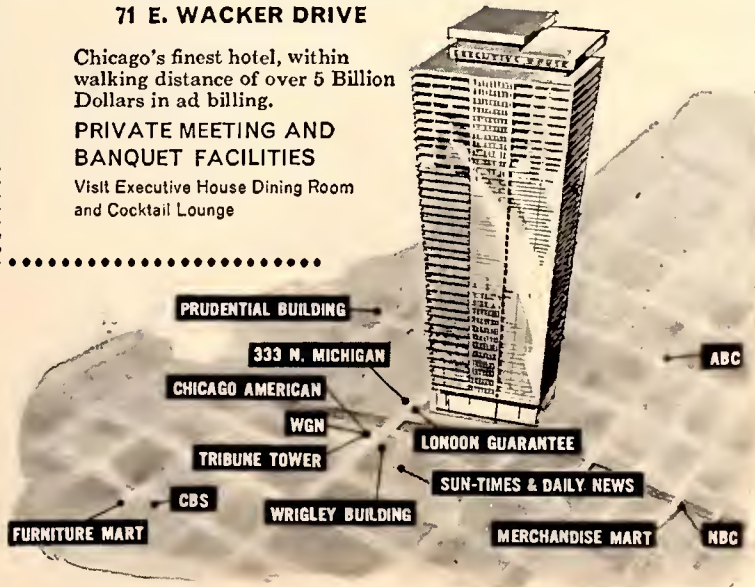
AD MEN PUT *Executive House* ON THE MAP . . .

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



- Sky Chief Gasoline's "Texaco Star Theatre Opening." Produced by NBC-TV for Kudner Agency. Details: live, 90-seconds, black and white. First air date: 1949.

- Yellow Pages' "Rebus." produced by Elektra, N. Y., for BBDO. Details: film, 60-seconds, black and white. First air date: April 5, 1955.

- Marlboro Cigarettes "Man & Car." Produced by Hal Roach, L. A., for Leo Burnett, Chicago. Details: film, 60 seconds, black and white. First air date: Sept. 1955.

- Grenache Rose Wine's "Party and Picnic." Produced by Robert Lawrence, N. Y., for Doyle Dane Bernbach, L. A. Details: film, 60-seconds, black and white. First air date: June 1958.

- Wilkins Coffee's "Cannon Spot," produced by Rodelfi Wash., D. C., for M. Belmont Ver Standig, Wash., D. C. Details: film, 8-seconds, black and white. First air date: 1957.

- Band-Aid's "Playground," produced by Elbee, Paris for Young & Rubicam. Details: film, 60-seconds, black and white. First air date: 1957.

- Ford Show "The Rope." Produced by Playhouse Pictures, L. A.

for J. Walter Thompson. Details: film, 30 seconds, black and white. First air date: Oct. 1956.

- Zest Soap's "Girl in Pool." Produced by Peter Elgar, N. Y., for Benton & Bowles, N. Y. Details: film, 60-seconds, black and white. First air date: Oct. 1956.

- Remington Electric Shaver's "Peace and Brush." Produced by Peter Elgar, N. Y., for Y&R. Details: film, 60-seconds, black and white. First air date: 1951.

- Heinz Worcestershire Sauce' "Fluff." Produced by Storyboard films, L. A., for Maxon, Detroit. Details: film, 60-seconds, black and white. First air date: Nov. 1951.

- S.O.S. Magic Scouring Pads "Soap Opera." Produced by CBS TV for M-E. Details: film transfer, 150 seconds, black and white. First air date: July 1955.

- Robert Hall Clothes' "Smart Birds." Produced by Pelican Films, N. Y., for Arkwright, N. Y. Details: film, 20 seconds, black and white. First air date: 1951.

- U. S. Keds' "Playground." Produced by Paul Fennell, L. A. Fletcher, Richards, Calkins & Holden.

Details: film, 60 seconds, black and white. First air date: March 1958.

- Ritz Crackers' "Hey, hey, hey." Produced by TV Graphics, N. Y., for M-E. Details: film, 30 seconds, black and white. First air date: Spring 1954.

- Ballantine Ale's Klondike Pete. Produced by Joop Geesink, Holland, for William Esty, N. Y. Details: film, 60 seconds, color. First air date: Aug. 1957.

- Kroger Stores' "Cackling Fresh Eggs." Producer: Animation Inc., L. A. Details: film, 60 seconds, black & white. First air date: 1955.

- Chevron Supreme's "Announcement." Produced by Elektra, N. Y., for BBDO. Details: film, 60 seconds, B&W. First air date: 1958.

- Raid Insecticide's "Paul Revere Bug." Produced by Cascade Pictures, L. A., for Fote, Conc & Belding. Details: film, 60 seconds, black and white. First air date: June 1956.

- Mum Deodorant's "Lady Spy." Produced by MPO, N. Y., for DC-S&S. Details: film, 60 seconds, b&w. First air date: fall 1955.

- Westinghouse Electric's "Sand

Q:

Why are so many Metro-Goldwyn-Mayer productions consistently winning awards?



Test." Produced by CBS TV for M-E. Details: live, 360 seconds, black and white. First air date: 1956.

Since there was a tie in the breakfast cereal category, there are runners-up in all categories which had "best" awards, except cereals.

Here are the runners-up:

Apparel—product—DuPont; title—Dacron & Cotton Blouses; company—E. I. DuPont de Nemours; agency—BBDO; production company—NTA Telestudios, N. Y.

Appliances—product—Singer Sewing; title—Dressmaking; company—Singer Sewing Machine Co.; agency—Y&R; production company—Audio Productions, N. Y.

Automobiles—product—VW Sedan; title—Italian Designer; company—Volkswagen of America; agency—Doyle Dane Bernbach; production company—VPI Productions, N. Y.

Auto accessories—product—DuPont; title—Tclar; company—E. I. DuPont de Nemours; agency—BBDO; production company—Pintoff Production, N. Y.

Baked goods—product—Downyflake Muffins; title—Coming Up!;

company—Downyflake Foods; agency—Smith/Greenland Co.; production company—Elliot. Unger, Elliot—Screen Gems, N. Y.

Bath soaps—product—Ivory bar; title—Eleventy-eight children; company—P&G; agency—Compton; production company—Elliot. Unger & Elliot—Screen Gems, N. Y.

Beer & Wines—product—Martini & Rossi; title—Crate at Sea; company—Renfield Importers; agency—Reach, McClinton & Co.; production company—MGM-TV, Culver City, Calif.

Cake Mixes—product—Betty Crocker; title—Marble Cake; company—General Mills; agency—BBDO; production company—MPO Videotronics, N. Y.

Cigarettes & Cigars—product—Marlboro; title—Coffee; company—Philip Morris Inc.; agency—Leo Burnett, Chicago; production company—Wilding, Chicago.

Coffees & teas—product—Maxwell House; title—Coffee Basket; company—General Foods; agency—Ogilvy. Benson & Mather; production company—Television Graphics, N.Y.

Consumer services—product—All-

state; title—No Accident; advertiser—Allstate Insurance Co.; agency—Leo Burnett Co., Chicago; production company—Quartet Films, Hollywood.

Cosmetics and toiletries—product—Five Day Pads; title—Effectiveness; advertiser—Five Day Labs; agency—Doyle Dane Bernbach; production company—Elliot, Unger & Elliot—Screen Gems, N. Y.

Dairy products and margarines—product—Mrs. Filbert's Margarine; title—Boy and Sister; advertiser—J. H. Filbert Co.; agency—Young & Rubicam; production company—Elliot, Unger & Elliot—Screen Gems, N. Y.

Dentifrices—product—Gleem Toothpaste; title—Pete & Joe; advertiser—P&G; agency—Compton; production company—Producing Artists, N. Y.

Gasolines and lubricants—product—Shamrock; title—One Drop Jazz; advertiser—Shamrock Gas & Oil Co.; agency—McCormick Co., Amarillo; production company—American Films, St. Louis.

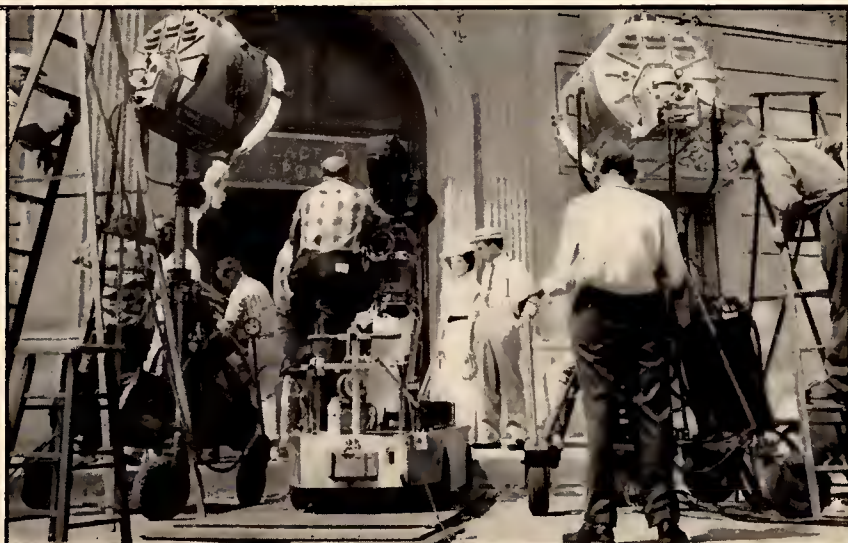
Hair Preparations—product—Toni Home Permanent; title—Hidden



Because Metro-Goldwyn-Mayer offers you the best and best equipped world-wide facilities in the motion picture industry...

and a team of commercial and industrial film specialists from Coast to coast to serve you as you should be served.

will pay you to get the complete story in your regional representative.



METRO-GOLDWYN-MAYER
Television

COMMERCIAL AND INDUSTRIAL FILM DIV.

550 FIFTH AVENUE, NEW YORK 36, N. Y.
1307 S. WABASH AVENUE, CHICAGO 5, ILL.
MGM STUDIOS, CULVER CITY, CALIFORNIA

Please send me booklets checked at right.

Name _____
Firm _____
Address _____
City _____ State _____

(Check booklets wanted)

- "FILMS FOR TELEVISION"
- "FILMS FOR INDUSTRY"
- LOCATION PHOTO BOOKLET
- 16mm SAMPLE TV COMMERCIAL REEL
- 16mm SAMPLE INDUST. MOTION PIX

Body; advertiser—Toni division of Gillette Razor Co.; agency—North Advertising, Chicago; production company—Cascade Pictures, L. A.

Home furnishings (tie)—product—Corningware; title—Line; advertiser—Corning Glass Works; agency—N. W. Ayer & Sons; production company—Audio Productions, N. Y. Also—product—Cushiontone Ceilings; title—Fix the Ceiling; advertiser—Armstrong Cork Co.; agency—Ogilvy, Benson & Mather; production company—Vidcotape Productions of N. Y.

Household cleansers and waxes—product—Formula 409; title—Spray It All Over; advertiser—Spinney Mfg. Co.; agency—Adco, Springfield, Mass.; production company—Elektra Film Productions, N. Y.

Institutionals—title—Conquest of Space; advertiser—General Electric Co.; agency—BBDO; production company—Robert Lawrence, N. Y.

Laundry soaps & detergents—product—Tide; title—Waitress; advertiser—P&G; agency—Benton & Bowles; production company—MPO Videotronics, Hollywood.

Packaged goods (tie)—product—S&W Green Beans; title—Farmer & Wife; advertiser—S&W Fine Foods; agency—Doyle Dane Bernbach; production company—Television Graphics, N. Y. And—product—Goodman's Noodles; title—Dough; advertiser—A. Goodman & Sons; agency—Doyle Dane Bernbach; production company—Vidcotape Productions.

Paper products and wraps—product—Kaiser Foil; title—Foil Grabber; advertiser—Kaiser Aluminum & Chemical Corp.; agency—Y&R; production company—Freberg Ltd. & Playhouse Pictures, Hollywood.

Pet Foods—product—Puss 'n' Boots Cat Food; title—Masquerade; advertiser—Quaker Oats Co.; agency—Spitzer, Mills & Bates Ltd., Montreal; production company—Elektra Film Productions, N. Y.

Pharmaceuticals—product—Metrecal; title—Loncly Man; advertiser—Edwald Dalton division, Mead Johnson & Co.; agency—Kenyon & Eckhardt; production company—Filmways, N. Y.

Public service (tie)—title—Emmett Kelly Donates; advertiser—C.A.R.E.; production company—Group 10 Productions, N. Y. And—title—School; advertiser—Better Vision Institute; agency—Doherty; Clif-

ford, Steers & Shenfield; production company—Elliot, Unger & Elliot—Screen Gems, N. Y.

Retail stores—title—One Cent Sale; advertiser—Rexall Drug Stores; agency—BBDO; production company—Filmex, N. Y.

Soft drinks—product—Pepsi Cola; title—Fair; advertiser—Pepsi-Cola Co.; agency—BBDO; production company—Transfilm-Caravel, N. Y.

Travel—title—First Class-Economy; advertiser—El Al Israel Airlines Ltd.; agency—Doyle Dane Bernbach; production company—General TV Network, N. Y.

Eight—10 second ID's—title—Subscribe; advertiser—Los Angeles Times; agency—Donahue & Coe, Los Angeles; production company—Pantomime Pictures, Hollywood.

Billboards, openings and closings—title—Alcoa Presents; advertiser—Aluminum Co. of America; agency—Fuller & Smith & Ross; production company—On Film Inc., Princeton.

Integrated by program cast—product—Polaroid; title—Garry Moore Show; advertiser—Polaroid Co.; agency—Doyle Dane Bernbach; production company—CBS TV, N.Y.

Canadian market—product—Esso Oil Heat; title—Cat; advertiser—Imperial Oil Ltd.; agency—MacLaren Advertising Ltd., Toronto; production company—Elektra Film Productions, N. Y.

Premium offer—product—Kellogg's; title—Sonic Gun Offer; advertiser—Kellogg Co.; agency—Leo Burnett Co.; production company—VPI Productions, N. Y.

FOOTBALL

(Continued from page 46)

came known to a vast audience in just one season," Scherick said. "Mainly by design, but also because of its newness, the AFL developed a wide-open brand of offensive football. The fans saw it on tv, and started to come out to the games."

Scherick (former president of Sports Programs, Inc.), declared that a point "incorrectly labored" was that money puts new teams in business. "This isn't true. The money supplied by the club backers and by the tv network certainly is a major factor, but the main element to survival and eventual solid success is getting the people interested, developing fans who will come out on Sunday afternoons and pay an ad-

mission price.

"Joe Foss has called tv the greatest single promotional device for spectator interest yet conceived. I agree, and I think that if you look at the sports efforts of all three networks combined, you can correlate the success of our effectiveness with fan interest and advertiser interest. For the right products, sports have become a fabulous network buy. By 'right,' I mean the usual gasoline, tobacco and beer sponsors, and also a surprising number of other product categories—hard goods, service organizations like insurance companies, and many more."

Advertiser interest in the AFL package is high, according to ABC TV daytime sales v.p. Ed Bleier. One of last year's sponsors has returned. Pabst-Blatz, and a tobacco and an oil sponsor will be announced within the next few days. Each will buy one-quarter. ABC will allow some local sponsorship.

Last year's other sponsors were General Cigar (which has not confirmed its fourth-quarter 1961 budget as yet but has written the network that "sales traceable to the AFL were good"), a special Colgate-Schick promotion, and Sinclair.

Sinclair, Bleier said, enlisted an independent research company to study the results of its first major tv buy, the AFL telecasts, and found it so successful that they have decided on a plunge into nighttime tv—starting with the Welk show this summer. "Football's loss was nighttime's gain," said Bleier. "but we will be signing another oil company presently for the AFL."

Bristol-Myers (for Vitalis) has signed for half of the post-game wrap-up show, Bleier reported, with the other half "soon to be announced." He also noted that the new *Wide World of Sports* program was fully sponsored (R. J. Reynolds, Humble Oil, General Mills, Bristol-Myers and Carter), and would present 20 top sporting events, offering "summertime national exposure to advertisers who distribute nationally."

Summing up, Joe Foss declared that "pro football survived without tv, and the AFL might have, too—but the sport's period of growth, solvency and expansion can be directly equated to its entrance into the field of network television."

SPONSOR ASKS

(Continued from page 55)

radio who look upon the medium as a welcome friend offering entertainment, information, advice and above all, a genuine interest in their well being. He must be provided with fully documented success stories which will undeniably demonstrate the effectiveness of Negro radio and its ability to move merchandise into the homes of its audience—an audience whose patronage has been directly solicited, welcomed and appreciated.

The advertiser must be made aware of the many outstanding features that constitute the progressive Negro programed radio station of today—its modern facilities, the professionally qualified air personalities who couple entertainment abilities with unique capabilities to sell their audience. Its modernized programing concepts placing greater emphasis upon public service and news coverage, its in-market assistance ably rendered to advertisers via outstanding merchandising facilities and promotions and its sense of responsibility to the community it serves.

We are proud of the fact that forward looking operators of Negro radio stations today have accepted the challenge and the obligation of making their medium outstanding in every respect. We cannot help but feel that this spirit will be positively communicated to new advertisers in the future to their advantage.

John Pearson, president, *John E. Pearson Co., New York*

Negro radio today does not need to increase its advertiser acceptance. The only problem is to broaden the



Document how national accounts use it, and their successful results

already-proved acceptance to a wider number of advertisers who may have not paid attention to the terrific acceptance of a host of big-name clients who have used the Negro market stations with outstanding success.

The most effective means of increasing advertiser acceptance of the Negro market is to document the successful use of Negro radio by scores of the top-drawer national advertisers, including Procter & Gamble, R. J. Reynolds, Bristol-Myers, General Mills, Brown & Williamson, Carter Products, Kraft Foods, General Foods, etc., who have properly tested in many markets and know at first hand the tremendous results.

Let's make one thing clear—the accounts (and we have sold as many as 210 national advertisers on Negro radio in various markets throughout the country) that have used Negro radio stations do not need any further "sell." The basic problem is to show other advertisers not using the medium how extremely effective it can be as a low-cost medium to move merchandise among the Negro community.

Our observations, over a period of ten years or more, are that stations that work closely with the Negro community leaders, that try to offer help, guidance and assistance wherever possible, become so much a part of the Negro community life that their advertising effectiveness is tremendous.

In such stations, the effectiveness of campaigns is greatly increased, because of the affection with which the station is regarded by the entire Negro community.

Another means of increasing acceptance among advertisers is to document success stories and specific results wherever possible. Despite the fact that today there are very few major advertisers who have not used Negro market radio, all advertisers are impressed with sales results. And there have been some fantastic sales results to talk about. It will help all prospective advertisers of Negro radio to know about these results . . . and why they happened.

This company was a pioneer in the Negro-programed field and has at hand the most complete information and surveys in more than two-thirds of the top markets that have a Negro population of from 30%, on up. We cooperated with SPONSOR, some years ago, to document the "forgotten" market. It is no longer forgotten—it is off-and-running to bigger and better things for the future. Our stations have high ratings, are outstanding in community service; and they stick to their rates—which is important.

WHAT'S SPOT GOT THAT OTHERS HAVE NOT?

Spot Television reaches more people more quickly at less cost and with more impact, than any other advertising medium.

TELEVISION ADVERTISING REPRESENTATIVES, INC.



SPONSOR WEEK WRAP-UP

Advertisers

IT&T (Ayer) will likely sponsor an alternate week of Ichabod (CBS TV) this fall in addition to the 16 musical hours on NBC TV.

It will be the first that the phone company has linked itself to a series-type program in tv.

Campaigns:

- Gillette (Maxon) is spending an extra \$1.1-million in all media for its Father's Day promotion. This is above and beyond its regular network tv participation and use of disc jockeys in 100 markets.

- Borden's Instant Dutch chocolate campaign will run through May and June, on CBS-TV's Captain Kangaroo.

- Bireley's (soft drinks) (Irving J. Rosenbloom & Associates) is testing 10-word spots in Chicago for 13 weeks.

- Pepsi, Detroit, (BBDO) has broken a radio tv spot saturation cam-

'MISS FLUSHING MEADOWS FARMERS MARKET,' Lee Nevins, thanks Murray Kaufman, WINS, N.Y., for the remote broadcast of his program from the new shopping center



LAST OF CELEBRATION CAKE, sent by WLS, Chicago, to timebuyers to mark their First Anniversary of 'Bright New Sound,' is enjoyed by Paul Blakemore, of John Blair



SWITCHOVER of Taft stations to ABC TV network is cause enough for visit to Cincinnati from (l-r); Fred von Stade, general manager of WKYT (TV), channel 27, Lexington, Ky.; Robert Wiegand, general manager of WTVN-TV, Columbus, Ohio; Samuel Johnston, general manager of WKRC-TV, Cincinnati, Ohio; Lawrence H. Rogers II, v.p. in chg. of operations for all Taft stations; Oliver Treyz, pres. of ABC TV; James Hagerty, v.p. in chg. of news and public affairs, ABC TV; David Taft, exec. v.p., Taft stations; Julius Barnathan, vice pres. in chg. of affiliated stations, ABC TV; and Robert Sclinker, vice pres. and general manager of the Taft Birmingham operation, WBRC-TV, channel 6



aign in all Eastern Michigan's major markets.

PEOPLE ON THE MOVE:

William F. Siegel, from advertising director, Schick, to v.p. advertising director, Coty . . . **Charles M. Bond**, free-lance creative tv consultant since 1958, appointed manager advertising and sales promotion, Dictograph Products, Danbury, Conn. . . . **James D. North**, from assistant general manager, marketing, Birds Eye division, to corporate marketing counselor, General Foods . . . **Charles P. Pope**, from marketing director, Hunt Foods, to marketing manager, Birds Eye division, General Foods.

Agencies

Agency appointments: Frank H. Fleer Corp., to **Zakin** . . . Harleysville Insurance's public relations and publicity to **Gray and Rogers** . . . Seligman and Latz to **Fredrick-Clinton** . . . Colgate (\$3.5 million) to **NCK** . . . Pacific Moulded Prod-

ucts to **Lennen & Newell** . . . Beaunit Mills' Vycron to **Kudner** . . . Baltimore Trouser to **Galbraith, Hoffman & Rogers** . . . General Insurance Co. of America (\$1.5 million) to **Lennen & Newell** . . . Lovable Brassiere to **Frank Gary Thomas** . . . Coty (\$1.3 million) to **DFS** from **BBDO**.

Account resignations: New England Confectionery Co. from **Kenyon and Eckhardt**, effective 1 September 1961.

Working relationship: **Gardner and Basil Butler, Ltd.**, of London. Gardner will have a non-controlling interest and Butler will have an interest in Gardner.

New Quarters: **Lippman Advertising** at the Hotel Buffalo in Buffalo . . . **Regal Advertising** at 385 Fifth Ave., New York City.

PEOPLE ON THE MOVE: **David P. Guthridge**, from account

supervisor. Fitzgerald, New Orleans, to account executive, Campbell-Mithun, Minneapolis . . . **Herbert Werman**, from Grey, to associate media director, and **Arthur Edelstein**, also from Grey, to time-buying department, both at Zlowe, New York City . . . **Blanche M. Greenhill** to account executive, and **Robert A. Leverant** to copy department, both Ray Barron, Boston . . . **Edward J. Pfeiffer**, promoted to public relations account supervisor, Erwin Wasey, Ruthrauff & Ryan, Philadelphia . . . **Philip L. Worcester**, from production supervisor, Fuller & Smith & Ross, N.Y.C. to commercial broadcast production department, Bates . . . **Al Anderson, Jr.**, to media department, Knox Reeves, Minneapolis . . . **Ralph D. Rose** and **William C. Turner** to account supervisors, Ketchum, MacLeod & Grove . . . **Robert P. Frey**, from Lehn & Fink, to research and marketing department, Monroe F. Dreher.

New v.p.'s: **Frances Rutland**, at Dancer-Fitzgerald-Sample, New York



DIAMONDS ARE A FIRM'S BEST FRIEND, as demonstrated by M. J. Rifkin (l), Ziv-UA exec. v.p., via the shape of the company's latest syndication success, 'King of Diamonds,' to Ed Broman (c), v.p. of Ziv's Chicago office, and Len Firestone, v.p. in chg. of Ziv sales



INDIANA MUSIC MAKERS from WJPS, Evansville, sport the attire they will wear during National Radio Month. Back row (l-r): Jim Embry, Dave Wood, and Jim Hearon. Front (l-r): Jack Comer and Johnny Bradford. They will travel throughout WJPS's coverage area to salute some of the 20 competing radio stations

PATRIOTIC GESTURE made by Mel Burka (l), WTIP, Charleston, W. Va., and secretary-treasurer of the West Virginia Broadcasters Assoc., as he presents 45 rpm disk to W. W. Barron. Disk is message by Gov. Barron urging citizens to pay flag proper respect



City . . . **LeRoy A. Emmerich**, at Geyer, Morey, Madden & Ballard . . . **John J. Meskil**, at McCann-Marschalk . . . **Charles A. Winchester**, at DCS&S.

They were elected: **Richard D. Wylly**, a senior v.p. at SSC&B . . . **Anthony C. DePierro**, to the board of directors, Geyer, Morey, Madden & Ballard . . . **Kenneth E. Runyon**, to the board of directors, Gardner.

Stations on the Move

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

AM: 3,556

FM: 839

TV: 541

BOUGHT/SOLD/APPROVED:

Sold: **KLEM**, Le Mars, Iowa, by George DeRuyter, Sr., and Martin Moeller, to Paul W. Olson (former WONE, Dayton, Ohio announcer); brokered by Blackburn & Company, Washington, D. C.; price: \$75,000 . . . **KLIL**, Esterville, Iowa, by Dr. Edward Schons and John Turnbull, to James Waters, Sioux City, Iowa; brokered by Blackburn & Company; price, \$63,000 . . . **KOOD**, Honolulu, to Norman Nelson (former RAB general manager) and Brown Badgett, Florida businessman; brokered by Edwin Tornberg & Company, New York City; price: \$155,000 . . . **WYNG**, Warwick, R. I., by Milton Mitler, to Attleboro Radio Assn., Attleboro, Mass.; brokered by Haskell Bloomberg, Lowell, Mass.; price: \$90,000 cash.

License grants: To Arthur E. Zueker, Miami Beach, Fla., CP for new class B fm station . . . to Alamosa Telecasting Co. (Harrison M. Fuerst,

Cleveland, Ohio) CP for new tv station.

Tv Stations

Teleglobe Pay-TV System, Inc., which is slated for a major commercial test in the U. S. soon, has appointed to its board, five new members.

They are: **John R. Poppele**, former Voice of America director; **Ira Kamen**, Portland Industries president; **Gerald Bartell**, president of Bartell Broadcasting and MacFadden Publications; and **Lazaar Henkin**, New York City attorney.

Teleglobe's president, **Solomon Sagall**, was reappointed a director.

Six more companies have subscribed to Pulse's newest audience probe reports—*TV Audience Profiles*.

The new subscribers: Colgate, McCann-Erickson, K&E, SSC&B, Tucker-Wayne, and Katz.

The first of three Pulse reports made the scene in January. The second, based on viewing in February-March, is due this month.

TvB's latest release on the toy industry: this field has used tv to the exclusion of other media.

Statistics cited by TvB: Toy industry gross time billings in 1960 were \$7.3-million—up 17% over 1959. TvB's prediction: Toy industry billings will run to about \$9-million in 1961.

Advertising is no longer seasonal but continues to increase in all months.

NAB tv code board warning: programs mostly straight sell are pop-

ping up again in the medium; double-check with the tv code office to make sure any program of this type is acceptable.

Thisa 'n' data: The WFBM stations, Indianapolis, during this month, will put to work a 50-man task force plus a quarter million dollars worth of technical equipment to broadcast some 105 programs—most of them remote—including the 500 Mile Race, \$50,000 Golf Tournament, and the 500 Festival . . . **WOOD-TV**, Grand Rapids, Mich., has started construction on a new tower . . . **WAST**, Albany, has brochured its public affairs programs in report form taken from area newspapers and trade press reports and labeled it *WAST—A History of Community Service*.

Kudos: KTTS-AM-FM-TV's v.p., general manager **G. Pearson Ward** presented the "Springfieldian Award" by the Springfield, Missouri Chamber of Commerce in "recognition of outstanding leadership and participation in civic affairs . . . **KMTV**, Omaha, won 13 of 16 top television honors in the 1961 Gold Frame Awards of the Omaha-Council Bluffs Radio-TV Council . . . **WOW-TV**, Omaha, won 3 of 16 Gold Frame Awards . . . **WISN** honored Frank Gagliano, Bill Gainer and Dick Richards of the radio/tv engineering staff for more than 30 years' service each.

Financial report: Wometco Enterprises, Miami, reports a net income after taxes for first quarter, 1961, up 50.4% over 1960; to \$301,293.

PEOPLE ON THE MOVE: **Peter Cott**, from director of press and public relations, New York Chapter Academy of Television Arts and Sciences, to Director of National projects, National Academy . . . **Rober Beall**, from sales dept., Hazel Atlas div., Continental Can Co., New York to local sales manager, WTRF-TV, Wheeling . . . **Jack Donahue**, from national sales, KTLA, L.A., to director of national sales, that station . . . **Martin F. Connelly**, to national sales manager, KTLA, L.A. . . . **Jack Van Nostrand**, to account executive, KTLA, L.A. . . . **William Perr Brown**, from rep. New York Stoe

Q. What **ONE SERVICE** can solve all my post-production problems?

A. **BONDED**, of course. Their Single Source Service handles everything—from print procurement to delivery of show prints on time.

**BONDED
TV FILM
SERVICE**

NEW YORK
CHICAGO
LOS ANGELES
TORONTO



A Division of
NOVO INDUSTRIAL CORP.

exchange, to promotion manager, WVUE-TV, New Orleans . . . **William C. Yenerich**, from sales staff, KTIV, Sioux City, to sales manager, that station.

Radio Stations

BS, with the installation of a new magnetic tape recorder system, is making it possible for its 10 radio stations to record an entire day's programming on one reel of tape.

The stations: WCBS, New York City; WBBM, Chicago; KCBS, San Francisco; KNX, Los Angeles; WMOX, St. Louis; WEEI, Boston; and WCAU, Philadelphia.

The system: SoundScriber Corp., New Haven, Conn. Monitor—a transverse recording pattern using only 1/2 inches of tape per minute.

The Community Broadcasters Association has named to its board of directors these broadcasters: **Robert L. Mason**, WMRN, Marion, Ohio; **John R. Henzel**, WHDL, Olean,

N. Y.; **Merrill Lindsay**, WSOY, Decatur, Ill.; **F. E. Lackey**, WHOP, Hopkinsville, Ky.; **David H. Morris**, KNUZ, Houston, Tex.; **James L. Howe**, WIRA, Fort Pierce, Fla.; and **Gene Trace**, WBBW, Youngstown, Ohio.

Ideas at work:

- **WKNB**, Hartford, Conn., is celebrating the 10th broadcasting anniversary of its air personality and assistant station manager Bob Leonard by running a guess-how-many-records-Bob-has-played-during-that-time contest. To the most accurate guesser, goes the prize of a hifi record album library consisting of some 50 albums.

- **WSBA**, York-Lancaster-Harrisburg, Pa., triggered National Radio Month observances, early this month, by holding a transistor radio treasure hunt. The plan: the station concealed five transistor radios, set at the station's frequency and turned on, in public parks in the area. To aid listeners in locating the transistors, the station aired, at regular intervals, location clues.

This 'n' data: The Gemco chain (**KOKE**, Austin, Tex.; **KBUY**, Amarillo, Tex.; and **KINT**, El Paso) has adopted a single rate system.

Kudos: **WQAM**, Miami, recipient of award from North Miami Jaycees and U. S. Jaycees for "outstanding contributions toward civic and social advancement in the community" . . . **WNEW**, New York City, newsman **Martin Caidin** given the James J. Strebbig Memorial Trophy as the nation's outstanding author in the field of aviation for "Thunderbirds" . . . **WEJL**, Scranton, Pa., cited by Pennsylvania Governor Lawrence "for outstanding contributions to traffic safety" . . . **KCMO**, Kansas City, agriculture director **George Stephens** presented the University of Missouri Leaders Award . . . **WKDA**, Nashville, Tenn., personality **Dick Buckley** honored by the radio and television council of Tennessee with the "connie" award for the program contributing most to family living . . . The late **Dr. Harry Phillips Davis**, **KDKA**, Pittsburgh founder, named to broadcasting's Hall



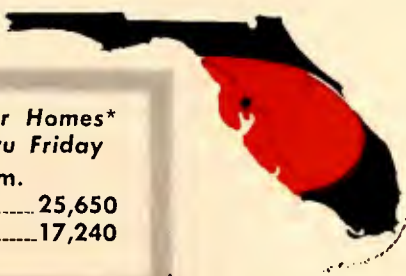
Garroway leads

...in the land of Profitunity!

From 7 a.m. to 9 a.m. Monday through Friday, the Today Show reaches 59.8% of all homes watching television per average quarter hour.

WFLA-TV delivers most TV homes in 28 rich, busy West Coast and Central Florida Counties — including the Tampa - St. Petersburg Metropolitan Market — Monday through Friday when most people watch TV. (Dec., 1960 NSI)

Average Quarter-Hour Homes* Reached Monday thru Friday	
7 a.m. — 9 a.m.	
WFLA-TV	25,650
WTVT	17,240
*DEC., 1960 NSI	



Channel 8

wfla-tv 
TAMPA - ST. PETERSBURG

NATIONAL REPRESENTATIVES, BLAIR-TV

and now there are two



EMI/US

Introduces Video Recording Tape

Now you've got freedom of selection in television recording tape — with the introduction of consistent, flawless Emitape. Developed by EMI Ltd., Great Britain — manufacturer of the world's first public TV system (in regular service by BBC in 1936). Proven in tens of thousands of hours of actual telecasting, Emitape is now available in the U.S. exclusively through EMI US, with immediate availability through 28 strategic locations from coast to coast.

Emitape

If you didn't get to the NAB show, let us send our part of the show to you . . . complete detailed literature on EMITAPE and other EMI/US broadcast equipment.

EMI/US Department A
1750 North Vine Street, Los Angeles 28, California

Please send complete literature on Emitape and other products of the EMI/US Broadcast Division.

Name _____
Title _____
Company _____
Address _____
City _____ Zone _____ State _____

of Fame . . . **WOW**, Omaha, recipient of seven 1960 Gold Frame Awards from the Omaha Radio-Television Council.

Happy Birthday: **WLS**, Chicago, celebrated first anniversary of its Bright New Sound, 3 May . . . **WPAT**, Paterson, N. J., celebrated its 20th broadcasting year, 9 May.

PEOPLE ON THE MOVE: **William J. Shuel**, from sales manager, **WIRE**, Indianapolis, to general manager, that station . . . **David Croninger**, from station manager, **WTAC**, Flint, Mich., to Detroit radio sales manager, Metropolitan Broadcasting . . . **Morton Sidley**, from **KLAC**, Los Angeles, to general sales manager, **KIIJ** radio, L.A. . . . **William D. Birke**, president and director of **Huntington Publishing Co.**, Detroit, elected to board of directors, **WJR**, The Goodwill Station . . . **James H. Quello** to v.p. and general manager, **WJR** division, Detroit . . . **A. Donovan Faust** to v.p. and general manager, **WJRT** division, Flint . . . **C. Thomas Garten** to v.p., general manager, **WSAZ** division, Huntington-Charleston, W. Va. . . . **Jack Baker**, from merchandising dept., **WCAU**, Philadelphia, to account executive, that station . . . **Robert M. Miggins**, from account executive, **KPIX**-Westinghouse, San Francisco, to assistant sales manager, that station . . . **Kenneth G. Miller**, sales staffer, **WFBR**, Baltimore, appointed local sales manager, that station.

PEOPLE ON THE MOVE: **Joe S. Ramay**, from sales manager, **KIXZ**, Amarillo, to general manager, **KBUY**, Amarillo . . . **Dean Faulkner**, promotion manager, **KOA** radio/tv, Denver, to his own co., Broadcast Promotion, Denver . . . **Mary Megison**, from chief timebuyer, **McManus, John & Adams**, Bloomfield Hills, Mich., to sales staffer, **KYA**, Milwaukee . . . **Tom Davis**, account executive, **Columbus Dispatch**, Columbus, to account executive, **WFBM**, Indianapolis . . . **Martin Deane Wickett**, from **Wickett Agency**, Sacramento, to management consultant, **KRAK**, Sacramento . . . **Guy B. Farnsworth**, from manager, **KCRC**,

(Please turn to page 72)

WASHINGTON WEEK

15 MAY 1961

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The FCC took an unusual step with respect to network option time: it didn't wait for the court to remand, as it had asked with respect to the appeal against its half-hour cut in option time, but set out a rulemaking proceeding, with dates to be established when and if the remand goes through.

The Commission will not consider the legality of the practice, apparently leaving this matter for the Justice Department. The Justice Department, in turn, has asked the Court to direct the FCC to consider the anti-trust aspects.

The FCC gave notice, instead, that it would merely consider whether the practice is in the public interest. And, if the answer is negative, how best to outlaw it.

The Commission set back its usual Wednesday meeting day until Thursday so that the majority could chill broadcasters with tough regulatory threats at the Wednesday FCC NAB convention panel.

Actions speak louder than words, and they are coming faster and faster. More license renewal delays and hearings on complaint are in the cards. Fingers are crossed as to who will get the first cancellations, but cancellations impend. And this will happen without further changes in FCC rules or so-called rulemaking, under authority the FCC believes it already has.

The rulemaking proceedings, such as the new application forms, are necessarily slower matters. But the commission will proceed as quickly as procedural red tape will permit. Nor are broadcasters likely to be too happy with the results of these rule changes. They will almost invariably tighten regulation, rather than relaxing it.

Congress moves slowly with respect to the proposed FCC reorganization, and there is as yet no indication whatever that the President's plan will be disapproved by either Chamber within the 60-day-limit, despite considerable wishful thinking to that effect in the industry.

Hearings get under way before the Senate Commerce Communications subcommittee on 23 May. No hearings have been scheduled in the House as of now.

The fact is that the plan was cleared in advance with both Commerce Committees. Increasing opposition in the industry and enmity of some FCC members, based entirely on the grounds that the plan would give the chairman too much power, may change the minds of some Congressmen. It is questionable, however, whether it would change enough minds.

The 50 KW radio station, protected from any interference whatever on its frequency, is due to get a shrinking.

The FCC will shortly decide that new stations should be placed on the clear channels, but that they should be so located as to serve areas presently unserved by other radio stations. They will also be required to protect the "dominant" stations from interference by means of directional antennas.

It is believed that the decision will doom super-power for the "clears." It may also be the first step toward a thorough shrinking of coverage areas to permit more local radio stations.

FILM-SCOPE

15 MAY 1961

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The greatest expansion in syndication today is often in areas that were formerly regarded as peripheral: documentaries, travel, and five-minute films.

Take a look at Official Films, which is pumping \$1 million into such an expansion in these ncw areas:

- **Five-minute films:** Humor in the News, a series of 260 episodes based on Official's recently-acquired Paramount Newsfilm library.

- **Travel:** "Around the World with Delaplane" is a new half-hour travel series to be in color.

- **Documentary:** Africa Now is a series of 13 half hours now in production on location; 26 other hours and 39 half-hours of a documentary or biographical feature nature are being taken out of the newsreel library.

The sole half-hour action-adventure series on Official's drawing boards is a series with the working title Flight Nurse.

Ziv-UA's two new syndication shows are moving ahead in their sales drives.

Ripcord, just starting out, made a seven-market regional sale to Savannah Sugar (Dixie Crystals) for Atlanta, Charlotte, Charleston, Columbia, S. C., Greensboro, Winston-Salem, Washington, N. C., and Bristol-Johnson City.

The parachuting adventure series also has its first six station sales: KABC-TV, Los Angeles; KLZ-TV, Denver; WDSU-TV, New Orleans; WNEP-TV, Scranton; KFBN-TV, San Diego, and WTVJ, Miami.

The other new Ziv-UA series, **King of Diamonds**, is well advanced, reporting a sales total of 134 markets. (For latest advertiser and station sales, see FILM WRAP-UP, p. 72.)

PTI reports that it has grossed \$1.8 million during its first ten months in business as a syndicator.

Here's a progress report on PTI's three principal properties:

- **Main Event**, a boxing highlight and guest star series, grossed \$750,000 with sales including Lone Star Brewing in 20 Texas, Oklahoma, and New Mexico markets; to Piel's Beer (Y&R) on WNBC-TV, New York; WRCV-TV, Philadelphia; WTIC, Hartford; and WGAL-TV, Lancaster, and to stations KING-TV, Seattle; KGW-TV, Portland; KREM-TV, Spokane; KGO-TV, San Francisco; KVAR-TV, Phoenix; WJBK-TV, Detroit, and KSD-TV, St. Louis.

- **Art Linkletter and the Kids** tallied \$500,000 in sales to Gordon Foods subsidiary of Sunshine Biscuit in 50 southeast and western markets and to stations WSB-TV, Atlanta; WJXT, Jacksonville; WRGP-TV, Chattanooga; WTAR-TV, Norfolk; WTVY, Dothan; WCOV-TV, Montgomery; WTOG-TV, Savannah; WCTV, Tallahassee; WKYT, Lexington; WGN-TV, Chicago, and KTVI, St. Louis.

- **Rank's #1** (J. Arthur Rank) post-1950, feature films, sold in recent weeks to WBBM-TV, Chicago; WTOP-TV, Washington, and WLW-A, Atlanta.

PTI executive v.p. of sales Michael Sillerman predicts a \$4 million 1961 for the company, figuring Main Event alone is worth \$1 million more business.

Seven Arts points out that theatrical cartoons, such as the Looney Tunes series it just acquired for distribution, are made to more exacting standards than cartoons produced for tv.

There are 191 cartoons in Seven Arts' Looney Tunes group.

The year 1960 was the bottom of a trough and syndication is starting upward toward a new crest if ABC Films' quarterly figures are any indication.

In just the first quarter of 1961 ABC Films did 111% in domestic syndication of what it grossed in all four quarters of 1960, while its foreign and Canadian first quarters were 62% and 74%, respectively, of all last year.

The syndicator will have several off-network re-runs available shortly; first is **Casper the Friendly Ghost** (Matty's Funday Funnies), 170 segments in color or black and white. To come later are **Wyatt Earp** and **One Step Beyond**.

CBS Films has given the green light to a separate unit to handle cartoon shows and commercials: **CBS Animation**.

Newly formed unit is to be headed by Tom Judge, general sales manager.

Here's how CBS Animation differs from Terrytoons, the other cartoon subsidiary of CBS Films: **CBS Animation will handle all tv, including half-hour programs and tv commercials**, while, henceforth, Terrytoons will specialize in theatrical production of cartoons.

The cartoon market in syndication is booming three ways: **more shows, wider sales, and added production for existing shows**.

TPI-UPA's **Mister Magoo**, for example, will have 26 more sequences put into production, added to the initial 104. They're pre-sold to the same 100-plus stations that took the first group.

Seven Arts Associated has begun its sales push for the second group of Warner Bros. Films of the 50's.

First sale for Volume II is WCAU-TV, Philadelphia.

For the station—one of the CBS o&o's—it's the third major feature film purchase of the current season. The two previous ones were Screen Gems' post-1948 Columbia Pictures package last November and Volume I of the Warners-Seven Arts features in January.

MGM-TV has started out on the road to becoming a tv department store of the order of MCA or Screen Gems.

Already established as a network program supplier and as a distributor of feature films in syndication, this week MGM acquired a tape commercials company, **Telestudios**, through purchase from NTA.

Schwerin points out that it's difficult to move both children and adults to the same extent in a particular announcement.

A comparison of three types of commercials for the same cereal showed that children liked best a commercial showing children eating the product while adults liked best a spot that told the ingredient story objectively; intermediate in results was a commercial using animated children.

Here are the Schwerin Competitive Preference Changes for the three:

CATEGORY	ADULTS	CHILDREN
Live-action children enjoy product	62	100
Animated children tell ingredient story	100	37
Objective ingredient story; no children	137	minus 37

SPONSOR HEARS

15 MAY 1961

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There's a report that Buick, which McCann-Erickson traded for Chrysler some years back, has become the target of Madison Avenue wooing.

The account under normal conditions is estimated to be worth about \$20 million.

P.S.: The Dodge account, which BBDO swapped for the Valiant, among other things, must so far be a **billings disappointment** to that agency. In fact, **none of the Chrysler makes** have committed themselves for anything in regular network tv come the fall.

The accountmen on du Pont at BBDO have undergone another reshuffling.

Because of its sprawling nature—the left hand not knowing what the right hand is doing—du Pont is rated as one of the very tough accounts to handle.

It's also one of those that plays 'em so close to the vest (division-wise), that the fact they can be lined up for a **joint network tv venture** is viewed by insiders as **tantamount to a miracle**.

ABC TV offered a \$5,000 discount for the first advertiser who bought a participation on the Ben Grady series, which debuts this fall, and what agency do you think delivered a taker?

Right. It was Bates. In fact, Bates got the special incentive for two of its clients, American Chicle and Anahist, with the pair alternating that "charter" minute between them.

Other CBS and NBC spot sales stations that have found new rep homes, in addition to the list in the 1 May SPONSOR HEARS:

KHOU-TV, Houston, switched from CBS spot sales to H-R some months ago.

KOMO-TV and KOMO Radio, Seattle, took up with Katz back in January 1959.

KSL, Salt Lake City, from CBS to John Blair.

Some agency researchers have a quaint, if not acidulous, explanation for the disposition of a major agency to buy every rating or kindred service that comes out.

The reason, they say, is two-fold: (1) it's good for **self-protection** when clients raise questions; (2) it takes the place of an outstanding research department.

Donahue & Coe's A. B. Churchill is credited with voicing this quip while scanning a batch of memos and accounting statements on his desk:

"I see that meetings are up and billings are down."

The fact that so many network tv shows now have digits in their titles has provided Madison Avenue wags with a new source of raillery.

One gag: If NBC replaced The Detectives with Car 54 Friday night this fall, viewers would have a **full house of digits** to select from, the opposite pair being 77 Sunset Strip (ABC) and Route 66 (CBS).



REACH MORE MANUFACTURERS IN THE TEXAS HOT SPOT

In the Beaumont-
Port Arthur-Orange
market over
200,000 people are
directly connected with
some form of
manufacturing.
Their average
effective buying income
is more than \$7,000
per family.
You reach them and
a total of 750,000
prosperous Texans
and Louisianans
in this manufacturing,
petroleum, petrochemical,
lumbering, shipping
and agricultural-rich
Hot Spot only through
KFDM-TV



Peters-Griffin
-Woodward

KFDM-TV

CHANNEL 6

BEAUMONT • PORT ARTHUR • ORANGE

WRAP-UP

(Continued from page 66)

Emid, Okla., to general manager, WOKW, Brockton, Mass., new station scheduled to go on the air next month . . . **Joel Fleming**, to v.p. general manager, Ivy Broadcasting, Ithaca, N. Y. . . . **Robert Newman**, from sales staff, to station manager, WTKO, Ithaca, N. Y.

Fm

According to Pulitz' latest look into west coast radio listening habits, advertisers of instant or ready-mix food products have a better chance of peddling their wares in fm homes.

The Pulitz survey facts:

- 21% more fm-households are likely to use instant coffee.
- 28% are apt to use prepared cake, pie crust or biscuit mix, than housewives in non-fm homes.
- 11% more will use canned soup.
- 9% greater use of ready-to-eat dry cereal.

When it comes to using cooked cereal, or making "regular" coffee, however, likelihood figures are just about even for homemakers in fm and non-fm homes.

Networks

NBC's **Robert W. Sarnoff** has proposed a Latin American tv network as the beginning of inter-continental broadcasting.

His suggestion: The six common market countries serve as the nucleus of this network which could be gradually expanded to link all Latin America.

ABC loses All Star Golf to NBC in the fall.

If network can pick up another sponsor by then (Reynolds Metals has ½ hour) they would expand the show to a full hour and go to color.

Net tv sales: **Colgate** and **Brown & Williamson** (both Bates) have bought sponsorship in the new expanded, full-hour *Robert Taylor's Detectives* on NBC TV . . . **Lorillard** (Lennen & Newell) and **American**

Home Products (Bates) will co-sponsor NBC TV's *The Price Is Right* series in the fall . . . **Pittsburgh Plate Glass** (Maxon) will share sponsorship of NBC TV's *David Brinkley's Journal* with **Douglas Fir Plywood** (Cole & Weber, Seattle) . . . **Breck** has bought participating sponsorship in CBS TV's *Way Out*.

PEOPLE ON THE MOVE: John McAvity, from sales service department assistant, to Eastern sales service manager, ABC TV.

Representatives

Rep appointments: **WAAF**, Chicago, to **Bolling** . . . **WCSH-TV**, Portland, Maine, and **WLBZ-TV**, Bangor, Maine, to **Katz** . . . **KRKD**, Los Angeles, to **Broadcast Time Sales**.

PEOPLE ON THE MOVE: Jack L. Mohler, from eastern sales manager, TvAR, and **Donald C. Kamin**, from Chicago office, **Storer Broadcasting**, both to account executives, **Storer Television Sales** . . . **Bert Chance**, manager, **San Francisco office**, **Spot Time Sales**.

New quarters: **Spot Time Sales**, at 40 E. 49th St., New York City, and in San Francisco, at 41 Sutter St.

Film

Long-anticipated resistance to sales of full hour off-network reruns has simply failed to materialize in the case of **MCA TV's** group of shows.

Four full hour series are already sold in 45 markets in syndication rerun.

Latest stations are **KOSA-TV**, Midland; **KEZI-TV**, Eugene; **KGO-TV**, San Francisco; **KVOS-TV**, Bellingham; **KMBT**, Beaumont; **KNDO**, Yakima; **WTVT**, Tampa; **KPRL-TV**, St. Louis, and **WPTA**, Ft. Wayne.

Advertisers in the shows in these or in other cities include **P&G**, **Duncan Hines**, **P. Lorillard**, **Brown & Williamson**, **Ralston**, **Swift**, **Gleem**, **Dr. Pepper**, **Simoniz**, **Ford dealers**, **Zest**, **Ivory Snow**, **Nescafé** **Piel's** beer, **Arnold bakers**, **Toni**, **Chase Manhat-**

tan bank, **Budweiser**, **Wonder Bread**, and **Savarin** coffee.

Sales: Ziv-UA's King of Diamonds to Safeway Stores in Billings, Butte, Missoula, and Great Falls; **Galbreath Bakery** (Nelson Chesman) on **WATE-TV**, Knoxville; **Tower Federal Savings & Loan** (Lincol J. Carter) in South Bend, and **Gustafson's Dairy** (McAllister Barker) and **Buitoni Foods** on **WESH-TV**, Daytona Beach-Orlando; latest station sales are **WERF-TV**, Wheeling; **KDBD-TV**, Lubbock; **WRGB**, Schenectady; **WHTN-TV**, Charleston-Huntington; **WLUK-TV**, Green Bay; **WOC-TV**, Davenport, and **WKYT**, Lexington.

Commercials: Music Makers reports it did sound tracks for 19 prize-winning commercials of American Tv Commercials Festival, including a first prize winner, **Alcoa Color-Rib**, produced by **George Wyland** of **Fuller & Smith & Ross** . . . **Atlas Film Corporation** controlling interest has been purchased by **James A. Kellock**; company is oldest industrial film producer in U. S., dating operations from 1913.

Production: Stanley Colbert to produce **Ziv-UA's Ripcord** series.

Feature film sales: MGM TV's first group of 30 post-1948 MGM feature films sold to **WFBC-TV**, Altoona; **WNBF-TV**, Binghamton; **WKBW-TV**, Buffalo; **KEZI-TV**, Eugene; **KFRE-TV**, Fresno; **WKZO-TV**, Kalamazoo; **WLYH-TV**, Lebanon; **WCKT-TV**, Miami; **WNHC-TV**, New Haven, and **WFIL-TV**, Philadelphia.

More sales: Ziv-UA reports first sales of *Ripcord* are **Savannah Sugar Refining Corp.** (**Dixie Crystals Sugar**) in Atlanta, **Charlotte**, **Charleston**, **Columbia, S.C.**, **Greensboro**, **Winston-Salem**, **Washington, N.C.**, and **Bristol-Johnson City, Tennessee**; first station sales are to **KABC-TV**, Los Angeles; **KLZ-TV**, Denver; **WDSU-TV**, New Orleans; **WNEP-TV**, Scranton-Wilkes-Barre; **KFBN-TV**, San Diego, and **WTVJ**, Miami.

PEOPLE ON THE MOVE: Charles King to ITC as general manager of **Arrow Productions** division.

Public Service

Even newsprint tv columnists—at least in N. Y.—were in agreement on the masterful job tv and radio did in covering the flight and by the Washington honors paid the Mercury astronaut.

It was a record of such dimensions as to allow plenty of plaudits to go around for the various organizations and pros that brought the historical events with unprecedented color, drama and intimacy to viewers and listeners.

Nobody, it's pretty certain, will doubt that the collaboration of technical skill and general effort represented in the coverage of the flight will go down as one of air media's most triumphant hours.

There was a lot of especially enterprising things done by the networks and individual stations to bring each of the two events into a subsequent cohesive focus, and it might not be just or mete to single out any one in particular.

More instances of radio and tv stations creating a bit of area auto-buying stimulus:

- WPEN, Philadelphia, aired, at a 12-times per day pace, recorded messages by local car dealers telling listeners of good car buys.

- CKLW-TV, Detroit, ran, on a saturation basis, a *Need a Car—Buy It Now* campaign exposing to its viewers pictures and business places of some 350 area car dealers.

Colgate has become a significant sponsor of local public affairs programming. (See SPONSORSCOPE, this issue, page 23.)

Starting 21 May, Colgate will be associated with a series, *Frontiers of Knowledge*, as prepared by Pennsylvania University, that will be broadcast on the Triangle Stations.

The Triangle Stations carrying the programs: WFIL-TV, Philadelphia; WNBK-TV, Binghamton, N. Y.; WFBG-TV, Altoona-Johnstown, Pa.; WLYH-TV, Lebanon-Lancaster, Pa.; and KFRE-TV, Fresno.

The series, which will be shown in prime time, are half-hour documentaries showing the uses of basic research in modern life. They are filmed and videotaped by universities

and research foundations around the globe.

These programs will be made available to stations in other sections of the country.

Public service in action: KHEY, El Paso, Tex., has inaugurated a *Better Business Bureau Speaks* program which gives tips and recommendations on how to avoid defunct business procedures . . . **KDKA** radio, Pittsburgh, in cooperation with the Allegheny County Bar Assn., has started a series dealing with common legal problems and questions. The lawyer referral service entitled *Your Sixty-Second Counsel*, are produced by the station and aired four times daily seven days a week . . . **KQV**, Pittsburgh, took part in the area's Business-Industry-Education Day observance 11 May by playing host to a group of Pittsburgh educators at a station departmental review and a luncheon.

PEOPLE ON THE MOVE: John F. Lynch, former director of public

affairs, CBS News, to executive assistant to ABC news special projects division executive producer John H. Secondari . . . **Jack Hill**, KNOE-TV, Monroe, La., air personality, appointed v.p. for public affairs and community relations, that station.

Kudos: WABC, New York City, recipient of special award from the New York City Cancer Committee for its 18-hour *Answers to Cancer* marathon, last month.

Trade Dates

FCC commissioner Robert T. Bartley will be keynote speaker at the 11th annual convention of the Iowa Broadcasters Association, Roosevelt Hotel, Cedar Rapids, 25-26 May.

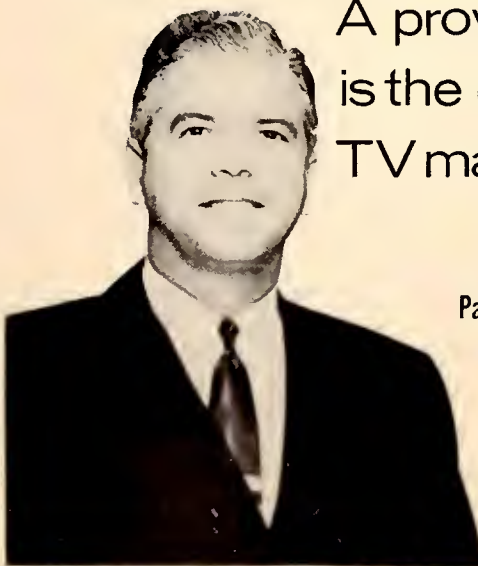
Other trade dates:

17 May, 26th Annual Convention of the National Sales Execs, Fresno. The TBA will present the progress of discontent.

25 May, Chicago Unlimited's silver salute, Sheraton hotel.

"America's new economic strength lies in the South.

A proven leader is the Jackson TV market area."



Past President, American Municipal Association

ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz **12**

WLBT Hollingbery **3**

Serving the Jackson, Miss., Television Market

"... a total commitment designed to enslave a total world"

JEFFERSON STANDARD BROADCASTING COMPANY



CHARLES H. CRUTCHFIELD
EXECUTIVE VICE PRESIDENT
AND GENERAL MANAGER

ONE JULIAN PRICE BLAKE
CHARLOTTE 8, NORTH CAROLINA

March 10, 1961

Mr. Norman R. Glenn
Editor & Publisher
SPONSOR
40 East 49th Street
New York 17, New York

Dear Norman:

Enclosed is an exact copy of a letter which a young Communist sent to a friend of his back in the United States.

The letter appeared in "Presbyterian Survey" - - a very fine publication of the Presbyterian Church. In reproducing it, the editor made one of the most profound and thought-provoking observations I've ever read. He said, "We think this letter shows more graphically than any editorial what total commitment means." He went on to say, "Are we as committed to the truth as this young Communist and millions like him are committed to an empty hope?"

To a great majority of people in the Free World, particularly people in America, this kind of dedication is unheard of. They simply cannot believe that the architects of Communism, Karl Marx, Lenin, et al, could possibly have such influence on any human being. I feel that to defend and protect freedom as we know it today, it is imperative that all people in the Free World understand the inner feelings of those who are determined to destroy it. I am hopeful, therefore, that you - - through your widely read publications - - will give the enclosed letter as much publicity as you see fit.

We simply must convince Americans and as many of our friends in the Free World as possible that Communism is by no means just another political party. It is a form of religion..... a complete dedication.....a total commitment designed to enslave a total world.

Sincerely yours,

A young communist writes . . . "What seems of first importance to you is to me either not desirable or impossible of realization. But there is one thing about which I am in dead earnest—and that is the socialist cause. It is my life, my business, my religion, my hobby, my sweetheart, wife, and mistress, my bread and meat. I work at it in the daytime and dream of it at night. Its hold on me grows, not lessens, as time goes on. I'll be in it the rest of my life. It is my alter-ego. When you think of me, it is necessary to think of socialism as well, because I'm inseparably bound to it.

"Therefore, I can't carry on a friendship, a love affair, or even a conversation without relating it to this force which both drives and guides my life. I evaluate people, books, ideas, and notions according to how they affect the socialist cause and by their attitude toward it.

"I have already been in jail because of my ideas, and if necessary I am ready to go before a firing squad. A certain percentage of us get killed or imprisoned. Even for those who escape these harsher ends, life is no bed of roses. A genuine radical lives in virtual poverty. He turns back to the party every penny he makes above what is absolutely necessary to keep him alive. We constantly look for places where the class struggle is the sharpest, exploiting these situations to the limit of their possibilities. We lead strikes. We organize demonstrations. We speak on street corners. We fight cops. We go through trying experiences many times each year which the ordinary man has to face only once or twice in a lifetime.

"And when we're not doing these more exciting things, all our spare time is taken up with dull routine chores, endless leg work, errands, etc., which are inescapably connected with running a live organization.

"Radicals don't have the time or the money for many movies or concerts or T-bone steaks or decent homes and new cars. We've been described as fanatics. We are. Our lives are dominated by one great, over-shadowing factor—the struggle for socialism. Well, that's what my life is going to be. That's the black side of it. Then there is the other side of it. We Communists have a philosophy of life which no amount of money could buy. We have a cause to fight for, a definite purpose in life. We subordinate our petty personal selves into a great movement of humanity. We have a morale, an esprit de corps such as no capitalist army ever had; we have a code of conduct, a way of life, a devotion to our cause that no religious order can touch. And we are guided not by blind, fanatical faith but by logic and reason, by a never-ending education of study and practice.

"And if our personal lives seem hard or our egos appear to suffer through subordination to the party, then we are adequately compensated by the thought that each of us is in his small way helping to contribute something new and true, something better to mankind."

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PRESBYTERIAN SURVEY

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Business Meeting?

take advantage of the
BELMONT 'know how'.

Overlooking Lake Michigan and Belmont Yacht Harbor. 12 minutes from the loop—direct buses at the door. Spacious parking. New Banquet and Meeting rooms accommodate up to 400 persons. Charming, new Mansion House Dining Room and unique Cocktail Room—The Dam Site.

700 Rooms & Suites
TRANSIENT
& PERMANENT

Full Hotel Services
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F. J. PETITMAIRE
General Manager



Belmont Hotel

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Located in the
exclusive hotel area of

NEW YORK

AIR CONDITIONING

TELEVISION

PRIVATE BATH
IN EACH ROOM

Housekeeping
Apartments, too



HOTEL PARK CHAMBERS

Corner 58th St. & Avenue of the Americas
NEW YORK CITY 19

In its location, service, atmosphere and reasonable rates, it's the ideal hotel-home for transient and permanent guests. Single \$9 to \$12. Double \$12 to \$16. 2-room suites from \$18. Lower rates by the week or month.

Write for brochure and map of
New York's most fascinating places
to see and things to do.

James A. Flood, Manager

Tv and radio NEWSMAKERS



W. Thomas Dawson, CBS radio, v.p., advertising and promotion, has been appointed v.p., information services. Newly created position will be responsible for press information, promotion and advertising. He was director of sales promotion and research for CBS radio in 1957. Prior to this he had been sales promotion manager at WBBM-TV, Chicago. Before joining CBS in 1951 he was assistant promotion manager for KHJ-TV, Los Angeles. Dawson is a graduate of the University of Texas.

John Behnke, KOMO, Seattle, commercial manager since January, 1959, has been moved up to succeed Maitland Jordan as station manager for KOMO radio. He came to KOMO from KYAK radio, Yakima, Washington, where he had worked as station manager. Behnke, 34 graduated from the University of Washington in 1950, and was made field rep for the California Market, Washington State Apple Commission. He and his wife, Peggy, have two children. He is a director of Seattle Ad Club.



Al Christy has rejoined Potts-Woodbury, Inc., Kansas City as director of radio & tv. His experience covers 21 years during which he was actor, newscaster and program director of WDAF-TV and KCKN radio. During the past two years he has appeared on the stage and television. A versatile actor, he has played in over 50 stage productions, including F.D.R. in "Sunrise at Campabello." Christy had been with Potts-Woodbury previously for a five year period as an air media account executive.

Ben B. Baylor, Jr., has joined WVUE-TV, New Orleans, as general sales manager. He comes to the ABC affiliated station as a pioneer in television with an outstanding record of achievements in the broadcasting field. His past includes managerial posts with WMAL-TV, Washington, D. C., WANE-TV, Fort Wayne, Indiana. He was also with the radio/tv division of Triangle Publications, Inc. in New York City. His wife and family will shortly join him to take up residence in the Crescent City



The seller's viewpoint

Stephen B. Labunski, vice president and general manager of WMCA, New York, and one of the more talented speechmakers in the business, gave a talk on prime time (or the lack of it) before the Kansas Assn. of Radio Broadcasters exactly one month ago (15 April). The gist of it was that, if radio prime time is limited to a few hours per day, maybe one reason is that broadcasters program their stations that way. Labunski's remedy: insert prime time programming elements throughout the day (and during the nighttime, too). Excerpts from the Kansas speech are published below.



'Twenty-four hours of prime time a day'

. . . It seems to me that we appreciate the inherent values in radio more when we think of the size, impact and perishability of the radio message. It makes time an especially precious commodity.

Partly for these reasons I have always been bothered about the expression "prime time." There was a period, particularly in the early days of television, when radio broadcasters made much of the vast radio audience outside the home—especially in automobiles—at certain times of the day. Unfortunately, in selling this concept so hard, the implication was that there was little, if any, significant listening in the home. . . . This rather defensive and limited selling, combined with the advertiser's natural predilection to believe what he experiences in person, led to a great "prime-time" blindness. . . . It was a bad job of overselling, and it took a great many hard pitches to undo its effects. Because, no matter what you intend, the expression "prime time" invariably suggests that there is something wrong, something "non-prime" about the rest of the day. . . .

Let me suggest a somewhat new definition of "prime time." If we can agree that every hour of the broadcast day deserves the same amount of attention, "prime time" can come to mean that you inject "prime" ingredients into your broadcast day and try to make every minute of every hour count to every listener. . . .

It isn't the size of the available audience which is entirely at stake here. Granted that audience sizes vary considerably—largely because of their availability or lack of availability to radio and the fact that people exercise a great deal of free choice when they seek entertainment

and information at various times of the day. But it is also partly a matter of broadcast attitude.

Let me give you an example: If half of you were not here today listening to me talk, I could either conclude that the auditorium was half empty or half full; and it's a rule of any platform speaker and, most certainly any actor on a stage, to play to his audience in consideration of those present rather than those absent. How grossly unfair to penalize those who made it because of your annoyance or dismay at those who did not! And yet we have a tendency to do somewhat the same thing. We conclude that after 7:00 p.m., for example, many potential listeners are transformed into television fans, and so what does the typical radio broadcaster do? He hires the youngest, least experienced and cheapest disk jockey he can find and puts him on at night—by himself—lets him do his own news, and gives him the last and least readable carbons of the continuity. . . . Whereupon the broadcaster is surprised that nobody, including his advertising prospects, is much interested in his nighttime show.

What is really then so "non-prime" about the night show? Is it entirely lack of large numbers of available listeners, or is it also a lack of "prime" effort and "prime" ingredients to put something interesting, entertaining, and useful into the show in the first place? I contend that it is as much our "non-prime" attitude as it is the reality of television and the availability of other distractions. If radio time is as valuable and as perishable and as fleeting as we all know it is, can we in all good conscience let some time periods remain the perennial step children of the broadcast day and expect success and stature to return? . . .

SPONSOR SPEAKS

We like meaningful awards

Ours has been called an "award-ridden" industry and there is no question that in some areas we do have so many medals, citations, awards and scrolls that they lose all sense, honor and importance.

But within the past two weeks we have seen two separate sets of awards of great significance and true merit.

The first, the awards of the Station Representatives Association to outstanding agency media men were a sincere tribute by working representatives to high abilities "on the other side of the fence."

The SRA's selection of Newman McEvoy of Cunningham & Walsh for the annual Gold Key Award, Hope Martinez of BBDO for the Silver Nail Timebuyer award, and William H. Oberholtzer of Burnett as Chicago Timebuyer of the Year were choices which every one in the industry could applaud.

In a similar vein, the Second Tv Commercials Festival on the following day was an occasion when working pros in the business were honored by their peers.

The 44 first place winners in the product and craftsmanship categories can take special pride in the fact that their awards were given by a hand-picked jury of 80 advertising men who regarded the Tv Commercial Festival as a serious professional undertaking.

In both the SRA and the Tv Commercials Festival awards there was an emphasis on solid craftsmanship and ability, and a recognition of these talents by men qualified to understand them.


SPONSOR believes that when awards are given on this basis, and in this spirit, they contribute greatly to industry progress.

Shock treatment

The new chairman of the FCC, Newton N. Minow, shocked and rocked the delegates at the 39th NAB conclave with his maiden speech to the industry.

Some said, "He can't be as tough as he sounds." Others, "He's threatening us with reprisals if we don't satisfy his ideas of program balance in a survival-of-the-fittest climate."

Most think he will act with fast conviction.

Practically everyone expressed the hope that the FCC will allow the industry to work out its own problems. 

10-SECOND SPOTS

Jet reps: Our correspondent in the South sends this dispatch: "The sales force for STS (the new Stores rep firm) is beginning trips to stations to get familiar with what they have to sell. First trip is to WAGA-TV, Atlanta. They're traveling on three separate flights to eliminate danger of losing them all in an accident, but," he adds, "*do you really think Katz would go THAT far?*"

Slap leather: The early morning man, Jack Sterling (WCBS, N. Y.), says that in Hollywood these days the howlegged guys are not necessarily cowboy actors. "*A lot of them are bongo players.*"

What's the rush? David L. Wolper, executive producer of the tv report, *Project: Man In Space*, said: "Our first son was born several weeks ago. The thought that he may someday be a space traveler is, I admit, somewhat awesome. Nevertheless, this may become a fact, not in 30 years but more likely in 10." *C'mon Dave, at least wait until the kid's, say, 13.*

Getting a beer? When someone asked Cyril Ritchard the difference between performing before a Broadway audience (as he does in *The Happiest Girl in the World*) and on tv, he replied: "I don't think of a tv audience as any bigger than four people sitting in a room, *one of whom is in some other room for some reason.*"

Which people? "Frankly," Donna Reed (of ABC TV) told *TV Guide*, "I don't think people who go to the movies care about revealing dresses." Right! The heck with the dresses. *Just reveal the actresses.*

A tv 'last': One night the other week WHOU-TV, Houston, suddenly found itself in the rather embarrassing position of having played the last half of *The Late Show* movie first. A quick thinking announcer cleared things up (or did he?) with this on-camera explanation: "The first part of tonight's *Late Show* will be played over after we run the second part, which should have been run first, *but wasn't because we ran the second part first. . . .*"

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POWER



Power met power when WBEN-TV -- the most powerful selling medium in sight and sound on the Niagara Frontier -- focused its cameras on the Niagara Power project dedication, the most powerful hydroelectric complex in the Western World.

Since 1948 more than two million Western New Yorkers have depended on WBEN-TV for continuing public-service coverage. This up-to-the-minute, on-the-spot reporting has built tremendous loyalty and confidence.

There's power in this trust -- power that moves merchandise, sells services and products. It compares with the power that this \$720,000,000 project -- equal to the output of all the TVA hydroelectric dams -- will generate for area industry.

Niagara Power is bringing new growth, expansion, jobs -- new families, new thousands into the market place. WBEN-TV power brings your message to them with vigor and impact -- another powerful reason why your TV dollars count for more -- on Channel Four.

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4



TWELVE AWARD- WINNING YEARS!!

That's 12 years out of 12, friends, and no station runs up a record like this by luck or accident. • KFMB-TV is proud of these awards, because they represent **professional** recognition from some very tough judges—our own business colleagues. • But we're especially proud of the station's reputation with the severest of all critics—local audiences. They don't vote on awards. But somehow they always line up quietly, in great numbers, behind the news programs that have real depth and imagination. • That's the only kind of news we have on KFMB-TV... and that's where you'll find the San Diego audiences. • KFMB-TV news is gathered, analyzed, written, edited and presented by the most respected staff of television journalists in the West. They have **earned** this respect, by putting honest substance and integrity into every news program that goes on the air. • Ask your Petry man for all the facts.

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