

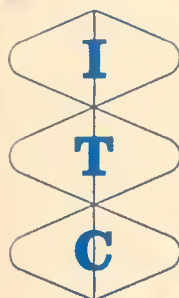
# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED  
MAY 1 1961  
GENERAL DELIVERY

**BRAND NEW  
FIRST RUN SERIES**

FROM



**READY  
TODAY  
FOR**

**IMMEDIATE LOCAL PROGRAMMING**

*turn to pages 30, 51*

**NOBODY LOVES  
PRE-EMPTIBLE  
SPOTS, BUT—**

Practical reasons may yet make this kind of buy a standard way of doing business in tv

Page 31

**How to predict  
hits and flops  
on network tv**

Page 34

**Radio is the key  
in 'gas' tax  
education drive**

Page 40

**New 'Basics'  
being shaped  
by top admen**

Page 42

**DIGEST ON PAGE 4**

# THE QUALITY TOUCH

National and local advertisers are turning to WFAA-TV for that "quality touch" in the preparation of taped commercials and specialized programming. The very latest in equipment is at your disposal, including 9 Marconi 4½" image orthicon cameras, a G.E. color camera, 5 Ampex VideoTape recorders with intersync and interswitch facilities, and the most experienced production staff in the Southwest. Your inquiries are most cordially welcomed.



◀ Picture quality is unsurpassed with WFAA-TV's battery of Marconi cameras, including field cameras with Varatol zoom lenses.

Lighting console ▶ with silicon-controlled dimmer permits five different scenes to be pre-lighted.



Ask those who use WFAA-TV...you'll want to join the growing list!

## WFAA-TV

DALLAS CHANNEL  
FT. WORTH



Represented by

Edward Patry & Co., Inc.

The Original Station Representative TELEVISION SERVICE OF THE DALLAS MORNING NEWS





Off will come the  
jacket if the sun  
gets too warm.  
Prepared, adaptable...  
a "Metropolitan  
personality."

## METROPOLITAN BROADCASTING

905 East 67th Street, New York 21, N. Y.



### TELEVISION STATIONS

WNEW-TV New York, N.Y.  
WTTG Washington, D.C.  
KQVR Sacramento-  
Stockton, California  
WTVH Peoria, Illinois  
WTVP Decatur, Illinois

### RADIO STATIONS

WNEW New York, N.Y.  
WHK Cleveland, Ohio  
WIP Philadelphia, Pa.

*A DIVISION OF METROMEDIA, INC.  
other divisions are:*

*Foster and Kleiser, Outdoor Advertising  
operating in Washington, Oregon,  
Arizona and California*

*Worldwide Broadcasting, WRUL Radio*



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

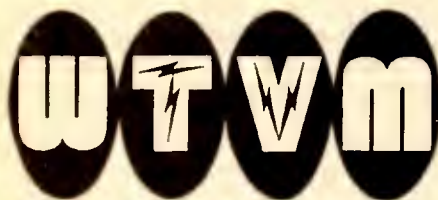
## CHANNEL 9

# WTVM

## COLUMBUS, GA.

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

## CHANNEL 9



COLUMBUS, GA.

Call the man from  
YOUNG TVI

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

The #1 night-time  
station in  
Chattanooga



### ARTICLES

- The pre-emptible spot dilemma**
- 31** Nobody loves them, but practical considerations have led more and more stations and clients to this method of buying tv announcements
- Can you predict tv hits and flops?**
- 34** HTI claims 80-90% success in predicting, one week after series begins, if it will have second season. TvQ scores also rate attention to tv ads
- The SRA award winners: 3 profiles**
- 37** Personal glimpses of three highly-regarded people on buying end: Newman McEvoy, C&W; Hope Martinez, BBDO; Bill Oberholzer, Burnett
- Radio spurs gasoline tax education drive**
- 40** The Gasoline Tax Education Committee used spot radio for its 48-state campaign. Different commercials were cut for each state, as taxes vary
- Two 1961 'Basics' shaped by 18 radio-tv executives**
- 42** An editorial board of executives from 16 agencies and advertisers guides SPONSOR in selecting information for its separate radio and tv volumes

**NEWS:** Newsmaker of the Week **7**, Sponsor-Scope **17**, Sponsor-Week **23**, Sponsor-Week Wrap-Up **52**, Washington Week **61**, Film-Scope **62**, Sponsor Hears **64**, Tv and Radio Newsmakers **66**

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## QUALITY TELEVISION BUILDS A NEW HOME IN RICH, RICH SOUTHERN NEW ENGLAND

HIGH ATOP A NEARBY SEVENTEEN STORY BUILDING, STEEL RIGGERS INSTALL A BEAM BENDER, AS BROADCAST HOUSE BELOW NEARS COMPLETION. THE BEAM BENDER WILL REDIRECT THE TELEVISION SIGNAL FROM THE WTIC-TV STUDIOS TO THE TRANSMITTER ON AVON MOUNTAIN, SEVEN MILES DISTANT.

**WTIC-TV 3** HARTFORD, CONNECTICUT  
REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.



## Local TV Program Exercises Prerogative, Gets Syndicated

"It's so much easier to exercise when you have company," wrote one active member of the growing Debbie Drake audience—and thereby hangs the tale of a local success that became international. Debbie, a physical fitness expert who preaches what she practices, *provides* good company. For 15 minutes a day her intensely participating audience does knee bends, scissor kicks and assorted dips, twists and turns at home—with Debbie's television supervision.

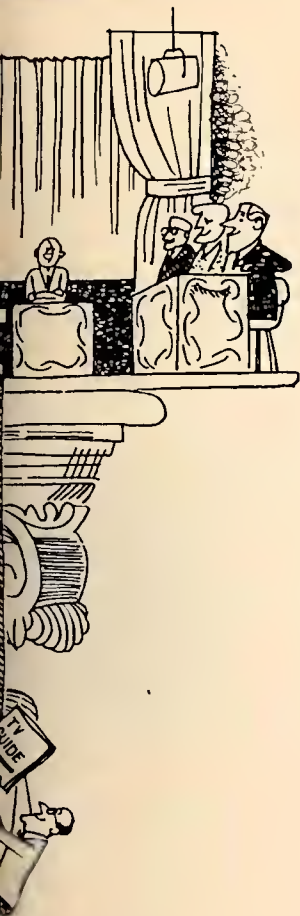
The first Debbie Drake show was produced at WISH-TV, Corinthian's Indianapolis station, in January, 1960. It was an overnight, overweight success. Syndicated, Debbie is now dishing out calorie counsel and beauty tips in 56 U. S. markets—and overseas. She has been featured in *TV Guide*, *Parade*, the *New York Sunday News*, and other publications. "To Tell the Truth" and "What's My Line" enjoyed visits. *Esquire* is quoting her advice in a book on exercise and diet. Her syndicated newspaper column starts this fall.

Living, breathing, beautiful proof of the merits of exercise and wholesome diet, Debbie is also proof of Corinthian's belief in the merits of local programming, the encouragement and provision of facilities for local talent in all our markets. In Debbie's case, we didn't start out to build a syndicated show; we just wanted a well-rounded local program. Things got nicely out of hand.

*Responsibility in Broadcasting*

**THE CORINTHIAN**





# NEWSMAKER of the week

*For the first time in the history of station representation, a company is being turned over to the employees. As of 1 July, the broadcast division of The Branham Co.—under a new name—will be the property of an employee group. Last week, Thomas B. Campbell became president of the new organization which will headquarter at new offices in N.Y.C.*

**The newsmaker:** Thomas B. Campbell, president of the industry's newest station representative firm, has been with The Branham Co. since 1940. The broadcast side of the newspaper-air representative firm has been in business since 1936; the newspaper, since 1908.

The separation of broadcast from newspaper marks two notable firsts for the Branham broadcast employees: (1) they will have an opportunity for stock participation in an established concern; (2) for the first time they will be able to move into new markets heretofore closed to them for station representation because of newspaper interests.

Campbell heads a group which will continue representation of 16 tv and 20 radio stations, and he has plans to enlarge these line-ups immediately.

He envisions in the near future: (1) addition of sales and sales development personnel (following a key move earlier this month in which Jack Thompson, former Peters-Griffin-Woodward v.p. joined the new rep firm as sales development v.p.); (2) shifts in New York, Atlanta, and Dallas offices.



Other principals have not been named. Campbell said. The new firm will maintain sales offices in nine cities (Branham's newspaper group is lodged in 12). He has been executive v.p. in charge of the air unit since April. before which he was v.p. in the New York office. A radio salesman for the company since 1940, he's been selling television as well since 1947.

His 21-year stint with the company was broken only by a three-and-one-half-year period in the Navy as a commanding officer of a torpedo boat in the Pacific area of war operations. As a youth, he worked briefly as a page and in station relations at NBC and as a buyer at Paris & Peart agency in New York.

A graduate of Colgate U., Tom Campbell lives in the town where he was born, Ridgewood, N. J., with his wife, Jane, and 12-year-old daughter, Jean. He's active in community affairs, including local Republican politics, and is an enthusiastic tenor in a male chorus, flower gardener and Sunday golfer.

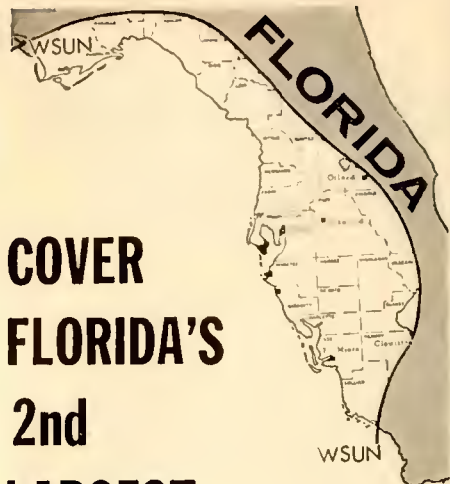


*Thomas B. Campbell*

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

presented by H-R

**STATIONS**



# Commercial commentary

## Mr. Minow talks tough

That was a real scorcher of a speech which FCC chairman Minow uncorked at the NAB Convention, and I hope the dauntless young New Frontiersman is satisfied with the press coverage he got.



His sizzling remarks on tv's "vast wasteland" of offensive programming drew front page treatment in most newspapers, at least here in New York, and even the networks (bless their honest impartial little hearts) did not hesitate to show film clips of some of the more acid parts of the Minow talk on coast-to-coast news shows.

Jack Gould of the *Times*, our local tv pundit, called it an "historic" speech—the most "withering, complete and searching ever to emanate from the head of a regulatory agency."

Gould, and other newspaper men, rubbed their hands in glee that "at long last there is a man in Washington who proposes to champion the interest of the public in tv and is not timid about ruffling the industry's most august feathers."

Well, I'd like to register a dissent.

Mr. Minow talked tough. And I respect him for that. But I think it is about time for someone to talk tough to Mr. Minow. If he dishes it out he ought to take a little too.

As FCC chairman he has almost awesome power and privilege. He can shout and holler and scourge and lash broadcasters to his heart's content. And you can bet your last tattered T-shirt that not one of them, mindful of where his license comes from, will ever dare to answer him back. Not publicly anyhow.

But, Newton, this is not a healthy situation for you, for the industry, or for the country.

So, son, let's have at you for some of those NAB pronouncements.

### Demagoguery and tired cliches

First of all, my fine Chicago Lochinvar, I was shocked and disgusted to hear you tossing around the old chestnut that "the public owns the air."

This is exactly the kind of cheap, demagogic catchphrase which Clare Booth Luce uses to inflame the readers of the *Ladies' Home Journal* or John Crosby to titillate the Woman's Club of Glendale, Cal. And it is a phony because it is a half truth.

It is true, perhaps, that the public owns the tv channels. But the public does *not* own the transmitters. It does not own the studios, cameras, cables, booms, and mikes. It does not own the scripts, props, films, and sets. It does not own the stations. It does not own the networks. And most important, Newt, the public does not own

**COVER  
FLORIDA'S  
2nd  
LARGEST  
MARKET\***  
*and*  
**29 Counties  
with 1 station**

Tampa-St. Petersburg is Florida's second largest market, with a metro population of 772,453\*! But that's not all! *WSUN* is the only station on Florida's West coast covering the entire 29 county area with 1,420,007\* residents.

*ADD TO THIS WSUN'S GREAT ADULT AUDIENCE (97.2%)\*\* . . . the greatest percentage of adult listeners. This means ADULT BUYERS throughout the entire 24 hour broadcast day!*

REACH ALL OF FLORIDA'S 2nd LARGEST MARKET ON THE ADULT STATION!



Natl. Rep: VENARD, RINTOUL & McCONNELL  
S.E. Rep: JAMES S. AYERS  
\*1960 Census \*\*Pulse 6/60



the hearts, the minds, the voices and the talents of the individuals in television.

Until you clearly understand and accept—in your commission work and in your public utterances—the implications of this difficult dichotomy, you won't be doing a job for anyone—not even yourself.

Second, I note you are in favor of "balanced programing."

Well, isn't that just great!

Are you aware that this is the most tired, hag-ridden cliché in television? I can personally guarantee you that every major speech by every major tv executive in the past 10 years has paid lugubrious lip service to this empty, meaningless phrase.

It is meaningless because "balanced programing" means one thing to Ollie Treyz and another to Frank Stanton, and another to Robert Sarnoff and another to Newton N. Minow.

I dare you to stand up and define, in exact terms and exact percentages for each program type, just what you're talking about.

And, if you do this, I dare you to deny that such a formula, in FCC hands, is flagrant, outright, and opinionated censorship.

I'll go even further. I dare you to try to justify your formula, whatever it is, in terms of economic reality and justice.

Boy, you'd better begin to think big before you talk so big.

### You can't do it yourself, kid

I'm telling you all this, Newt, because I'm sure you're a very bright young man, full of pulse and vinegar and promise.

I think you can do a lot for television, once you get your head out of that space helmet.

Though you probably don't really believe this in your heart, there are literally hundreds of intelligent, honorable men in the tv industry who agree with much of your NAB speech.

Many of us feel with you that a lot of tv's current programing is a kind of "wasteland." And we do want to improve our business. And we do need help.

But there are a lot of things we don't need, son, and let's spell them out for you in clear, non-Harvard-type English.

We don't need threats of any kind, for threats won't work.

We don't need inflammatory statements about our industry in the pages of magazines and newspapers, our bitter competitors.

We don't need stern lectures from brash young men who offer glib solutions for difficult subjects they have not yet fully digested.


We don't need publicity-seeking in high places.

We don't need, and America does not need, an FCC chairman who thinks he can be a hero and do the whole job himself.

Newt, if any of this fits, put it on. And if it doesn't, forget it. But please, please, please, don't ever forget this: *tv's tough problems cannot be solved by tough talk, or even by tough actions.*

They cannot be solved by having you and the FCC revoke a handful of station licenses, or by staging community witch-hunts to smoke out delinquent broadcasters.

No, unfortunately, tv's problems are much deeper, much more difficult. And the only possible solutions must come from the independent efforts of hundreds of experienced, dedicated tv people, working individually and together in a creative climate of confidence, respect, enthusiasm, and idealism.

As chairman of the FCC, your major responsibility is to help provide such a climate. And this is what we expect of you. 



## at WGY...

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England. 982-20

REPRESENTED NATIONALLY BY HENRY I. CRISTAL COMPANY

# WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION  
ALBANY • SCHENECTADY • TROY

**WPEN  
HAS  
THE  
STAR  
PERSONALITIES**



**★ MATURE, ESTABLISHED  
PERSONALITIES ★ AWARD  
WINNING NEWS ★ EX-  
CLUSIVE HELICOPTER  
TRAFFIC REPORTS ★  
FIGHTING EDITORIALS ★  
ADULT MUSIC ★**

**WPEN**

THE STATION OF THE STARS  
CALL GILL-PERNA, INC.

**at WGY...**

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like **WGY PERSONALITY PROGRAMMING**. That's why **WGY** will sell for you in Northern New York and Western New England.

982-20

REPRESENTED NATIONALLY BY  
HENRY I. CRISTAL COMPANY

**WGY** 810 KC,  
50 KW

A GENERAL ELECTRIC STATION  
ALBANY • SCHENECTADY • TROY

## Reps at work

**Walter Lake**, v.p., Daren F. McGavren Co., Los Angeles, calls attention to pre-selling,—“an extensive part of the representative's job. Pre-selling gives the station manager, timebuyer and representative the opportunity to discuss pertinent marketing data prior to an upcoming campaign,” points out Lake. “A buyer can best



absorb the information at this time, rather than waiting until a current buy necessitates analyzing hundreds of presentations.” Lake feels that “an alert buyer must utilize all previously acquired knowledge when buying, especially a crash schedule. Continually feeding a buyer the results of local successes, ideas that a similar type product found successful, changes in a station's programing, new availabilities, and cost studies

are extremely important to the alert timebuyer as well as the client.” In conclusion he emphasizes, “The open door policy is a must in this ever changing competitive picture.”

**Robert A. Dwyer**, of John Blair & Company, New York, discusses the assets of spot radio, when it is used alone. He is convinced that “advertisers are just beginning to realize how great is the selling-power that can be delivered by a well-planned campaign in spot radio alone. Too much media-planning still reflects the out-moded notion of using radio merely as a complementary medium. Yet the record of what spot radio can accomplish—*single-handed*—has been clearly established, especially by major advertisers using the Blair Group Plan. Consider coffee, for example, a field where competition is fierce. Beech-Nut Coffee used spot radio as the foundation medium in 1960—with such success that 1961 advertising is concentrated in spot radio, using the Blair Group Plan as foundation stone for the second year. To



be sure, spot radio is also an excellent means of giving strong local impact to a multi-media schedule. But in today's intensive search for ways to produce more sales per dollar, any mass-market advertiser is wise to look closely at the records set by spot radio when used alone.”





---

**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 !!!!!!!**

---

**JIM THORPE**  
**ALL AMERICAN**  
**BURT LANCASTER**  
CHARLES BICKFORD PHYLIS THAXTER  
STEVE COCHRAN



**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 GRanite 6-1564

---

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

Remarkable  
ROCKFORD  
BELONGS IN YOUR  
MARKET MIX

STIR  
UP  
SALES

BUY  
WREX-TV

THE  
HOT  
BUY  
EVERY  
MONTH



GET THE FACTS  
FROM OUR  
PERSPIRING REPS



H-R TELEVISION, INC.

**WREX-TV**  
CHANNEL 13 ROCKFORD

abc J. M. BAISCH  
Vice Pres. & Gen. Mgr. CBS

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982-20

REPRESENTED NATIONALLY BY  
HENRY I. CRISTAL COMPANY

**WGY** 810 KC,  
50 KW

A GENERAL ELECTRIC STATION  
ALBANY • SCHENECTADY • TROY

## 49th and Madison

### Admirable objectivity

I want to thank you for your favorable article in connection with Baseball's Major League success in television, 17 April issue. I am sure you will find this more than justified again this season by the rating points. Thanks so much for delving into this. It is certainly in keeping with the objective stance your magazine takes on various broadcast industry issues.

Larry H. Israel  
president  
Television Advertising  
Representatives, Inc.  
N. Y. C.

### Advertising needs 'bright recruits'

I noted with special interest SPONSOR's editorial, "P.R. for the Advertising Industry" in the 1 May issue. Missionary work for advertising among the young actually is needed for reasons quite beyond recruitment of people for our profession. Too many young people think of advertising as something superfluous, and the "wedding" of advertising and broadcasting as something not quite desirable. The implications for their adulthood (and our futures) are quite obvious.

We in advertising and broadcasting should do something about the problems of (1) impressing young minds with advertising's positive virtues and (2) recruiting bright boys and girls for advertising and/or broadcasting careers.

The editorial hit home, because I am associated with two organizations that have done and are doing something about this problem of advertising and promotion P.R. with the young. This experience may be helpful to others in our business.

We have had the opportunity to bring advertising's pluses to the attention of, if you will, the cream of Indianapolis youth.

As president of the Broadcasters

Promotion Association, I have been interested in BPA's cooperation with National Junior Achievement (which has a number of P.R. implications) in the creation of their public service spots. BPA has been cooperating with Indiana University in a promotion course outline. This cooperation will soon be extended to other colleges and universities. BPA's goal is to interest more young men and women in broadcast promotion careers and thereby make them available as "cubs" in our fast growing profession.

Since a national P.R. effort on behalf of advertising and broadcasting may best be started at the grass roots, broadcasters need not look very far for opportunities in building this image. I suggest that one area is the Junior Achievement program. And if I may be permitted a "commercial," another is the continued support of organizations such as the Broadcasters Promotion Association.

John F. Hurlbut  
the WFBM Stations  
president  
Broadcasters Promotion Assoc.  
Indianapolis, Ind.

### On televising European shows

A recent SPONSOR (13 February), page 54 carried a statement by Jim Bealle, K&E vice president, tv-radio director.

Under the heading SPONSOR ASKS, Jim recommended just about what NBC plans to do, according to a Dick Shepard *New York Times* item.

Edward W. Harbert, II  
director, corporate public  
relations  
Kenyon & Eckhardt  
N.Y.C.

● Bealle believes that tv programing could be improved by including foreign shows that would be of special interest because of their public affairs nature. The 'New York Times' article states that NBC plans to televise a number of circuses and variety acts from seven European countries for next season.



IN FRESNO ( CALIFORNIA ) TV



# GO FIRST CLASS WITH KMJ - TV

From programming (local McClatchy exclusives plus NBC network)  
to technical facilities, KMJ-TV is a first class operation.

Not even the biggest metropolitan stations surpass KMJ-TV  
in quality of audience service.

So it's natural to find KMJ-TV well out front  
in almost every way you can measure a TV station buy.

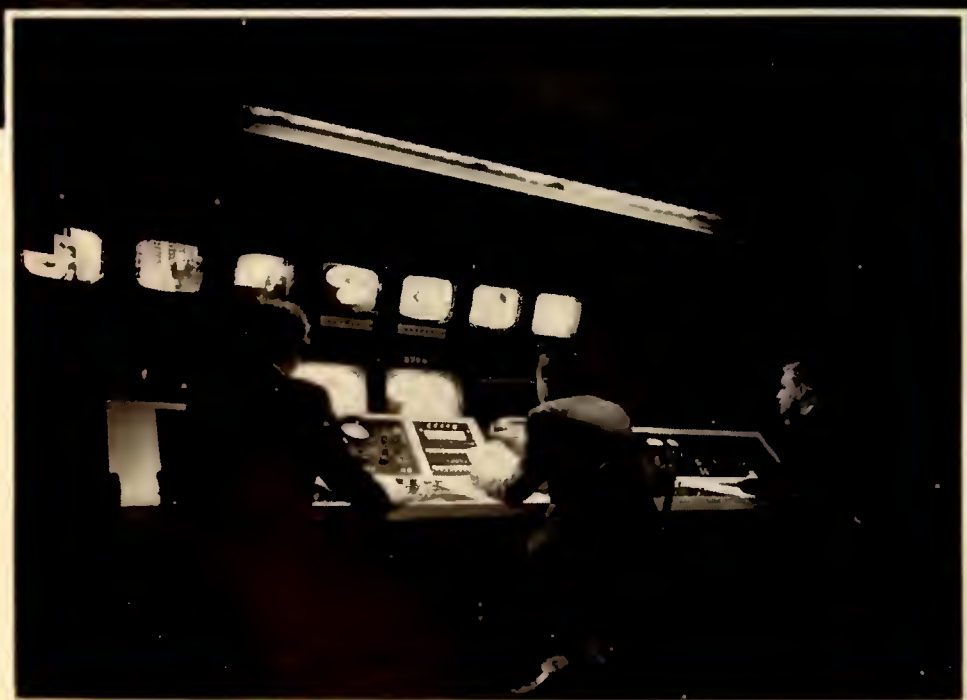
And it serves a wealthy market — the Number One agricultural  
income county of the nation. *Take a look.*



KMJ-TV

FIRST TV STATION IN THE BILLION-DOLLAR VALLEY OF THE BEES

NATIONAL REPRESENTATIVE — THE KATZ AGENCY



**SERVICE PAR EXCELLENCE.** Unparalleled tape editing service is furnished by Reeves' eight RCA TV Tape Recorders for clients who give them their toughest jobs. It means the finest electronic editing from a variety of sources—tape, slides, films. The producer has at his command every technical convenience possible. He can count on top quality... the economy of single-camera, scene-by-scene shooting... plus flexibility and simplicity in electronic mixing.

**BUSINESS BUILDER.** Reeves reports they built their business through the superior results they get with RCA TV Tape Equipment. Key to this is the RCA "Pix-Lock." Using this equipment they can assure roll-free picture switching and provide commercially perfect fades, dissolves and a full range of special effects. In addition "Pix-Lock" improves picture quality of tapes they receive for editing. These amazing electronic facilities allow them to turn out the most salable tapes with the greatest production facility and technical perfection.

**You, too, can get the superb pictures that will produce repeat business from your clients, plus the technical excellence that will make the tough jobs less arduous. Call the RCA Representative—with confidence, for the best in matched equipment and service. Or write to RCA, Broadcast and Television Equipment, Dept. UB-22, Building 15-5, Camden, N. J.**





## We get the tough jobs because we have RCA TV Tape!"

...says Bob Byloff, Reeves Studios, New York

are often called upon to edit a production that picks up clips and tapes from several sources, combining them on tape, film and live pickup. The technical excellence of RCA TV Tape Equipment gives us an edge on the really complicated assignments. We find our RCA TV Tape capabilities give us the ability to actually improve on the quality of tapes, regardless of origin. With RCA TV Tape, nothing is too tough to tackle!" More and more producers and stations are now using RCA

TV Tape Systems. They get superior results from a completely matched line of equipment. The system includes TV Tape Recorders, Studio Cameras, Film Cameras, Projectors, Monitors, Switching and Special Effects . . . matched both electrically and mechanically to work together. RCA makes it feasible to get everything from a single reliable source . . . equipment that is built and operated according to proved broadcast procedures . . . backed up by top engineering counsel and service everywhere.



The Most Trusted Name in Television  
RADIO CORPORATION OF AMERICA



THE BETTMANN ARCHIVE

PHILCO CORPORATION

At the touch of a button, a modern washer-dryer washes, rinses, and dries clothes in a single operation, in less than one hour. Compare this efficient method with the old hand-operated American roller washing machine of 1865.



**Public service**  
*in step with the times*



Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

# WGAL-TV

Through the years, machines have been re-designed and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.

**WGAL-TV**  
*Channel 8*  
**Lancaster, Pa. • NBC and CBS**  
STEINMAN STATION  
Clair McCollough, Pres.

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



# SPONSOR-SCOPE

22 MAY 1961

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SPONSOR

PUBLICATIONS INC.

As the reverberations from FCC chairman Newton Minow's "vast wasteland" oration at the NAB convention take on a less strident note, tv station operators will be interested to know there's an influential contingent on Madison Avenue that's quite mindful of the programing problems and dilemmas facing broadcasters.

It is an approach which is in sharp contrast with the blastoff at the networks which certain agency nabobs got into print on the heels of the Minow speech.

The feeling in this understanding group is, in essence, this:

- Grim as the outlook may now appear to some, **the industry can by a process of self-inventory and compromise come to terms** with the realities of the situation.

- Regardless of who goes about setting such a nebulous thing as programing standards, the **ultimate responsibility** for setting examples will be **the networks**.

- If the Department of Justice will permit it, the networks might find it feasible to get together and adopt an idea that has kicked around the trade for years; **that is, allocating to each certain nights or hours of the week for "cultural" programing**. This would include experiments in drama and public service forms—and even music.

- Rate cards might be revised along this line: **prime time rates would be raised** generally and a **substantial time discount**, or special rate, applied to advertisers participating in cultural programs and in station-breaks around them. Thus, advertisers would **also subsidize such programing**.

As an official of an agency which bills over \$30 million in tv put it: "The programs and the audience quotient may turn out bleak, but at least the critics would no longer be able to charge the medium with abdicating its "destiny" and responsibilities.

**Practically all the spot buying the past week came out of midwest agencies.**

**In spot tv** that midwest contribution included Duncan Hines cake mixes (Gardner); P&G's Secret, Lava and Salvo (Burnett); Wrigley's (Meyerhoff) renewing schedules.

**In radio:** Alpine (Burnett), 11 weeks; Slim Shake (Meyerhoff), a dietary aid, in metropolitan markets only.

**Eastern activity:** P&G's Charmin (B&B), fringe night minutes; Seabrook Farms (Lefton).

P.S.: DX Sunray (Potts Woodbury) is revving up for some tv and radio buys.

Note: Some reps report that it's **getting tough to clear tv spots for new detergents** without overcrowding the category or creating competitive conflicts.

**For the second successive week spot radio got it heavy and long from a national advertiser, the latest being GMAC via Campbell-Ewald.**

The GMAC buy will run for **18 weeks and involve 120 markets**, 12 spots a week on weekends in the top 10 markets and 12 five-minute newscasts per weekend in the other markets.

On the preceding week R. J. Reynolds (Esty) unloaded over **\$500,000 for Salem**, with the schedule to run 13 weeks.

**The sellers of spot radio can look for good tidings from Corn Products.**

There's a general **rebirth of interest** in the medium among the marketing gentry in that corporation.

Here's why: (1) the **added number of impressions** per dollars it can get from radio and (2) the **merchandising help** the products can get on the local scene.

Compton, as the contract agency for the P&G products, is making a renewed effort to recruit more tv stations for a rate card idea that it believes will make it easier for the seller as well in the matter of paperwork.

The idea: make an advertiser who uses 520 or more announcements a year eligible for a 10-plan throughout the year, even if there are less than 10 announcements some weeks. (P&G actually uses from 1,000 to 2,000 announcements per annum.)

Compton's big point: with this proposal in effect nobody, and that includes the rep, would have to check weekly to see whether P&G is entitled to the 10-plan.

Attribute it to the uncommonly cold weather or what you will, but tv viewing during the entire day had the best quarter in three years.

Where it did fall off was in March, which may be taken as an indication of a slightly downward trend for the current quarter.

Here's a Nielsen comparison of homes tuned into tv—per average minute—morning, afternoon and evening per first quarter, as coming from TvB:

MONTH	1961 (% CHANGE)	1960 (% CHANGE)	1959
January	15,430,000 (+4.4%)	14,780,000 (+3.7%)	14,256,000
February	15,852,000 (+8.6%)	14,600,000 (+3.0%)	14,168,000
March	14,305,000 (-1.1%)	14,464,000 (+5.0%)	13,772,000
Quar. Avg.	15,196,000 (+4.0%)	14,615,000 (+3.9%)	14,065,000

Note: The fall off this March was in evening viewing.

Local air media may get quite a shot in the arm from retailers, if the long-range weather prediction for June—a very hot one—turns out correct.

The cool and wet spring hasn't helped spur consumer buying and the belief in retail chain circles is that a fairly prolonged hot spell will uncork a mass of delayed shopping.

The continued indecision in duPont's anti-freeze division anent fall tv buying has caused some speculation about the account.

Two areas touched by this contemplation:

(1) What emphasis to put on Telar, the permanent anti-freeze, which, say competitors, didn't find overwhelming acceptance last winter.

(2) The possibility of a new agency assignment by the division.

Last year the division had its network tv needs all wrapped up by this time. Its chief competitor, National Carbon, completed its fall buying in early April.

Watch for another formation of an fm rep firm, this one with a western city as headquarters. The target: quality fm stations in the top 25 markets.

The firm's organizer is putting the emphasis in his quest for stations that (1) maintain quality—not necessarily highbrow—programming; (2) have advertising and marketing savvy and will cooperate in merchandising.

Adam Young last year set up an fm division but dropped it after a few months for a variety of reasons, among them being the competitive position of fm to Young's list of am stations.

Phillies cigar (Wermer & Schorr) won't decide for another two or three weeks where and how it's going to spend its tv millions for the 1961-62 season.

The Bayuk people are now in the throes of readjusting the distribution patterns for the various Phillies sizes and models.

This is certain: Phillies will be spending all its air media money in sports. But what the ratio will be for network vs. spot is the question being resolved.



Agencies that have sought to place piggyback (two-products-in-one-minute) commercials on CBS TV o&o's have come away with the conclusion that CBS top brass have a hydra-headed policy on the subject.

That is, back-to-back commercials are alright for the network, but something to treat with a great deal of circumspection and provisos when it comes to the o&o's.

Note these agencies: the elements that go into consideration of acceptability on the spot side are varied and often obscure—like the amount of time allotted to the two products, the likelihood of the piggyback leading to triple-spotting, whether the two products are really compatible, the carving out of an "island" to take care of an okay piggyback, and the matter of paying a 50% premium for the minute.

Said one perplexed buyer: "even if it isn't so intended, this can't help but have the affect of driving the advertiser to network spot carriers."

CBS TV affiliates can become subscribers to the network's coaxial newsclip service, set to start soon, by a weekly payment of 15% of the station's Class A hour rate.

The privileges: (1) a 10-minute feed of new newsreel clips five days a week; (2) local re-use of network broadcast clips, with a separate written commentary provided via leased wire. There'll also be regional material.

(For the implications of this, see 1 May SPONSOR-WEEK.)

ABC TV's o&o's have been given carte blanche to spend more money for their late night feature and this is taken as an indication that the network isn't very optimistic about its venture in selling minutes in hour tv film re-runs after 11:15 p.m.

The plan was to go into effect in October, and the strip was to be composed of Sugarfoot, Bourbon Street Beat, The Alaskans, Hong Kong, and Stagecoach West.

(For further details of this plan see 17 April SPONSOR-SCOPE, page 25.)

The tv networks will be paying more this fall for their film and live programs than they did the year before, but the total cost of the schedules won't be much higher because there'll be more hour film series and they cost less than the half-hour breed.

The prime time weekly bill for these regularly scheduled programs, as SPONSOR-SCOPE has it calculated, will be around \$6.2 million. The estimate is based on the cost for originals and re-runs and the presumption the series will go beyond 26 weeks and will be sold out.

Estimates by program type, weekly cost per type and average cost:

PROGRAM TYPE	NO. SERIES	WEEKLY TOTAL	AVERAGE COST
Situation comedy	27	\$1,205,000	\$44,628
Mystery-crime (hr.)	14	1,132,100	80,864
Mystery-crime (1/2 hr.)	1	65,000	65,000
Adventure (hr.)	9	788,700	87,633
Adventure (1/2 hr.)	2	74,000	37,000
Westerns (hr.)	9	743,000	82,555
Westerns (1/2 hr.)	4	157,000	39,250
Anthology drama (hr.)	7	575,200	82,171
Anthology drama (1/2 hr.)	3	124,000	41,333
Variety (hr.)	5	550,800	110,160
Music (hr.)	3	265,000	88,333
Comedy (1/2 hr.)	4	234,500	58,625
Aud. Partic-panel	4	102,000	25,500
Sports	2	70,000	35,000
Public affairs (hr.)	1	50,000	30,000
Public affairs (1/2 hr.)	2	57,000	28,500
<b>Total</b>	<b>97</b>	<b>\$6,193,000</b>	

ABC TV has an ambitious idea for Thanksgiving Day 1961: a special that would run from 5:30 to 10 p.m. and combine name entertainment with patriotic features.

Price being quoted for the package to agencies: \$700,000 net for talent and another \$600,000 gross for time and preemptions.

The network would prefer a single sponsor for the project, but it's prepared to sell it in segments.

Awhile back ABC TV had an undertaking like it for the Fourth of July, but that was dropped for the much larger audience available in the fall.

**P&G is still wrestling with that idea of finding out the relative viewer impact of a commercial within a program vs. a commercial between programs.**

A pilot study on this conundrum was authorized some time ago, but the P&G media researchers are still working on the groundrules.

**Is enough time in spot tv buying devoted to the planning stage?**

Several astute media operators quizzed by SPONSOR-SCOPE the past week responded in the negative.

The general impression gathered from them is that there's quite a difference between the shrewd buyer and the careful planner.

You might put the distinction this way: the shrewd buyer concentrates on getting the most tv homes for the client's dollar, but the planner spends a lot of time evaluating what types of people he wants to reach.

**NL&B Chicago is collecting plaudits from stations for the agency's practice of traveling its buyers, if only to get first-hand information about market conditions, problems of individual market, station management personality, etc.**

Say some of the stations who have been on the receiving end of such visits: if more agencies did this, it might help to beat the numbers game.

**Astute business development specialists in agencies who think in terms of growth possibilities have their own pet group of ideal industries.**

As a consensus they put these at the top of the list: food, paper products, drugs, new types of cleansers, tobacco and leisure activities.

**Candy manufacturing has become so much a marginal business that the output for advertising continues on a steady shrinkage course.**

It isn't that over-all sales are sliding, but rather that cost of raw chocolate, transportation, etc., have risen faster than the prices being asked for the product.

Then, again, the industry has yet to adjust itself fully to the fact that the great bulk of candy is being sold in the supermarkets instead of small outlets.

**The big mail-order houses and their stores find themselves in a terrific bind as the trend toward the suburbs mounts among department and discount stores.**

The problem for the mail-order people has to do with the white goods appliances.

Whereas the suburb department store and discount houses can readily run specials, Sears Roebuck and Montgomery Ward are locked in the framework of their catalogs and hence can't easily compete with the specials.

**For other news coverage in this issue:** see Newsmaker of the Week, page 7; Sponsor-Week, page 23; Sponsor Week Wrap-Up, page 52; Washington Week, page 61; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 66; and Film-Scope, page 62.



# The Two Faces of Communism

Behind the benevolent words lies the stark threat of communist action. To meet it—and beat it—we must become deeply and perceptively aware of it.

"We have always stood and we stand today for non-interference in the internal affairs of other countries. We have always abided, and we shall abide, by these positions."

—N. S. Khrushchev

## THESE ARE THE MAJOR WORLD AREAS WHICH HAVE BEEN "Peaced" INTO THE SOVIET REALM SINCE WORLD WAR I . . .

SOVIET GEORGIA  
Invaded by Stalin, Feb., 1921  
THE UKRAINE  
Forcibly annexed, Dec., 1922  
POLAND  
Partitioned, Sept., 1939  
ESTONIA  
Forcibly annexed, Aug., 1940  
LATVIA  
Forcibly annexed, Aug., 1940

LITHUANIA  
Forcibly annexed, Aug., 1940  
CZECHOSLOVAKIA  
Communist Party takes over, Feb., 1948  
HUNGARY  
Communist Party, Soviet troops take over, Feb., 1949  
RUMANIA  
Communist Party, Soviet troops take over, Apr., 1948  
BULGARIA  
Communist Party, Soviet troops take over, Aug., 1948

## THESE ARE THE MAJOR CONFLICTS SINCE WORLD WAR II WHERE SINO-SOVIET INTERVENTION — FROM INTERNAL SUBVERSION TO OVERT ACTION — HAS TAKEN PLACE . . .

Indonesian War (1945-47)    Indochina War (1945-54)    Algerian War (1954- )    Cuban Civil War (1958-59)  
Chinese Civil War (1945-49)    Greek Guerrilla War (1946-49)    Hungarian Suppression (1956)    Tibetan Revolt (1959)  
Malayan War (1945-54)    Korean War (1950-53)    Indonesian Civil War (1958- )    Congo Uprising (1960- )  
Philippine Civil War (1945-48)    Guatemalan Revolt (1954)    Formosa Strait Conflict (1958)    Laos (1960- )

Why are we running these ads? Partly because the communist credo includes the gagging of freedom's spokesmen. You and we are in this group. Naturally, you and we are against this. So what can we do about it with the voice that has been given us? Intelligent anti-communism depends upon factual understanding. Through facts, patriotism has a purpose. It is hoped that these ads together with the prime time announcements which tell our audience facts such as these, will contribute some measure of meaning to the communist threat. This is an effort to do something about it.

Prime Communicators to 1½ Million Oklahomans

# WKY

**RADIO AND TELEVISION**  
OKLAHOMA CITY

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

**“Charlotte’s WSOC-TV...  
an excellent tv station” – Hope Martinez,  
SRA Timebuyer of Year**



*“WSOC-TV has proved itself an excellent television station. Well programmed and well managed, WSOC-TV carries many of BBD&O’s clients’ schedules reaching the important Charlotte area.”*

**HOPE MARTINEZ**  
Batten, Barton, Durstine  
& Osborn, Inc.—New York

Congratulations to BBD&O’s Hope Martinez, winner of the New York Station Representatives Association Silver Nail Award as “Top Time-buyer of the Year.” And a special thank you, Miss Martinez, for the nice words you have for Charlotte’s WSOC-TV. Here in America’s 19th largest television market Carolina viewers heartily endorse your comment... for them, WSOC-TV is indeed well programmed!

**WSOC-TV**

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton



22 May 1961

# SPONSOR-WEEK

- **Gulf-NBC TV contract poses new 40-second break problems**
- **Five of the Emmy Awards were cited by FCC Chairman Minow**
- **Capital Cities group buys WPAT for whopping \$5 million-plus**

## MINOW POSTLOGUE: SOUND AND FURY

Reverberations on the Minow front, that portion of the New Frontier which is destined to create action as well as reaction for months and years to come, resounded from coast to coast last week.

**In Washington**, FCC Chairman Minow's office reported a flood of favorable mail since his speech to the National Assn. of Broadcasters a fortnight ago.

**In New York**, agency and advertiser leaders continued to head the pro-Minow contingent in counter-point to the nation's broadcasters—particularly the telecasters—who lament his conclusions, recommendations.

**In Cincinnati**, Lawrence G. Rogers II, v.p. for operations of the Taft station group, issued orders for immediate tv productions of children's news programs as suggested by Chairman Minow.

**In New Orleans**, WDSU AM-TV management took to the air with an editorial, "taking sides" as NAB President LeRoy Collins and the FCC have recommended.

**In Florida**, Lee Ruwitch, executive v.p.-general manager, WTVJ, Miami, and president of the Florida Assn. of Broadcasters, last week alerted members of newly defined responsibilities.

- "Make sure performance matches promises outlined in license renewal application" (deviations should be reported to FCC, "Candor is expected," logs will be scrutinized more carefully if license was granted via comparative hearing").

- Educational programming is expected and editorializing is asked.

- "Payola will be dealt with severely" (Fines and license revocation are involved).

- Local news, controversial issues, religious, educational, documentary programming are "now a must."

### Branham rep firm chooses new name

Employees of the broadcast division of the Branham Co. late last week chose new corporate name, Advertising Time Sales, Inc. (See Newsmaker of the Week, p. 7.)

- "Keep complete file of community contact logs reflecting your examination of community needs."

The battle lines—and this is what they are behind the scenes—are drawn cleanly and divisively between broadcasters and those who are not.

In the latter group, the general public predominates. And it's from this group that most of the 2,000 letters have come since Chairman Minow's NAB speech.

A spokesman from the FCC explains that only 25 of the 2,000 have been "unfavorable," although many of the others mixed con and pro comments. This mail is being analyzed now, with details expected to be available within a fortnight.

In general, the letters represent a wide geographical distribution, reflect an intellectual level which is "quite high," are lucid, are hand-written on more than two pages, are written by parents, teachers, "an extra heavy" representation of businessmen, people within the broadcast industry "who are all for him," ministers, doctors and lawyers.

Station management, however, reluctant to openly criticize a man or group which have the power of business life or death over them, are airing views less di-

(Continued on page 25)

# The simple facts about business magazine advertising and readership are these:

- 1.** In the 20 years since 1940, advertising dollars invested in trade publications have increased from \$64,000,000 to almost \$600,000,000 annually—a rate of growth second only to television.
- 2.** Readership of business publications, according to McGraw-Hill study, is up sharply since 1950. The reason: Greater demands on the knowledge and ability of business executives who must keep up with the pace and competition of American business.
- 3.** Today a great need exists for alert, courageous, professional business publications in every field — publications that reach their fields.
- 4.** The top book in the average trade field, according to a widely-quoted McGraw-Hill study, delivers 66% of the executives allied to that trade category. The top three publications deliver 92%. It was noted that an increased-cost-per-qualified reader and a reduced-degree-of-influence accompanied each publication in descending order. The stated conclusion was that it pays to concentrate advertising dollars in the top book or books for your purposes.



ectly but in a potentially more powerful way.

President Kennedy's suggestions for revamping the line of responsibility in the Federal Communications Commission are on the hill with the vote coming up 26 June. Such an executive recommendation is usually rubber-stamped.

But this fiery and declamatory season, station executives are hurriedly contacting their state representatives and senators to explain their views and their rejection of the Kennedy proposals (which, in essence, would concentrate more power within the position of the chairman and also provide that decisions could be made by a single commissioner rather than by the group "en banc" to save time and streamline operations).

Station managers and network executives, speaking off the record, tend to synthesize their criticism along the lines in Commercial Commentary on page 8.

The relationship of public and broadcasters was a subject of much discussion last week. The delicate balance was described by Arthur H. McCoy, executive vice president of John Blair & company, as he marked Radio Month before members of the Washington Advertising Club last Tuesday.

Said McCoy: "So long as the spectrum will permit, the FCC wisely grants licenses to applicants who can prove their capacity, both financially and intellectually, to qualify for radio station operation. But please remember: Licenses do not come equipped with listeners. "The listeners who provide the priceless ingredient that will enable the station to service and grow must be won by merit and service, held the same way."

The WDSU editorial suggested that its management agrees with the aims" outlined by the chairman.

It challenged, however, the proposal that stations should be "required to carry a certain amount of informational, educational and cultural programs. This represents, if not censorship in the usual sense, at least a step toward censorship."

## GULF'S TRIPLE-SPOTTING EDICT COMPLICATES 40-SECOND ISSUE

New problems erupted in the expanded 40-second station break issue last week with the demand of Gulf Oil and Young & Rubicam that stations not triple spot adjacent to Gulf's sponsorship of "Here and Now" next fall on NBC TV.

This move further complicates an issue which still brings no official comment from CBS TV or NBC TV and which was spearheaded by ABC TV.

ABC TV says 95% of its station affiliates have "put it in writing" that they will not triple spot in this new expanded 40-second period.

Gulf's and Y&R's demand and threatened cancellation if the agreement is violated take the form of a clause in the network contract. NBC signed but, observers noted, the show involved is late in the evening (Friday, 10:30-11) and—as a news feature—is more difficult to sell than other program types.

An attorney from one of the networks suggested the threatened cancellation is "an empty one" because:

1. A sponsor-network contract would be ineffective unless the same adjacent stipulations appeared in the network-station contract—"and they don't."
2. "Time is controlled by the licensee, not by the network or advertiser."
3. The stipulation is "especially vulnerable in periods which are not network option time."

The issue of the 40-second break, apart from various ramifications, is still creating conflict and confusion. ABC TV's position is firm. CBS TV is still blueprinting details and isn't expected to set the changeover date until summer.

NBC TV is understood to be planning expansion of the station break time only in certain periods.

## EMMY AWARDS AND NEWTON MINOW: PARTNERS IN PROGRAM TASTE

Five television programs and a major tv issue gained double sanction last week as the Academy of Tv Arts and Sciences commended them a week after FCC Chairman Newton N. Minow did the same.

The five shows: the "Great Debates," "Twilight Zone," the Fred Astaire special, "The Valiant Years." The issue: educational tv.

Educational tv drew a special Emmy Award in the form of a citation to the National Educational Tv and Radio center and its 50-plus educational tv stations. In the previous week, Chairman Minow said: "If there

is not a nation-wide educational tv system in this country, it will not be the fault of the FCC."

Among the major Emmy awards:

For acting, Maurice Evans and Judith Anderson in "Macbeth"; for dramatic writing, Rod Serling in "Twilight Zone"; for variety, "Astaire Time"; for news, "Huntley-Brinkley Reports"; for public affairs and education, "The 20th Century"; for documentary writing, Victor Wolfson on "The Valiant Years"; for special citations, President Kennedy and former Vice President Nixon for the debates.

# The Simple facts about SPONSOR advertising and readership are these:

- 5.** **SPONSOR** tops its field by a much wider margin than the average leader. A survey (not made by SPONSOR) based on the full agency-advertiser mailing list of a big national representative showed **SPONSOR** ahead of other magazines with a whopping **89.9%** readership. A recent study of New York ad agency readership conducted by a general advertising publication showed **SPONSOR** leading its nearest broadcast competitor by **27%** in total readers, but—more significantly—some **70%** ahead in the “magazine read most” category.
- 6.** **SPONSOR'S** page rate (\$625) is about **8%** less than the magazine that rates second in most surveys.
- 7.** The busy ad executive is kept fully posted and protected with one broadcast book specializing in the things he wants to know. Its new **SPONSOR-WEEK**, added to the eight yellow pages, interpretive articles in depth, and informative departments, provide agency/advertiser readers with a complete weekly package. **SPONSOR** serves a demanding field and works hard to give it the best service possible.
- 8.** Thus, **SPONSOR** is the one publication fully keyed to your spot sales objectives. It's the shortest distance between buyer and seller.



**TvB sees billing gains for furniture stores and breweries in new studies**

Hypoed usage of television at local and regional levels will be reported this week by Television Bureau of Advertising in studies of retail furniture stores and breweries.

Furniture store billings in tv at the local level have risen steadily, with almost three times the number of outlets sponsoring tv in 1960 as the number using the medium in 1955, TvB notes.

Breweries, one of the major classifications of retail business, accounted for a total of 51 million net and spot tv dollars last year. Of the top 10 breweries in the nation, five allocated more than half of their budgets to the medium.

They were Falstaff Brewing, with 67% to tv; Pabst Brewing, 62.7%; Theo. Hamm Brewing, 50.6%; F. & M. Schaefer Brewing, 54.2%, and Canadian Breweries Ltd. (Carling), 75.7%.

Among the trends visible in a study of furniture store retailing and tv sponsorship: average store using the medium puts 21% of its budget into tv; Sunday is their best day for advertising; stores prefer spot announcement campaigns to other forms of tv advertising; night-time is the most popular time period for both announcements and programs; most stores have found that tv brings in new customers not influenced by other advertising.

The breweries increased their gross network and spot video billings by 4.2% in the year between 1959 and 1960, TvB analysis shows.

**AB-PT EARNINGS UP 31% FOR 1960**

American Broadcasting-Paramount Theatres executives told stockholders at their annual meeting last week that earnings were up 31% for 1960 over 1959. And first-quarter earnings this year were "at record levels," said President Leonard Goldenson.

He reported gains for all AB-PT divisions: the ABC TV network (which "showed the largest percentage and dollar increases in gross time billings in '60 of all networks"); theatres ("running ahead of the previous year"), and records (Am-Par Records "had its best year").

**4 promotions at McCann-Marshalk**

President Stuart D. Watson of McCann-Marshalk last week announced four promotions on the creative staff.

They are William Free, from v.p. and associate creative director to creative director in New York; Richard Fry, from associate creative director, to v.p.; Mrs. Marcella Free, to v.p. and associate creative director; Dana Blackmar, to associate creative director.

**AIR DRIVE OF NORTH CAROLINA KEYS UPSWING IN TOUR THEMES**

Vacation campaigns are on the launching pads ready to zoom into the airwaves with words of enticement to tourists.

One of the most imaginative innovations being readied on a vacation theme is the campaign for the state of North Carolina, which will air a musical jingle touting virtues of the state on tv and radio.

The media plan: Use of minute announcements on radio stations is 16 major East coast markets starting in July and a spot tv schedule next spring. Stations are within a 500-mile radius of the state.

Within North Carolina, the state Department of Conservation and Development and its agency, Bennett Advertising, have worked with the North Carolina Broadcasters Assn. to distribute disks and prints to 155 radio and 13 tv facilities. Their goal: inform state residents of vacation attractions as a public service during the summer months.

**CAPITAL CITIES GROUP BUYS WPAT FOR \$5 MILLION-PLUS**

A radio station which in 1954 was sold for \$300,000 and last week brought \$5 million plus other financial considerations is WPAT, Paterson, N. J., latest in the air chain of Capital Cities Broadcasting Corp. (Sale is subject to FCC approval.)



Frank M. Smith

Frank M. Smith, president of Capital Cities (the Lowell Thomas station group), announced that Dickens J. Wright, WPAT president who sold the am-fm properties, will stay on as manager of the Paterson duo keeping the unique programing and commercial practices intact.

The station group now owns and operates four tv properties (WTEN, Albany, N. Y.; WCDC, Adams, Mass.; WPOR-TV, Providence, R. I.; WTVD, Raleigh-Durham, N. C.) as well as two am radio (WROW, Albany, and WPRO, Providence) and one fm (WPRO-FM) facility.

**EDWIN CAHN DIES ON WEST COAST**

(Los Angeles) Edwin Cahn, director of the West coast office in Los Angeles for The Pulse since 1955, died there last Monday.

Well known on the West coast as well as in Chicago, where he spent most of his working life, he was former executive vice president of George H. Hartman agency there. He worked as manager of the Los Angeles office of Avery-Knodel station rep firm for two years.







# The Image of Service in Los Angeles

★ "CANDIDATE" series, showcasing the men in the race for Mayor of Los Angeles.

★ "CHUCKO'S CHRISTMAS SHOW FOR TOYS FOR TOTS", sell-out national kickoff at the L. A. Sports Arena for the Marines' annual campaign.

★ "EXPEDITION LOS ANGELES", first place program winner in national educational contest for service to the community.

★ "PUBLIC INTEREST AWARD" from the National Safety Council for "Traffic Court" and saturation safety campaigns.

★ CLINICS at ABC-TV Center for PTA, TV Techniques for Political Candidates, and Public Relations for High Schools.

★ "CITIZEN OF THE YEAR" Award presented annually by the station to the outstanding Southern California citizen.

**KABC-TV**

owned and operated by  
American Broadcasting — Paramount Theatres, Inc.



...SERVING THE PUBLIC BEST THRU TELEVISION

# Red Alert!

The bombardment is on! No sirens, no explosions, but a persistent bombardment from Radio Moscow of twisted news, half-truths, red herrings designed to confuse and divide us. To alert the nation to this danger, WBT Radio for the last two years has been interpreting and refuting Soviet propaganda on its program, Radio Moscow. Three times a week excerpts from Soviet short-wave broadcasts to Canada and the United States are presented, followed by an analysis of the distortions and fallacies they contain. Already fourteen other major U.S. radio stations broadcast

WBT's Radio Moscow; and it is being used as classroom material in colleges and public schools. This year Radio Moscow has won three national awards for WBT Radio—the Freedoms Foundation George Washington Honor Medal Award, the Sigma Delta Chi Public Service in Radio Journalism Award, and the TV-Radio Mirror Gold Medal Award. All of us at WBT are proud of the recognition our program has received. We are encouraged in our belief that truth is our surest defense against the voice of Communist enslavement. **WBT RADIO CHARLOTTE**  
Jefferson Standard Broadcasting Company



# PRE-EMPTIBLE SPOTS POSE DILEMMA

**Nobody loves them, but practical considerations have led more and more stations, clients to this mode of business**

**T**his week, the leading station in the leading market begins circulating a rate card containing what is for that outlet a revolutionary move.

Though details were not available at presstime, Madison Ave. sources had determined that WCBS-TV, New York, was coming out with plan discounted prime evening spots, subject to recapture by the station. Thereby the station joins its network flagship brethren, WNBC-TV and WABC-TV, in offering pre-emptible spots, though its initial plan is not as extensive as the others.

WCBS-TV's action marks another step, and a highly significant one, toward the establishment of pre-emptibility as a standard way of selling time. Blair, which represents WABC-TV, is in its third year with a sectionalized rate card involving two categories of pre-emptible spots (see "Pre-empt plan stirs spot," SPONSOR, 6 June 1959). At present, 40 stations represented by Blair-TV and Blair Television Assoc. utilize the plan. Young Television adopted a similar approach about a year ago, and some 15 of its stations are involved.

Not that it's unanimous. At least

## KEY MARKET SPOTLIGHTS ISSUE

Competition is a prime factor in the spread of discounted, pre-emptible spot sales. In New York, it appears certain now that WCBS-TV, the only network flagship which had not offered them, is about to unleash a plan for this approach to the sale of certain of its prime evening timeslots. Frank Shakespeare (top), v.p.-general manager, limited comment to the fact that plan discounts would be available for prime evening spots for the first time. WABC-TV, New York, has sold recapturable spots for about five years. Some 80% of its advertisers use the plan, says Jim Szabo, (middle), general sales manager. WNBC-TV, New York, for about two years has been offering immediately recapturable prime evening spots, "a good developer of new business," according to Jay Heitin (bottom), national sales manager.



SHAKESPEARE



SZABO



HEITIN

one major rep firm considers discounted pre-emptible spots downright subversive, and would prefer that none of its stations utilize the practice. Another would limit it to independent stations and net affiliates' fringe time. And agency media people tread gingerly, many limiting their ventures into pre-emptibility to areas where the odds for holding on to a given spot are in their favor.

But there's no mistaking the signs that the practice is taking hold. It's "realistic," says John Deninger, Blair-Tv v.p.—eastern sales manager. "The old way is like selling Chevrolets and Cadillacs for the same price," he points out, referring to charging the same amount for all spots in a time classification regardless of rating. With pre-emptibility you have a "self-adjusting" rate card, as Deninger puts it.

Pre-emptibility is designed to sell

less desirable spots in a time period without abandoning the rate card. Supplementary sections are added to rate cards, making spots available at various discounts, but recapturable, with or without notice, should an advertiser offer to pay full price.

WABC-TV, probably the pioneer in this field, adopted the practice about five years ago. Its rate card spells out two categories of pre-emptible spot (Sections I and II), in addition to the regular rate for fixed position. Section I, with discounts of 30-50%, entitles buyer to two weeks notice should his spot be pre-empted. No notice is required for pre-empted buyers of Section II spots, which are sold at 40-60% off the base rate.

The station reports that 80% of its advertisers utilize recapturable spots, often as a supplement to a fixed, base rate schedule. Jim Szabo, general

sales manager, says the plan not only has done very well for the station financially, but it makes for a more stable arrangement than a separate summer rate card which otherwise would be necessary.

He adds that any extra paper work, one of the main arguments against pre-emptibility is well worth it because of the extra revenue accruing to stations, and the bargains made available to clients. And if "close communication" is maintained between the salesman and the buyer, purchase of spots likely to be pre-empted can be kept to a minimum, Szabo asserts.

Pre-emptible announcements, available on WNBC-TV for about two years, are limited to prime evening time by that outlet. The station's national sales manager, Jay Heitin, explains that costs-per-1,000 are relatively uniform in other time classifi-

## How a typical station sells pre-emptible announcements

TWO CATEGORIES of pre-emptible announcement are available at WABC-TV New York, as with many of the stations who sell this way. At the Section I rate (discounted 30-50% depending on quantity bought), clients are entitled to two weeks notice; in Section II (with discounts of 40-60%) pre-emption immediately.

### section I

7/ 7 to 13 announcements per week (30% off end rate)

Rates	10 or 20 secs (ea)*	10 sec ID (ea)
<b>CLASS AA</b>	<b>\$1103</b>	<b>\$552</b>
<b>CLASS A</b>	<b>689</b>	<b>345</b>
<b>CLASS B</b>	<b>521</b>	<b>261</b>
<b>CLASS C</b>	<b>199</b>	<b>100</b>

14/ 14 to 20 announcements per week (40% off end rate)

Rates	10 or 20 secs (ea)*	10 sec ID (ea)
<b>CLASS AA</b>	<b>\$945</b>	<b>\$473</b>
<b>CLASS A</b>	<b>590</b>	<b>295</b>
<b>CLASS B</b>	<b>446</b>	<b>223</b>
<b>CLASS C</b>	<b>170</b>	<b>85</b>

### section II

7/ 7 to 13 announcements per week (40% off end rate)

Rates	60 or 20 secs (ea)*	10 sec ID (ea)
<b>CLASS AA</b>	<b>\$945</b>	<b>\$473</b>
<b>CLASS A</b>	<b>590</b>	<b>295</b>
<b>CLASS B</b>	<b>446</b>	<b>223</b>
<b>CLASS C</b>	<b>170</b>	<b>85</b>

14/ 14 to 20 announcements per week (50% off end rate)

Rates	60 or 20 secs (ea)*	10 sec ID (ea)
<b>CLASS AA</b>	<b>\$788</b>	<b>\$394</b>
<b>CLASS A</b>	<b>492</b>	<b>246</b>
<b>CLASS B</b>	<b>372</b>	<b>186</b>
<b>CLASS C</b>	<b>142</b>	<b>71</b>



## Two schools of thought on value of pre-emptible spots

### PRO

If a spot goes unsold, it's gone forever. Here is a chance to gain revenue from a spot otherwise hard to sell, without deviating from rate card.

The extra revenue for seller and the bargains for buyer make any extra detail worthwhile. If there is close communication, shuffling can be kept down.

All spots within a time classification are not of equal value in terms of ratings. It's only fair to make the lower-rated spots available for less.

### CON

*The over-all effect of discounted, pre-emptible spots is to depress the market. Eventually all stations in market will sell for less, and client will allot less.*

*Extra work, for buyer and seller, necessitated by pre-emptibility can be a real problem. The same announcement can be bought and sold three times.*

*Ratings are not the only determination of a spot's value. Stations admittedly have a tougher time selling low-rated spots but they should work at it.*

ations, so pre-emptibility discounts are not needed.

Heitin calls the sale of recapturable spots "a good developer of new business in prime time." As he sees it, an advertiser otherwise reluctant will come into prime evening time on a pre-emptibility basis. Once there, he may find that he likes it, and rather than give up his position to a base rate advertiser he'll pay the full price himself.

Three stations represented by Young Tv have incorporated pre-emptibility into their rate cards over the past couple of months: KGUN-TV, Tucson; WLUK-TV, Green Bay, Wis., and WLUC-TV, Marquette, Mich. In reporting the phenomenon's spread within his organization, Young eastern sales manager Al Parenti points out that in general it provides a "fair value," and compares it to water seeking its own level. Parenti adds that his firm has no overall pro-pre-emptibility policy, but rather advocates it in those instances where it seems appropriate.

It's difficult to find an agency mediaman totally enamored of the pre-emptibility approach to spot buys—they understandably prefer to

know exactly how they stand—but many find the gamble worthwhile under certain conditions. The viewpoint of Phil Kenney, v.p.-media director at Reach, McClinton is representative.

For a long-term campaign, he generally advocates guaranteed position announcements, and works toward constant improvement of the client's position. Kenney finds pre-emptible spots most useful for short-term, heavy frequency drives. "Then you can go in with your fingers crossed, and given a little luck come out with a better cost-per-1,000." The best way to utilize this type of buy, Kenney feels, is supplementary to a fixed position schedule for added frequency at "tempting" rates.

Stan Newman, media director of the Richard K. Manoff Co., doesn't seek out pre-emptible spots, but often encounters them as part of the spot plans his agency buys. If pre-emption becomes "burdensome," the agency drops the buy, but this seldom happens, according to Newman.

That problem is avoided by keeping the gamble down to a minimum. For instance, when there are two classifications of pre-emptible spot,

Newman generally stays away from the one that's easier to pre-empt. The big saving is between the base rate and Section I, while just a few dollars separate Sections I and II. "We feel relatively safe buying at Section I rates because of the large differential an advertiser must pay to knock us out," states Newman. In general the agency stays away from Section II, though in the summer when the competition for position is down, the buyer in that category could have a "fighting chance."

As North Advertising timebuyer Bette J. Wiemers sees pre-emptibility, there can be considerable annoyance when one has worked out a good schedule only to have it jostled. Yet she frequently has found that the system provides the client a lot more for his money, and therefore is worth the extra work. Adds Miss Wiemers, with two weeks notice a buy made close to air-time is assured of at least some exposure before the axe can fall, though last-minute buys of course carry an inherent risk of availabilities shortage.

Probably the most prominent quarrel with discounted, pre-emptible spot sales is the danger that the practice

will spread from station to station within a given market and eventually depress the market. According to this argument, advertisers will find they can obtain a particular number of spots in that market for less, and consequently decide to appropriate less.

Another widespread gripe is that the system is subject to abuse—i.e. that salesmen might take the easy way out and fall back on the easier-to-sell, pre-emptible rate rather than pitch for top dollar. And, extending this, there's apprehension that salesmen will be expected to "protect" spots sold at pre-emptible rates to stay on good terms with clients and agencies that have purchased them.

Rebuttal to the "depressed market" theory of pre-emptibility naysayers points out that such spots generally are available only next to the lower-rated shows, if at all, since there nearly always is enough demand for juxtaposition to a show with good ratings to bring in the base rate. Thus any "depression" would be limited to the lower-rated shows, and would not really amount to a depression since spots that might otherwise bring in no money at all have a chance to be sold with a pre-emptibility discount.

Along these lines, in examining client motives for media investments in a particular market, North's Bette Wiemers relates that figure reasons, such as sales potential, prevail—i.e., though she recognizes a danger regarding the amount devoted to a market because of pre-emptibility discounts, she feels that would not be the prime factor.

As for "protection" to spots bought on a pre-emptibility basis, any system is subject to abuse, and talks with industry officials does give the impression that this sort of thing can be expected to occur. There are those who doubt protection will play a large role, however, based primarily on the economic drawback for any salesman who gives up a chance to sell a spot for considerably more money.

Nevertheless, there could be trouble in this area unless hard and fast rules are made and followed as to allowing the pre-emption machinery to operate free of tampering. ■



**HTI PRESIDENT** Henry Brenner (seated) and Herb Altman, TvQ client contact supervisor, review the Port Washington, N. Y., firm's three-year batting average on 87 network shows

## CAN YOU PREDICT TV HITS AND FLOPS?

- ❖ HTI claims 80-90% success in predicting, just weeks after season begins, if show will return the next year
- ❖ Service's TvQ "attitude" scores also tell an agency if viewers are paying attention to their commercials

**C**an a network tv success or flop be detected right off?

This question, which has been disputed heartily for years by researchers and admen, was answered last week with a confident "yes" by the Home Testing Institute.

HTI, which measures viewer attitudes toward programing via its TvQ

scale, released to SPONSOR last week statistics which leave a clear impression that:

- An adman (or network, for that matter) can separate the hits from the dogs within a few weeks following the program's debut.
- The odds of detecting a bomb or success are eight to nine chances



out of 10. HTI came up with those odds in predicting the fate of new shows during the past three seasons.

The TvQ measurement also gives the agency and advertiser, TvQ said, a clear indication as to what the status of the show will be during its eighth through thirteenth week.

TvQ, however, goes further than merely measuring audience, making its "scores" valuable to the agency in making decisions other than just "keep with it" or "drop it." The TvQ scores calculate the "audience appeal" of a show, and a program's 'Q' (meaning the attitude of viewers toward it) can be high while its Nielsen is low.

Using its "Formula A," TvQ predicts the 13-week status and the probability of return the following season, it claimed, more than a week before the national Nielsens are published "in virtually every situation," besides giving the extra "attitude" information. This latter information is also useful to agencies, TvQ pointed out, because many have made studies showing that an audience attentive to a program is more likely to be attentive to the commercials than the casual viewers.

The quick TvQ information, several admen noted, is invaluable in

"planning ahead" operations—efforts to build-up a show through extra publicity or decisions to move a show against new opposition, for example. Also, decisions to drop it, look around for a new one, or switch the product sponsor.

TvQ added-up its figures for the season 1958 through 1961, last week, and its predictions proved generally correct. They were based, TvQ reiterated, on the very first "useable" week (when the regularly scheduled shows are opposing each other for the first time on all networks in the time period to be measured, and also in the previous half-hour).

Of the total of 111 new shows over a three-year period, 24 couldn't be measured (they didn't meet the requirements of the formula). For example, the Q of some lead-ins could not be determined because they were local shows, not on the network.

Of the 87 programs measured, 27 shows had a "Formula A" score of 31 and over (and were labeled "would return"). Twenty-two returned for an .815 batting average. Of the 42 shows that had a Formula A score of 28 and under (and labeled "would not return"), 37 did not return—for an .881 batting average. And of the 18 shows with scores of

29 and 30 (and labeled "could or could not return"), nine did return and nine didn't.

How do agencies use TvQ findings? The agency subscribers are using "Formula A" and the "Q":

- For programing decisions.
- To measure advertiser effectiveness (e.g. measuring appropriateness of the program as a vehicle for their products).

The programing department, with the figures in hand, can predict a new show's success. It can "trend" a show (decide whether it will rise or fall). It can predict what will happen to a show's audience as a result of a time period switch (TvQ evaluates this ahead of time), and as a result of new competition.

Advertiser effectiveness is being measured for more and more agencies, said Herb Altman, client contract supervisor of TvQ, and "we've learned some very critical points for the advertiser. For instance, we're pretty sure that there's more attentiveness to commercials on a show that the viewer likes than on one which he thinks only fair.

"We also have indications from a new study that there's a relationship between a favorable attitude on the part of the viewer toward a show

## TvQ's 3-year prediction batting-average well over .800

	PREDICTION		ACTUAL		
	FORMULA "A" SCORE	TOTAL	RETURNED	DID NOT RETURN	BATTING AVERAGE
WOULD RETURN	31 & over	27	22	5	.815
COULD OR COULD NOT RETURN	29-30	18	9	9	.500/.500
WOULD NOT RETURN	28 & under	42	5	37	.881
<b>Total</b>		<b>87</b>	<b>36</b>	<b>51</b>	

THE TvQ batting average for 87 new programs in three seasons (1958-1961) is based on predictions of whether new programs would return for a second season, made with first 'useable' data (the week when the measured show and the one preceding it are up against their regular opposition for the first time). Judgements concerning 1961 fall shows are based on the latest announced line-up of networks.

## ATTITUDE SCALE PROVIDES 'TvQ': 'FORMULA A' GIVES PREDICTIONS

### A. How Home Testing Institute measures tv

#### *It measures opinions of programing:*

The data in the TvQ reports are based on a national sampling of opinions of the tv audience about tv programs. Individuals rate programs using this scale;

1	2	3	4	5	6
<i>One of My Favorites</i>	<i>Very Good</i>	<i>Good</i>	<i>Fair</i>	<i>Poor</i>	<i>Have Never Seen (N)</i>

On the basis of responses. TvQ computes three scores:

1—It develops scale ratings: the proportion of respondents who say a program is "one of my favorites"; percent who say it is "very good," etc.

2—It develops a familiarity score: the proportion of respondents with any opinion about a program provides a measure of familiarity awareness.

In other words, if out of 2,100 persons (the usual amount screened monthly), 1,000 vote N, then the familiarity score is 1,100 (who saw and rated the show) over 2,100—or 52%.

3—It develops a TvQ score (or "TvQ"): a qualitative measurement of the degree of enthusiasm for a program. This score is determined by finding the percent of those familiar with a program who have described it as "one of my favorites." Thus:

$$\text{TvQ Score} = \frac{\text{Per cent saying "one of my favorites"}}{\text{Familiarity}}$$

If out of the 1,100 who saw the show, 300 rated it "one of my favorites," then the "TvQ" is 300 over 1,100—or 27.

### B. How does TvQ rate shows 13 weeks in advance?

#### *By means of its "Formula A":*

$$f_1 + f_2x + f_3y + f_4z^*$$

$x$  = new program's familiarity score

$y$  = share of TvQ of a new program†

$z$  = share of TvQ of lead-in to new program

\* $f_1, f_2, f_3,$  and  $f_4$  are mathematical factors worked out by Home Testing Institute. A statistical "correction factor" is also applied, depending on the network.

†If new program's TvQ is 27, and the opposition on the other networks is 35 and 22, the three are added (84) and 32—our program's percentage of the total TvQ score of the time period—is its "share of TvQ."

and the amount of the episode he views. Therefore, the favorable individual is potentially exposed to more commercials than individuals with less favorable attitudes.

"A lot of people," Altman declared, "leave the set on all the time. Many have their interest divided; many hardly pay attention. A high 'rating' means only that the set is tuned to a particular channel. Is the advertiser, then, reaching these people?"

"If an advertiser uses a program enjoyed chiefly by people he is trying to sell—and that's one of the things we're trying to find out for him—then he is picking the right atmosphere for his commercials, because they'll be watched more attentively and remembered better by people who like the show."

J. Walter Thompson, a TvQ client, has refined its use of the findings, and is experimenting with TvQ figures "as a tool to evaluate programs independent of their performance on the air," according to Jack Landis, director of developmental research.

JWT has worked out its own formula, similar to Formula A and using the TvQ scores. "The difference," said Landis, "is that our formula lets us measure all programs at any time of year, while Formula A is especially designed to measure new programs during the first useable week. (Landis' formula gives a double rating for the show: one due to the program itself and another due to the time period.)

"With either formula, you can, with a fairly high degree of accuracy, determine which shows will succeed and which will fail. Of course, you could do this with the Niensens, but TvQ provides another way to estimate a program's probability of success. TvQ gives you a method of looking at a program independent of its time period."

Another illustration of "how" agencies use TvQ's research is supplied by Dr. Arthur H. Wilkins, v.p. and director of advertising and development research at Benton & Bowles. B&B uses TvQ to help measure how viewers' attitudes toward a program affect the reception of the commercials it carries.

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# THE SRA AWARD WINNERS: 3 PROFILES



**GOLD KEY AWARD—Newman F. McEvoy, C&W**

▼ The head of media for Cunningham & Walsh has been with the company for 33 years, had his first contact with air media shortly after he started there

*On this and the following pages are some personal glimpses of three highly-regarded people on the buying end of radio/tv. They are particularly highly regarded by the Station Representatives Assn., which gave them awards at luncheons held on 3 May in New York and Chicago. The Gold Key Award for distinguished advertising leadership went to Newman F. McEvoy, senior vice president and head of media at Cunningham & Walsh. An awards committee of the SRA, headed by Frank E. Pellegrin, executive vice president of H-R Television, submitted names to SRA members, who voted in a secret ballot. The annual awards were given for the fourth year.*

**T**he notion that it's proper for buyers and sellers of air media to glare at each other across a no-man's land of research data and promotion does not sit well with Newman F. McEvoy, senior vice president and director of Cunningham & Walsh.

To McEvoy, a 33-year C&W veteran who now heads up the media department, it's clear that buyers and sellers are in the same foxhole fighting the same battle.

The 1961 SRA Gold Key Award winner, still trim and peppery despite his 57 years, recalled the day he got the award.

"That morning I was with a client. My problem was to justify an expenditure. I had to have facts to

back up my stand. I had them, of course. But where do I get the facts? Who pays for so much of the research we use? It's the seller. So it's a partnership between buyer and seller.

"I'm at odds with the old-fashioned concept of agency and media being on opposite sides. Today, the two interests are intertwined. Media buying and analysis is more and more a two-way street. Personally, I'm delighted to see this kind of communication develop.

"Incidentally, while I was at the client's, my secretary, Miss Dinzler, called the client to make sure I would get to the award luncheon on time. I

*(Please turn to page 48)*

## THE SRA AWARDS: 3 PROFILES (continued)



BBDO pres. Charles Brower congratulates Hope Martinez on winning SRA's Silver Nail

### **SILVER NAIL AWARD—Hope Martinez, BBDO**

➤ **First woman to win SRA's Silver Nail timebuyer of the year award, Miss Martinez has been with agency for 15 years, is rare combination of talent, toughness, charm**

*The fourth annual Station Representatives Assn. Silver Nail timebuyer of the year award was presented to a woman for the first time. She is BBDO's Hope Martinez. In his pre-award remarks, presented by Frank Pellegrin, executive vice president, H-R, said of Miss Martinez: "Although reps may complain about Hope because she is a tough individual, they know that when they make a sale, BBDO has made the top buy—that's why she was elected the SRA Timebuyer of the Year." She has been with BBDO 15 years.*

**B**BBDO's Hope Martinez can list among the firsts in her life two outstanding features. One is that she is one of the first media people to ever own stock in BBDO, and the other is that she is the first woman in N.Y. to win the Station Representatives Assn.'s Silver Nail Timebuyer of the Year award.

Miss Martinez is known in the industry for being hard-nosed, and at BBDO for being "a terror with the account group." Yet, she has succeeded in combining her shrewdness, hard-boiledness and "salty tongue"

with charm and femininity.

How does she feel about her reputation? "Most people use terms like 'salty tongue' in a friendly sort of way. It's all really part of my make-up and character," she said, "and I can't do much about that."

Miss Martinez' real name is Esperanza (which means hope in Spanish). Her married name is Mrs. John Anzolin. (She is listed as Esperanza G. Anzolin in the BBDO stockholder listings). She was born in Spain.

The Anzolin's have a daughter, Claudia, aged 14.

Claudia was inadvertently responsible for Miss Martinez' entry into the agency's media department. When she first joined BBDO in 1945, Miss Martinez was handling talent payments. She left the agency to have Claudia, and returned to work when the child was four months old.

When she came back to BBDO, Miss Martinez became an assistant timebuyer. After a year she started buying on her own. Today she makes buys for American Tobacco, Armstrong, Con Edison, National City Bank, and Air France. She is considered one of the most outstanding and respected timebuyers in the business.

She has working for her an assistant, a secretary, and four estimators, "all of which make my job a lot easier." When announcing the award at the SRA luncheon, H-R executive vice president Frank Pellegrin said "she has trained many buyers and according to BBDO executives when you are trained by Hope you are usually a top buyer."

Miss Martinez claims she had no aspirations for a career while attending Washington Irving High School or Benjamin Franklin School of Business, both in New York. "All I knew was I better get an education and train for something because I had to earn a living one day."

Her jobs before joining BBDO included working in the accounting department of Hecht Department Store and as a receptionist for John H. Eisele Co.

"I got hit with the ad bug," she  
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Leo Burnett's Bill Oberholtzer blends a "creative" approach to media with ability to grasp complicated ideas. He decided on media as a career only two years ago

*Winner of the Chicago Timebuyer of the Year Award, given by Chicago members of the Station Representatives Assn. was William H. Oberholtzer, media group supervisor at the Leo Burnett Co., Inc. Oberholtzer was born in Joliet, Ill., and, while an undergraduate at DePauw University, worked part time for WGRE, Greencastle, Ind. He joined the Burnett company in 1956 following a term in the army (December 1953 to September 1955) and has risen the media ladder in a solid way. Starting as a media research analyst, he was promoted successively to timebuyer and then associate group supervisor. He now directs media planning for five clients, of whom Pillsbury is the major air media account.*

His training was in another area. He has a master's degree from Northwestern University's School of Speech in radio and television production. (His undergraduate work was done at DePauw University, Greencastle, Ind.) There is no question in his mind about remaining in the media field, and he says he would recommend it heartily as a career to others starting out in the industry.

Media, he finds, is getting more interesting. "It follows," he says, "that media selection has become increasingly important as advertisers have become more selective in their marketing approaches."

Oberholtzer, who has been with

Burnett since 1956, was elevated to media group supervisor early in January. Prior to that, he had been an associate supervisor.

The Burnett media group set-up, rather unique in Chicago agency organization, is a very flexible structure. Headed by a supervisor, the media group consists of an associate supervisor, and individual brand buyers for time and space. The group sizes vary according to client needs.

Considered a hard worker who can devote his energies and enthusiasm to a 16-hour day when the occasion demands, Oberholtzer relaxes at ama-

*(Please turn to page 50)*

## CHICAGO TIMEBUYER AWARD William H. Oberholtzer, Leo Burnett

**W**ILLIAM H. OBERHOLTZER has been touted by Chicago media representatives as "one of the brightest young men on Michigan Avenue." His approach to media is described as "creative." Yet, reps say, one of his strong points is his ability to comprehend complicated concepts quickly.

According to his agency associates, he has a keen ability in rapidly organizing the nucleus of an over-all media plan.

Of his job, Oberholtzer says, "one of the greatest satisfactions is seeing a media plan pay off for a client—and the only measurement of a media pay-off is product sales."

In his position as media group supervisor, Oberholtzer directs media planning for these Burnett clients: Bauer & Black, Cracker Jack, Pfizer, Pillsbury, and Swift. Currently, Pillsbury cake mixes is the major air media account under Oberholtzer's direction. The client billed over \$3 million in tv alone last year.

Oberholtzer, who is 29 years old, says he decided two years ago to pursue media as a permanent career.





**FORTY-EIGHT SETS OF COMMERCIALS** shown in stack were made for the Gasoline Tax Education Committee's radio campaign because of varying state taxes. Mulling over spot schedules at Sullivan, Stauffer, Colwell & Bayles are (l to r) Don Harrington, producer; Bob Morgan, assistant account executive; Steve Blaschke, account supervisor; Charley Woodruff, timebuyer, and Bill Washington, assistant producer

## Radio is key in gasoline tax drive

- ◆ Gasoline Tax Education group conducted diverse campaign with radio, using different spots in each state
- ◆ Over 300 stations were used in three flights, in drive which agency (SSC&B) terms "strictly educational"

**E**arly this month the House of Representatives voted to extend the temporary one-cent increase in the federal gasoline tax. At about the same time one of the most unique and extensive radio campaigns in the last few years, came to a close.

The campaign was conducted by the Gasoline Tax Education Committee, a group formed in the spring of 1960 by most oil companies, for

the purpose of "educating the public on gasoline taxes and their effect on consumer costs." Sullivan, Stauffer, Colwell & Bayles is the agency.

A unique feature of the campaign was that, while it was conducted on a national basis, taxes vary from state to state, and each state had its own series of radio commercials.

The drive was made in three flights. The first was late last summer, the

second went from 1 October to 3 November and the last started 16 March and ran through 10 May.

During the last flight, the committee used 326 stations, which was a high for the campaign. Twenty spots a week were used on each station.

The committee's major function was an advertising one. The companies behind it (virtually every oil marketing company in the U. S.) felt that, by and large, the consumer was not aware that a large part of the price of gasoline was taxes. The companies are also disturbed by the fact that in the last 10 years gasoline taxes have increased 51%. There is a feeling that part of the success of compact cars is due to their limited consumption of gasoline.



Radio was awarded the largest single portion of the committee's media budget. A major reason, said Steve Blaschke, account supervisor at SSC&B, and executive secretary of the committee, was that the committee had a short, dramatic, concise message, and that radio was the ideal way to bring this message across with the greatest frequency, to a vast number of people.

Since the campaign had to be carried on on a state-to-state basis all national media were automatically eliminated. Besides radio, newspapers and billboards were used. Radio had 40% of the committee's budget. Actual budget figures were not released.

Since the campaign was aimed mainly at motorists, and preferably those behind the wheel while they were hearing the commercials, driving time, such as 6-9 a.m. and 4-7 p.m., was bought in all markets.

More than one station was used in most markets. In New York, for instance, the committee bought time on WNEW, WOR, WMCA, WNVC, WHLI (a Long Island station) and WPAT, Paterson, N. J.

At all times during the campaign at least 250 stations in all were used, the high being 326 this spring.

Although the legislation mentioned earlier has been passed, the issue of high gasoline taxes is a constant one. It is therefore quite possible the committee will be back on the air within the next year.

Although the war was lost, battles were won.

After the second flight, an awareness survey was made, at the suggestion of the committee, and by stations carrying the spots.

The survey was conducted in 18 cities throughout the country. There were 1353 male and female motorists responding. Questionnaires were sent by the committee to stations. The first question was "do you drive a car" If yes, the interview proceeded. The next question involved purchase of gasoline within the last six months. Again, if the respondent answered yes, he did make such a purchase, the interview proceeded.

Following were several "true-false" questions on gasoline taxes, after which the respondent was asked if he

had seen or heard any advertising on gasoline taxes recently.

In brief, here are highlights of the results:

- More than 80% of the respondents recalled hearing or seeing advertising on gasoline taxes recently.

- Of these, 41% heard it on radio. (Due to tv commercials on the Texaco Huntley-Brinkley Report, another 17% reported seeing the message on television.)

- 86.7% knew how much tax they pay on 10 gallons of gasoline in

their home state.

- 83% knew other basic facts stressed in the advertising.

- 81% feel that gasoline taxes are too high.

Production of the commercials for the Tax Committee's campaign proved to be an overwhelming task. Because forty-eight variations on the same theme had to be produced, pressing of a master was unfeasible.

Since there were six spots used in each phase of the campaign, this

*(Please turn to page 50)*



SSC&B's STEVE BLASCHKE wore two hats during the Gasoline Tax Education Committee's year-long campaign. He was account supervisor, and executive secretary of the committee. Blaschke termed radio "the ideal way to bring this message across the greatest frequency, to a vast number of people." A survey of drivers made during the campaign showed that 80% of the respondents recalled hearing or seeing some advertising on gasoline taxes recently

# TWO 1961 'BASICS' DEVELOPED

Seventeen radio and television executives tackle the problem of broadcasting data. Two new reference works are created by SPONSOR'S editorial board; *Radio Basics* appears mid-July, and *Television Basics* in mid-August. New ground is broken, as buyers of time spell out their needs for material

Two new volumes mark the 15th anniversary of SPONSOR'S *Air Media Basics*. Seventeen representatives of agencies and advertisers lend their experience to a board which is developing a valuable pair of fact books, geared to the fast-moving—and fast-changing—broadcast industry.

In what amounts virtually to an industry project, 17 consultant editors are checking the blueprints for a new kind of research tool; one designed to save the time and money of every radio and television buyer.

*Radio Basics* appears first—and for a good reason. These advertising experts agree the most pressing need is for a new radio factbook—one which mirrors the changes that now are sweeping through the industry: new-style radio demands new-style research.

As for radio, so for television. In this unique project, agencies and clients are spelling out their needs—and they are having them met.

*Basics'* editors represent companies and agencies whose annual airtime billings exceed \$800 million. Their board is a microcosm of the industry, including:

- Major advertisers
- Medium-to-giant billing agencies
- A geographical range, reflecting the national structure of air media

The board's mission is to sort the needs of all decision-makers—the timebuyer, the advertising manager, the media director—and match them with succinct, clear and worthwhile information.

Nowhere is this more necessary than in the case of the radio buyer. In this dynamic era of radio's second growth, new buying patterns are being shaped; audience measurement has changed beyond recognition, and the stations themselves frequently have a new sound that is as much a



**ROBERT KELLY**  
chief timebuyer  
Lennen & Newell, NYC



**HARRY K. RENFRO**  
vp, radio-tv media  
D'Arcy Adv., St. Louis



**DR. SEYMOUR BANKS**  
media research director  
Leo Burnett Co., Chicago



**RALPH KLAPPERICH**  
media director  
Knox-Reeves Adv., Mpls.



**LEE RICH**  
vp, radio-tv media  
Benton & Bowles, NYC



**ELIZABETH BLACK**  
media director  
Cohen & Aleshire, NYC



**GEORGE T. LABOOA**  
radio-tv marketing dir.  
Colgate-Palmolive, NYC



**BERYL SEIDENBERG**  
chief timebuyer  
K,H,C,C&A, NYC

part of the '60s as Ragtime was of the '20s.

SPONSOR and its consultants are facing this fact, by collating the first buying factbook devoted entirely to the new radio industry. SPONSOR's original research is producing page after page of hard-hitting, factual material which could—and should—weigh heavily in media councils.

The philosophy behind both the

new volumes, as one consultant phrased it, is to "produce a useful tool by selecting only the pertinent material and spotlighting it. Otherwise, we could all drown in the rising tide of facts, figures, surveys and presentations."

And it's the boiling-down that's important, according to Robert Kelly, chief timebuyer of Lennen & Newell, who makes the common complaint



# BY 17 RADIO-TV EXECUTIVES



**PHIL BRANCH**  
media planning supr.  
Grey Advertising, NYC



**SAMUEL L. FREY**  
media director  
Ogilvy, B&M, NYC



**MARTIN HERBST**  
media research director  
Donahue & Coe, NYC



**ROBERT LLEWELLYN**  
advertising manager  
American Bakeries, Chicago



**ROD MacDONALD**  
head of media  
GB&B, San Francisco



**HERB MANELOVEG**  
media director  
BBDO, NYC



**DOUGLAS SMITH**  
advertising manager  
S. C. Johnson, Racine



**SAMUEL B. VITT**  
media director  
DCS&S, NYC



**ANN WRIGHT**  
associate media director  
J. Walter Thompson, NYC

that "there's too damn much paper in this business. It needs some pruning."

Condensation and selection are necessary, he notes, because the wealth of information becomes too rich and defeats its own purpose. Some areas of radio and television may be over-researched: for example, at J. Walter Thompson, the agency's Information Center handles 1,000

queries monthly, half of which involve more than five minutes' research.

There's general agreement that something has to be done to eliminate the information bottleneck. "This is a crazy business," agrees James Ducey, media director at Cunningham and Walsh. "We look smart by knowing where to find something."

But it's becoming harder and hard-

er to stay smart. This was the most important fact to emerge from SPONSOR's own study of the problem, (depth probing carried out within New York agencies during the past winter). The deepest need, it became evident, was not for more information but for better use of existing facts and a quicker, easier method of locating them.

The last point is most important, in the view of SPONSOR's consultants. Too many reference works are marred through illogical and obscure construction; too much time is wasted in thumbing through a dozen vaguely-defined sections.

Each volume will therefore follow a simple, coherent outline. Strong emphasis is being laid upon the audience for radio and television—definitive data about the men, women and children who are the target for more than \$2 billion advertising dollars annually.

*Basics* are scheduled to contain reliable profiles of the radio and television audiences: who they are, where they are; what they earn and spend, and how this can be related to their preferences in listening and viewing.

But facts—even thousands of them—are not enough. "We're only as good as our sources of reference," comments Sam Vitt, media director at DC&S. The key word here is 'sources': both new *Basics* volumes will include selective listings which act as pathfinders to significant material in each area.

A bibliography of the most important broadcasting research is sorely needed, in the view of SPONSOR's consultant. The problem is not a lack of information, but want of a method for getting at the facts which already exist.

SPONSOR's own questioning of agencies was, in the first instance, directed toward ascertaining whether there are any neglected areas of broadcast search. The answer is "no": almost every aspect has been fully covered, by someone at some time. If anything, the need is to reduce the

(Please turn to page 51)

# SPONSOR ASKS

## HOW DO YOU KNOW WHEN TO RETIRE A TV COMMERCIAL?

**Gordon Weber**, v.p. & dir. of broadcast commercial production department, Benton & Bowles, Inc., New York

There are, unfortunately, no actuary tables for tv commercials.

The useful life of a commercial is governed by a number of factors: frequency of exposure, news worthiness of product information, strength of selling idea, presentation technique, and that big imponderable, when will another idea be found that is strong enough to replace the old one?

In the normal course of events, a pool of commercials for a nationally advertised brand is usually replaced or refreshed about every six months. But, since the course of events in advertising is rarely normal, this rule is broken as often as it is not. Obviously, if a commercial has only two exposures a week, it has better wearability than one with ten exposures. But, if product information has legitimate news interest to viewers, it may have currency long beyond six months. Instant Maxwell House "Flavor Buds" is a case in point. This was a unique and superior product difference that was of real interest to consumers, and we ran virtually the same commercial for five years.

Strength of selling idea obviously determines how long you run a tv campaign. Not all campaign ideas are great ones, a painful truth you don't always discern until the com-



*Strength of selling idea obviously determines how long to run tv campaign*

mercial is in the can. But if you get a really good idea going for you, and you know from ratings and sales that it is working, its productive life can be extended indefinitely.

Mode of presentation conditions the life expectancy of commercials.

A straight factual presentation probably wears better than, say, a humorous one (a three-told joke gets stale). But a humorous approach might get higher initial interest and, consequently, be worth using for a shorter period, than replacing.

Finally, that big imponderable: when will a new and better idea be found to replace the old one? Sooner or later the new idea always comes. But sometimes, it's later than sooner, and this quite naturally has a bearing on when you replace a commercial.

In sum, a commercial lives as long as it does a job. This can vary from one week to five years depending on its frequency of use, its news worthiness, the strength of its selling idea, and how smart and fast you are in coming up with a new idea.

**Robert Pasch**, v.p. & creative group head, Kenyon & Eckhardt Inc., New York

The question of "when to change" presupposes that we're in a field where businesses are built and lost by running a single commercial. To compare extremes, let's agree that this area of advertising is much closer to the proprietary drug business than to the automotive field.

Let's also agree that an ineffective commercial has been on the air too long the first minute it appears. So we are talking about an effective commercial. You take it off the air (a) when it's no longer effective and you've got one you've proved is better, or (b) when it's still working but you've got one you've proved is better.

(a) How do you know if an effective tv commercial is no longer effective? Very rarely do you know. You suspect. You suspect when sales are off. There's a scramble of variables determining sales. One of them is the advertising. So now your formerly effective commercial is under suspicion. Do you yank it off the air? Not unless you've got one you know is better. How do you know?

Prepared for the emergency,

you've had two commercials running in test markets for the past six months. You compare sales in these markets with national sales. One of the markets looks good. To the best of your judgement, the only variable is the television commercial. Now



*When sales drop; should have other commercials warming up in test markets*

you've got a spot with a history. You change.

(b) Suppose your effective commercial is still working nationally, but one of the two in test markets is breaking the bank. You put it into a few more test markets and it continues to break the bank. Do you switch? Of course. Is there any law against making a happy sales curve happier?

But above all, avoid the cardinal sin of tv advertising. Don't change the commercial because you're tired of it. Or because the chairman of the board is tired of it. Or because you think the public is tired of it. Let the public tell you what it thinks, by buying or not buying your product. Remember . . . for every commercial that runs too long, perhaps 100 are taken off the air too soon.

**Norman R. Grusby**, senior account executive, Schwerin Research Corporation, New York

When it shows unmistakable signs of wearing out. The catch, of course, is to detect these signs. There are two common miscalculations advertisers make in this regard. They may throw out a commercial or campaign prematurely (calling to mind Albert Lasker's bright comment: "If you have written about an idea so long that it makes you nauseated, then the public is just beginning to grasp it").

Or they may hang on too long



with a commercial whose strength is waning. Both ways are economically wasteful as well as unnecessary. Of the two, however, the latter carries an additional danger: A product whose advertising is running out of gas is extremely vulnerable to the aggressive attacks of competitors. In the same way that a person whose body resistance is low is a ripe target for germs.

There are no actuarial tables for commercial longevity. Commercial wear-out is dependent on a number of factors—frequency of exposure, the inherent strength of the copy idea, type of commercial, the product field itself, and dramatic market changes. A good straight sell campaign may be able to run for years; the novelty commercial tends to wear out much faster. Varying a campaign will often extend its life expectancy.

But there are only two methods I know of to determine when a commercial is on its last legs. One is when declining sales or share of market figures flash a storm warning. This is the hazardous way. The safer and safer approach is to deter-



*With adequate research it can be pinpointed with reasonable accuracy*

mine at the outset your commercial's motivating force; test periodically its effectiveness; pretest alternate ideas and approaches; and, when signs of wear-out appear, replace it with a new commercial of known strength.

The advertiser shouldn't put all his commercial eggs in one media basket: wear-out is accelerated, obviously, by repeated exposure of the same people. The offbeat campaign should be watched especially closely for signs of wear-out. And the prudent advertiser will stockpile a reserve of ideas that can be called upon when needed.

With adequate research, the requirement age of a commercial can be pinpointed with reasonable accuracy. Without it, the advertiser must play a guessing game in which the stakes are high and the risks may be near-cata-



# TWO you can TRUST

for advertising accuracy

**NATIONAL REGISTER PUBLISHING CO., Inc.**

147 West 42nd Street, New York 36, N. Y.  
333 North Michigan Avenue, Chicago 1, Ill.  
2700 West 3rd Street, Los Angeles 57, Cal.

In Rochester, N.Y.

People Are  
Switching

FROM  
"TIRED" Radio

TO  
**WVET**  
1280 KC

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

BASIC **NBC** AFFILIATE

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

enter your

personal

subscription

to SPONSOR

\$8 for 1 year

\$12 for 2 years

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Chesebrough-Pond's, Inc.**, New York: Going into 41 markets late this month with schedules for Vaseline hair tonic. Placements are for eight weeks, with early and late night minutes and weekend sports adjacencies being used. Buyer: Al Silverman. Agency: Norman, Craig & Kummel, Inc., New York.

**Nestlé Co., Inc.**, White Plains, N. Y.: New campaign for Decaf instant coffee starts 6 June in about 30 markets. Schedules of primarily late night minutes and some day are set for four weeks, five to seven spots per week per market. Buyer: Enid Cohn. Agency: McCann-Erickson, New York.

**North American Philips Co., Inc.**, New York: Due to its sales convention in June, orders are being placed now for its pre-Christmas Noreleo shaver promotion. About 140 markets will get six to eight week ROS weekend schedules of 60's, 20's and 1.D.'s, with spots rotating between noon and midnight. Buyer: Bob Cagliero. Agency: C. J. La Roche, New York.

**National Association of Insurance Agents**, New York: Twenty total markets in Ind., Conn., S. D., Minn., and La. begin early June, followed in the fall by 40-50 more, in its 44-state promotion. Schedules are 10 to 13 weeks using five- and 10-minute sports shows and some news-weather slots, on a one per week basis, to reach a predominantly male audience. Buyer: Lorraine Keirstead. Agency: Doremus & Co., New York.

**General Foods Corp., Perkins Div.**, Chicago: Campaign begins this month in about 20 top markets to introduce Kool-Pops (Kool-Aid in little plastic containers to freeze at home). Schedules are for 10-13 weeks, minutes and 20's in and around kid shows with under-12 appeal. Buyer: Dorothy Fromherz. Agency: Foote, Cone & Belding, Chicago.

### RADIO BUYS

**Tea Council of the U.S.A., Inc.**, New York: Its ice tea promotion begins early June, in about 30 markets. Day and traffic minutes will run for 10 weeks. Beatty is the buyer at Leo Burnett Co., Chicago.

**American Bakeries Co.**, Chicago: Schedules for Taystee bread start 5 June for 11-13 weeks. Schedules of day minutes are being set for 12, 18 and 24 spots per week per market, depending on the market. The buyer is McGrath; Young & Rubicam, Chicago, is the agency.

**Southern Bell Telephone Co.**, Atlanta: Eighty-six markets are lined up to start 11 June. Buys are for five to 13 weeks, day minutes. Buyer: Virginia Stone. Agency: Tucker Wayne Co., Atlanta.

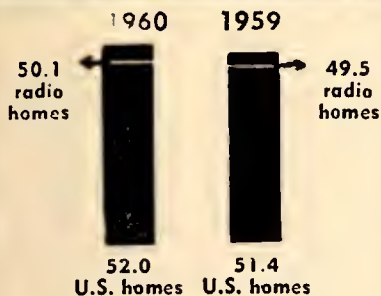
**Master Bronze Powder Co., Inc.**, Calumet City, Ill.: Six-week campaign for Derusto paints begins in June in about 20 markets. Minutes will be scheduled in peak driving hours, around news, weather and sports. Buyer: Lee Walters. Agency: Stern, Walters & Simmons, Inc., Chicago.



# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

**Radio homes index**



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

**Radio station index**

End of April 1961				
	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,572	153	541	196
Fm	866	210	73	24
End of April 1960				
Am	3,469	84	617	214
Fm	717	161	77	38

Source: FCC monthly reports, commercial stations. \*March.

**Radio set index**

Location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
<b>Total</b>	<b>156,394,544</b>	<b>146,200,000</b>

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

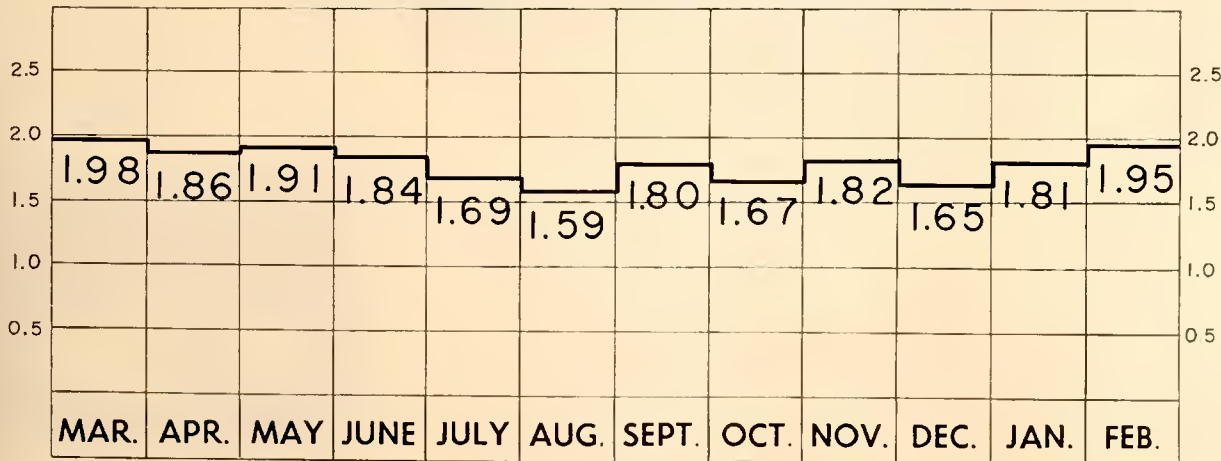
**Radio set sales index**

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

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

## 2. RADIO LISTENING PATTERNS

AVERAGE HOURS RADIO USAGE PER HOME PER DAY



Source: Nielsen Radio Index

**TV HITS AND FLOPS**

*(Continued from page 36)*

"The evidence we have examined," said Dr. Wilkins, "established that (1) audience attentiveness varies from program to program, (2) those viewed more attentively are more efficient vehicles for commercials, and (3) attentiveness is enhanced by high interest in the program."

This realization, he indicated, has not hit home to enough advertisers. "If they have to choose between programs 'A' and 'B' where A has a rating of 20 and a TvQ of 20, and B has a rating of only 15 but has a Q of 40, most advertisers will take the higher rated show and forget about the Q."

"Now, it is quite possible that in some cases this decision would be a correct one. But it certainly isn't necessarily correct." B&B, like JWT, has been conducting extensive research on "attentiveness" using the TvQ data.

Other agencies, besides JWT and B&B, who subscribe to TvQ are: McCann-Erickson, Y&R, BBDO,

FC&B, K&E, DCS&S, D. P. Brother, Ted Bates and OBM. ABC and NBC are the network client.

**McEVROY**

*(Continued from page 37)*

really had no idea I was going to get it. I had a regular table with a group from the agency. There was Newell, Walsh, Calhoun, Baczewski, Chevins, Lou Avery tapped me on the shoulder and asked me to sit at the head table right next to Commissioner Lee of the FCC and I guess by that time I got wind that something was afoot.

"I really mean it when I say that the award to me was really a team award. It was a tribute to the boys in the bullpen. Our decisions are arrived at in a group."

There are few, if any, currently employed admen who have had more experience with radio and tv than McEvoy. He came to C&W in 1928 after an apprenticeship with a manufacturer which was half selling and

half preparing advertising.

"I started working for Fred Walsh, digging up information on trade and business papers. Then, shortly afterwards, I moved into a study of radio. We were just starting with radio then."

One of McEvoy's early radio assignments involved a study of the radio networks. At that time the word "ratings" was not even a gleam in anyone's mind.

"I got to know a lot about stations and coverage—you can be sure of that. In those days we got audience figures by-guess-and-by-gosh. There was no other way. The agencies contrived a number of methods to estimate audience. We developed our own approaches. I poured over hundreds of newspapers to find out what shows and stations were listed. The idea was that if a paper listed something about the program or station, then we would assume people in that area could receive it.

"While some other agencies isolated radio and put it in a corner or else treated it as a special kind of medium, we made a decision at Cunningham & Walsh that radio was basically another advertising medium. It was growing fast, true, but it was to be treated as another source for our client's ads."

McEvoy recalled the time when the station reps did not practice market exclusivity.

"That was really a time," McEvoy laughed. "When a rep sold for more than one station in a market you can imagine what kind of selling went on. Scott Howe Bowen—he's dead now—was a big rep name in those days. We were glad when the modern-day reps, starting with Ed Petry, came into existence."

Though McEvoy can look back on a multitude of changes in advertising and media, he has no inclination to dwell on the past. He is particularly intrigued today by international television, which he considers just around the corner. "Fascinating," he beamed.

McEvoy is keenly aware, however, of one important change. "When I started, the media choices were few and uncomplicated. Today, there is so much detail to take into account before making a buy that you have to stop short and remember just what you're doing. What you're still doing—and that hasn't changed—is mak-



**NO, THIS IS "KNOE-LAND"**

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

**JUST LOOK AT THIS MARKET DATA**

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
	\$ 300,486,000	Total Retail Sales	\$1,286,255,000
Food Sales			

**KNOE-TV AVERAGES 71% SHARE OF AUDIENCE**

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

**KNOE-TV**

Channel 8  
Monroe, Louisiana

The only commercial TV station licensed to Monroe.

Photo: Mosow Screw Company—manufacturer of cold extruded special parts for industry—Greenville, Mississippi.

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



ing individual sales to individuals. You mustn't forget that. That's the essential drama of advertising."

The question came up about the mass of research material now available to radio/tv buyers. Doesn't all this material tend to be confusing? Is it possible there's too much data?

"No, I wouldn't say there's too much information around. You can always use more. It's how it's used. And, of course, you have to keep an open mind."

The old saw about busy people finding time fits McEvoy neatly. Aside from his activities as a citizen, he is perennial participator in advertising groups. He took part in the erstwhile N. Y. Media Men's Assn., formed 15 years ago, was first president of the New York Advertising Media Planners and is presently a member of the executive committee. He is an active member of the RTES and the outdoor committee of the IAA's. In addition, he is a director and member of the executive committee of the National Outdoor Advertising Bureau.

True, McEvoy doesn't see as many media people as he did a few years ago when he was directly involved in buying but his door is always open to them when they have something of moment to say. The fact of the matter is, he likes 'em.

### MARTINEZ

(Continued from page 38)

says of her association with BBDO, "and I've been here to stay."

As for her routine:

"My days are usually hectic except when I'm not involved in client meetings or on a buying spree—this situation is rare."

She comes in at 9:15, leaves at five. When on a buying spree she rarely leaves before 9 p.m. There have been days when she was tied up with client meetings from 9 straight through to closing time.

Miss Martinez lives in Queens. Her commuting time is roughly a half hour each way.

She is not active in community life

and has little time for hobbies or sports ("there are just so many ways you can slice a pie.")

Her favorite sports are tennis and horseback riding, both of which took up a lot of her time several years back. She is currently in the process of interesting her daughter in tennis, and will probably get back in the swing herself.

Of the ad game, Miss Martinez says "it is wonderful and exciting, and timebuying in particular is fascinating." Although she is frequently entertained by reps and station people this is hardly what makes the business interesting for her. "It's the people; after many years you make friends."

On days when she is buying time, Miss Martinez often works with only a break for a quick lunch. "On those days I welcome 5 p.m. when the phones stop ringing and I can work without interruption."

One rep told SPONSOR, "Hope does a man's job in a man's world . . . and does it well."

Of this she says, "I've never had any difficulties because I'm a woman."

## 2,130,100 People . . . WFBC-TV's Giant Greenville-Spartanburg-Asheville Market

#2nd in the United States\*, the Giant's Greenville-Spartanburg-Asheville market ranks with Birmingham, New Orleans and Miami as one of the South's most essential television buys! The Giant's market is rich in people, payrolls and retail sales. Look at the figures, look at the ratings, and call us or Avery-Knodel for availabilities and assistance.

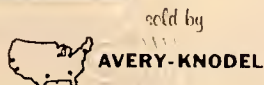
\*According to ratings by Television Magazine December, 1960.



"The Giant of Southern Skies"

POPULATION	2,130,100
HOMES	532,700
INCOMES	\$2,858,087,000
RETAIL SALES	\$1,839,800,000

Data for the 61 counties within WFBC-TV's Grade A and B contours from Sales Management's Survey, May 10, 1961.



I can't see why a woman has to prove herself more than a man. Either one has to do a good job, regardless of sex. Being a woman hasn't hurt me in advertising. But, who knows? If I were a man I might be someplace else in this business."

### OBERHOLTZER

(Continued from page 39)

teur photography, developing pictures in his dark room at home in suburban Park Forest. He likes to read, too, but says that keeping up with the trade publications doesn't allow time for much other literature. Right now he's trying to work in time to finish Shirer's "Rise and Fall of the Third Reich."

Oberholtzer's confreres at Burnett praise his ability to grasp and articulate the broad concepts needed for effective media plans. He's strong, they say, for going beneath the surface of cost-per-1,000 and homes reached, and studying individual marketing situations.

Reps report that Oberholtzer, in addition to a savvy media sense, has an uncanny knack for evaluating the worth of a television show as it might apply to a specific client situation. If there's value in it, they say, he can spot it immediately.

In the recent SRA Chicago Chapter vote, in which 80% of the membership cast ballots to select the time-buyer of the year, these five points were used as yardsticks in choosing the winner: ability, knowledge, experience, fairness, and personality. Fairness to reps is an outstanding characteristic of Burnett's media department, Chicago sellers feel. A good buyer will conscientiously let a rep know why his station wasn't included in a buy. Bill Oberholtzer exemplifies this policy, say the Chicago reps.

### GASOLINE TAX DRIVE

(Continued from page 41)

meant producing forty-eight different records, with six bands each.

The records were made by National Recording Co., which assured the committee that there would be no hitches in distribution. Many announcers were employed.

Here are some commercials:

- "Your service station dealer thinks you should know that on every ten gallons of gasoline you buy in Indiana, you now pay one full dollar in taxes. You actually pay five times as high a tax rate on gasoline as people do on diamonds and minks."

- Announcer: "Here's an important quiz for every Pennsylvania car owner. How much tax do you pay on every 10 gallons of gasoline? Woman: "Ninety cents." Ann: "Right. At what rate is gasoline taxed?" Woman: "At a rate five times higher than luxuries like mink coats." Ann: "Right again. Say you know everything about gasoline taxes." Woman: "Yes I do and I think gasoline taxes are too high." Ann: "Your service station dealer thinks so too." Woman: "I know, he's my husband."

- "New York drivers. You pay

# 2 BRAND NEW FIRST RUN

from **ITC**

# WHIPLASH

starring

**PETER GRAVES**



Rugged, 6'3",  
Midwest-born  
Peter Graves  
(star of FURY,  
now in its 6th

year on NBC), plays Chris Cobb, the American who braved a new frontier to form Australia's first stagecoach line... and became a living legend! Filmed on location. Raw excitement...thrills of a still untamed land.





\$1 in taxes on every ten gallons of gasoline. The gasoline you buy is taxed too high."

There is also a series of spots, used in flight three, featuring on-the-street interviews, in which the announcer asks people in the street questions about the gasoline tax rate. "In many cases, the respondents answered the questions quoting the commercials they heard on their local stations," said Blaschke. The ones used on the spots, however, feature people saying they didn't know about the tax rate, or they were against it.

The campaign was undertaken strictly as an educational program," said Blaschke.

Materials of the campaign were made available to distributors for the sponsoring oil companies. Several of them made use of the spots and copy on their own sponsored air time. For instance, Texaco had a number of gasoline tax commercials on the Huntley-Brinkley Report.

The Highway Act, which keeps the temporary-tax of a fourth cent, on

the federal gasoline tax, was supposed to expire 30 June.

### 1961 'BASICS'

(Continued from page 43)

amount of published information.

Because of the chaotic nature of broadcast research, there is sometimes a heavy loss of time in pinpointing even the simplest facts and figures. This difficulty has been encountered in other fields; the biological sciences, for example, overcame it by devising generic tables which lead logically from the broadest grouping of single common factors (i.e., "Vertebrates" and "Invertebrates"), down to the minutest subdivision.

"What's needed," says *Basics'* editor, David Wisely, "is a pattern of organization which permits the reader to work from the general to the particular. If he needs figures on cigarette smoking among young mothers, he should be able to progress from as simple a point as 'Women.'"

Both issues of *Basics* are therefore being arranged in a clear and time-saving manner. Every fact is related

to those before it, and those after.

Both volumes are practical handbooks for the people who spend the month in radio and television. They contain the basic facts that are needed every day; in building presentations, campaign plans and recommendations.

Both volumes are tailored to the express needs of buyers of time. They are constructed under the guidance of buying experts: men who know what they want—rather than what someone else thinks they ought to want. *Radio Basics* and *Television Basics* are the only reference books which have been shaped and built by the men who pay broadcasting's bills.

The purpose is to present only vital statistics; to show their relevance as part of a larger picture, and then to indicate what work has been done in the field and where the detailed results can be found. Under the guidance of 17 advertising industry leaders, this approach will provide a reference platform upon which informed timebuying decisions can be based.

# SERIES FOR LOCAL SELLING

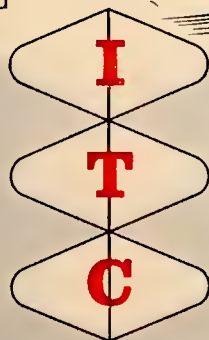
Ready today for immediate use

from **ITC**

## MIKE MERCURY in SUPERCAR

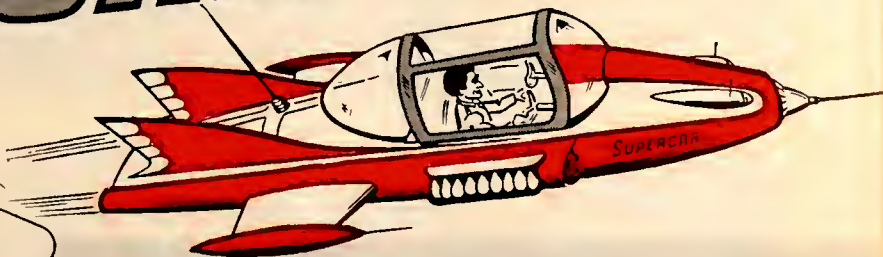
the first time on television . . . a revolutionary electronic process, "Super Marionation" . . . a new Age saga totally new in concept and wonderfully imaginative.

Leading the world  
in television program sales  
**INDEPENDENT**



**TELEVISION CORPORATION**

488 Madison Avenue • New York 22, N.Y. • PLaza 5-2100  
17 Gt. Cumberland Place • London W1 • Ambassador 8040  
100 University Avenue • Toronto 1, Ontario • EMpire 2-1166



Mike Mercury and a large cast plus the amazing SUPERCAR: jets through the sky . . . skims the ocean's surface . . . and dives below! A flexible programming opportunity!

Mexico City • Paris • Rome • Rio de Janeiro • Sydney • and offices in principal cities in 45 countries around the world

# SPONSOR WEEK WRAP-UP

OFFICERS OF THE NATIONAL ASSOCIATION OF FM BROADCASTERS, elected at the annual meeting, Saturday, 6 May in Washington, D.C. (l-r): T. Mitchell Hastings, Jr., vice-president; Fred Rabell, president; William Tomberlin, treasurer; and Lynn Christian, secretary



'PERSON TO PERSON' greeting given Edward R. Murrow (c), new boss of USIA, by Ben Strouse (l), president of the Broadcasters Club of Washington. Many prominent broadcasters attended the reception, including (r) manager of Broadcasters Club, Louis Todd



FIRST ANNIVERSARY of 'Bright New Sound' was celebrated by WLS, Chicago with birthday cake, served by Jackie DaCosta, Ted Bates, to Arthur Goldstein. Eager onlookers (l to r): Arthur Vigeland, John Blair & Co.; Robert Decker; Chester Slaybaugh; Elizabeth Albertson, Bates

## Advertisers

Cream of Wheat (BBDO Minneapolis) will be back in the fall with as big a station list and schedule as the 1960-61 season, but it will have an added starter.

The addition: 26 weeks of half of the Garry Moore strip on CBS Radio.

Instant Foods (Manoff) who tested spot radio and tv in the New York metro area, for their Coup soup, is coming back in the fall.

The initial test ran from March to the first week in May.

### Campaigns:

- Tea Council of the U.S.A. (Leo Burnett, Chicago) will spend a half million on spot radio in 29 major markets beginning 1 June for 12 weeks. For summer market: iced tea.
- Welch Grape Juice (Manoff) will push their Fiesta Punch on ABC's *American Bandstand* and four other daytime shows beginning 16 May.
- Pepsi-Cola (BBDO) is making the biggest buy in its history running

CRUSADE FOR CANCER award is presented to Harold L. Neal, Jr. (l), v.p. and gen. mgr. of WABC Radio, by Robert A. Loberfeld, exec. v.p. of the N.Y.C. Cancer Committee of the American Cancer Society





10 weekly spots on 1113 stations. The series will be pushed 27 May through 6 August on the four networks and local stations bought by local Pepsi-bottling.

**Kudos:** Philip Morris was cited by the National Safety Council for its sponsorship of "an outstanding hour-long documentary on the CBS program, "The Great Holiday Massacre."

**PEOPLE ON THE MOVE:** James B. Hapeman Jr. to media manager, household products and merchandising, Johnson's wax, Racine, Wis. . . . John B. Hunter Jr. to director of advertising, B. F. Goodrich, Akron.

## Agencies

**BBDO** was dickering last week with ABC TV for the 1:25-1:30 p.m. news strip on behalf of General Mills.

The strip's package price is around 13,000.

Incidentally, ABC TV is planning three more news strips during

daytime, which would make six strips altogether.

The others being 6 p.m. and 11 p.m.

**Agency appointments:** Isodine Pharmacal Corp. to **Zubrow**, Philadelphia . . . H. A. Bohm, Chicago, to **KVPD**, Milwaukee and Chicago . . . Fabro, Atlanta, to **Tobias, O'Neil & Gallay** . . . Great Western Foods for its Ranch Style Beans to **Holmes**, Fort Worth . . . Lucky Heart Cosmetics, Memphis, to **Gourfain-Loeff**, Chicago, from Sackheim-Franklin Bruck, New York . . . Music Corp. of America to **RSM & K** . . . Exquisite Form to **Papert, Koenig, Lois** for its Magic Lady and Silk Skin . . . Med-Tek to **Kahn**, Chicago . . . Scrip-to and Holland House cocktail mixes to **McCann-Marschalk**, from Donahue . . . Motorola-Baltimore to **Leon Shaffer Golnick** . . . Capital Cities Broadcasting to **Zakin** . . . Pfizer for its Bonadettes and Candettes to **Ted Gottself Assoc.** . . . King Cola has retained **Smith-Greenland** . . . Murray Magnetics to **Dreher** for its kitchen appliances . . . C. Howard

Hunt Pen to **Wermer and Schorr**, Philadelphia.

**Agency mergers:** **Gero & Bierstein** of Paterson and **Levy** of Newark to be named **Gero, Bierstein & Levy** with offices in Paterson and 520 Fifth Ave., New York City.

**New quarters:** **Robert Wiltman** from Benedum-trees Bldg. to Union Trust Bldg. in Pittsburgh.

**PEOPLE ON THE MOVE:** **Jules Bundgus**, from v.p. director radio/tv, KHCC&A, to Bates, as senior television supervisor, Colgate account . . . **Robert Betts**, senior v.p. Kudner, named creative director, that agency . . . **L. E. Miller**, from v.p. account supervisor, Mathes, to Bates, as v.p. account supervisor, C. Schmidt & Sons account . . . **Robert Daubenspeak**, from sales planning director, NBC-TV Chicago office, to newly created post, supervisor of Broadcast facilities, Foote, Cone & Belding, Chicago . . . **Oliver Barbour**, from v.p. radio and tv programing, Benton & Bowles, New York City, to Ogilvy, Benson & Mather, Beverly Hills, Calif.

**SURPRISE GUEST** at NAB Convention, Astronaut, Alan B. Shepard, Jr., (l). With him are (l to r): his wife, Mrs. Shepard, Merrill Lindsay, executive vice president of WSOY (AM-FM), Decatur, Ill.; President John F. Kennedy; Clair R. McCollough, president, the Steinman Stations, Lancaster, Pa.; and Vice President Lyndon B. Johnson. Mr. Lindsay and Mr. McCollough were NAB's official escorts for the President's party



**U. S. WORLD TRADE FAIR**, held at New York's Coliseum, had interview over WNBC Radio's remote studio, with Vice President Lyndon B. Johnson. Interviewee is Art Ford—on the right are hosts of World's Trade Fair



# 260

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

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

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

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

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

office manager . . . James W. Packer, from division manager, Ziv-United Artists, Chicago, to v.p. Arthur Meyerhoff Associates, Chicago . . . Laurence Frerk, from promotion director, WPTA-TV, Fort Wayne, Ind. to assistant manager radio-tv programing department, Needham, Louis and Brorby . . . John J. Odell, from v.p.-marketing, Keyes, Madden & Jones, Chicago, to v.p.-marketing, Roche, Rickerd & Cleary, Chicago . . . Vincent J. Daraio, to v.p. radio/tv, Hicks & Greist . . . John Cole, tv producer, and Donald Moone, account supervisor, to v.p. of SSC&B . . . Richard Walken to Grey, media department buyer.

SSC&B elevates these four to senior v.p.'s: Jack Cantwell, Herbert A. Vitriol, Douglas J. Coyle, and Barrett Welde.

New v.p.'s: Mitchell J. Epstein, v.p. creative supervisor, at Benton & Bowles . . . Rolf W. Brandis, v.p. radio/tv director; Nathan Pinsof, v.p. media director; and Miss Peggy Schilling, v.p. New York broadcast operations, all at Edward H. Weiss, Chicago.

### Stations on the Move

The purchase of WPAT, Paterson, N. J. by Capital Cities Broadcasting Corp. was formerly announced last week.

The price generally quoted around the trade was \$5.5 million.

Capital is headed by Frank M. Smith and Lowell Thomas. It now has five tv and three radio stations.

### TOTAL STATIONS ON THE AIR (as of 1 May 1961)

AM: 3,572

FM: 866

TV: 541

### BOUGHT/SOLD/APPROVED:

Sold: WSHH, Latrobe, Pa. to Taylor Radio Corp. (Keith W. Horton, president and manager WELM, Elmira, N. Y.) by Joel W. Rosenblum; brokered by Paul H. Chapman Co.; price: \$60,000 . . . KJAX, Santa Rosa, Calif. to John Withers, Minneapolis, (WTCN-TV, Minneapolis, employe, and part owner of KBST, Big Spring, Tex.) by Joe and Len Gamble; brokered by Edwin Tornberg & Co.; price: \$275,000 . . . WSOX, Savannah, Ga. to Joe Speidel, III,

(owner WOIC, Columbia, S. C.; WPAL, Charleston, S. C.; WYNN, Florence, S. C.; and WWBD, Bamberg, S. C.) by Albert T. Fisher, Jr.; brokered by Blackburn & Co., Washington, D. C.; price: \$225,000.

### On the air:

KHAI, Honolulu, new 5000 watt, 1 June. Owner: Robert Sherman; studios: Royal Hawaiian Hotel on Waikiki Beach; programing: classical music.

### Tv Stations

TvB reports that food and food products expenditures for advertising on network television in the first two months of 1961 made the largest dollar gains of all product classifications.

Food and food products gross billings for January and February 1961 were \$22,251,577 compared with \$19,989,182 in the same period of last year.

Drugs and remedies also made gains rising to \$17,566,927 in the 1961 period as compared to \$15,818,210 in January and February 1960.

The leading advertiser:

Procter & Gamble with gross billings of \$3,604,991.

Estimated expenditures of top fifteen network brand advertisers specifically for February 1961:

BRAND	BILLINGS
Anacin Tablets	\$822,529
Winston Cigarettes	654,262
Dristan Tablets	519,891
Kent Cigarettes	505,912
Texaco, general	475,918
L & M Filter tip	474,556
Bayer Aspirin	420,158
Salem	411,384
Ford cars	392,465
Nabisco cookies	387,687
Colgate Dental	381,328
Tide	384,272
Corvaire cars	376,531
Schlitz Beer	359,121
Alka-Seltzer	342,934

Wometco Enterprises' Mitchell Wolfson ordered his news directors to conform to President Kennedy's request that no news be broadcast which "would serve the purposes of the enemy."

Agreed Wolfson: In the interests of national security, the broadcast media must be concerned with a wartime discipline.



**Ideas at work:**

• **WLOS-TV**, Greenville, S. C., ran a station-wide competition in search of a summer slogan. The winner: Dan Mirto, film processing, for his "summer sweepstakes" idea. The station's entire promotion plugged the theme all the way to a three-legged pot filled with money—the station's valuable qualities. Mirto won a cigarette lighter and honorary membership in promotion.

**Kudos: WOR-TV and WOR**, New York City, given special award by the United States Air Force for its "consistent and devoted service in assisting the U. S. Air Force Recruiting Service and in appreciation of conscientious efforts toward the advancement of peace through Air Power." . . . **WTIC-TV-AM-FM**, Hartford, Conn. president **Paul W. Moreney**, awarded Charter Oak Leadership Medal by the Greater Hartford Chamber of Commerce . . . **Frank P. Fogarty**, executive v.p. Meredith Broadcasting and v.p. general manager **Meredith WOW**, Omaha, recipient of B'nai B'rith's Americanism Citation from the Henry Monsky Lodge Number 354.

**New quarters: WSIX AM-FM-TV**, Nashville, Tenn., moving to broadcast center at 441 Murfreesboro Road.

**PEOPLE ON THE MOVE: Burt Poppan**, public relations and promotion director, Wometco's Miami tv station WTVJ, promoted to promotion and stockholder relations director, Wometco Enterprises . . . **Michael W. Gradle**, from v.p. Needham, Louis & Brorby, Hollywood, to manager advertising, promotion, press and publicity, KRCA, Los Angeles . . . **Richard N. Jacobson**, from national sales manager, KHJ-TV, Los Angeles, to assistant general sales manager, WOR-TV, New York City . . . **Fred M. Thrower**, WPIX, New York City, v.p. and general manager. Relected executive v.p. . . . **Lou Borone** to art director, WBZ-TV. Boston, from Sackel-Jackson.

**Radio Stations**

The Gordon broadcasting group is affiliated with Morton J. Wagner Associates. Mort Wagner becomes executive v.p. and managing director of the growing or-

**ganization.**

Present Gordon stations are: **KQBY**, Frisco, **KSDO**, San Diego, **KBUZ**, Phoenix.

Broadcast acquisitions of Wagner Associates will be part of the Gordon Group for supervision and national promotion.

**Kudos: WCOL**, Columbus, Ohio, winner of the Watchmakers of Switzerland Award for the 1960 quality Swiss Watch promotion . . . **Herb Plambeck**, WHO farm director, Des Moines, was given the 1960 National Animal Agriculture Award for Farm Broadcasters for his outstanding serv-

ice to animal agriculture.

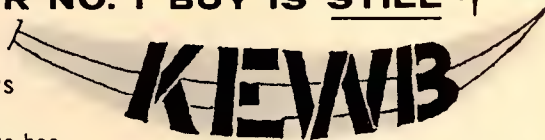
• **CKLW, WXYZ, WWJ, WJR, WLDM-FM and WJBK**, Detroit, are saluting National Radio Month with a joint week-long spectacular. The plan: during the J. L. Hudson Dept. store, one week observance, each station will have its "day" originating live programming from the store's 13th floor.

• **KCBS**, San Francisco, ran a contest to find a home for their Owen Spann Show's model of the golden gate bridge. The winner: S. Frisco recreation and park dept.'s "Hi-Teen" club.



WITH MEDIA SELECTION BECOMING INCREASINGLY MORE COMPLICATED . . .

**YOUR NO. 1 BUY IS STILL 7**



In San Francisco, the news is often literally, "earth-shaking." And KEWB News has the reputation of reporting it first.

national representatives: The Katz Agency, Inc.

During the most recent tremor, for example, KEWB interviewed the University of California seismologist while buildings were still reeling!

From quakes to crack-ups, on the freeways or in free fall, KEWB award-winning News is mobile and comprehensive. KEWB's is the only radio news department in town that stays open 24 hours a day, seven days a week. Just like the minds of our listeners!

**A SOUND CITIZEN OF THE BAY AREA**

CROWELL-COLLIER BROADCASTING CORPORATION "First in Contemporary Communications"

• **KMMJ**, Grand Island, Nebraska, held a teen-age broadcasting talent hunt in local public and parochial schools. Awards: to the "Best Boy and Best Girl Disk Jockies" and their runners-up.

• **WLOB**, Portland, Maine, is programming a 60 sec feature called *Opinion* six times daily. The purpose: to give staff members the opportunity to voice their opinion on any subject.

• **WJOY**, Burlington, Vt., used an old New England custom (sugar on snow) to celebrate its power increase. The station invited the Governor and Miss Vermont along with 1000 people

for 1000 watts to the University of Vermont cage for a super-on-snow party. Live music and dancing went along with the celebration fun.

**This 'n' data:** **WSAI**, Cincinnati, gave a luncheon for 200 agency executives to announce new program features and ideas for the station. The theme: *the station that loves Cincinnati*.

**Happy birthday:** The **Electronics Industries Association** is celebrating its 37th year at the annual EIA convention 24-26 May, Pick-

Congress Hotel, Chicago.

**Financial note:** **Tele-Broadcasters** has received a ten year loan of \$630,000 from Narragansett Capital Corp. of Providence. These new funds will enable the group to continue its expansion program.

**PEOPLE ON THE MOVE:** **Hillis Bell, Jr.**, from sales manager, **KIOA**, Des Moines, to sales manager, **KAKC**, Tulsa, Okla. . . . **Lyn Stoyer**, from account executive, **WSAI**, Cincinnati, to sales representative, **WCKY**, that city . . . **Murray Arnold**, **WPEN**, Philadelphia, station manager, elected president. Television & Radio Advertising Club of Philadelphia . . . **Elliott Johnson**, from media director, **McCann-Erickson**, Chicago, to media director, account supervisor, **Al Petker Personalityscope** (radio-station servicing group), Beverly Hills, Calif. . . . **Peter Cavallo, Jr.**, from v.p., **JWT**, Chicago, to **Petker Personalityscope**, Beverly Hills, Calif. . . . **Joel Samuelsohn**, to sales staff, **WIP**, Philadelphia . . . **Sy Levy**, from program director to station manager, **WACE**, Springfield, Mass. . . . **William C. Hester**, from promotion director, **CKLW** radio and tv, Detroit, to promotion director, **KGB**, San Diego . . . **Doyle Woods**, from **KLOS**, Albuquerque, N. M., to account executive, **KIXZ**, Amarillo, Tex. . . . **Steve Kelly**, from **WCUE**, Akron, Ohio, to sales department, **WHLO**, Akron-Canton . . . **John Scher**, from account executive, **KOOL**, Phoenix, to account executive, **KBUZ**, that city . . . **F. T. (Tom) Boise** to station manager, **KCBQ**, San Diego, from John Blair.

**WHAT!**  
**the new KAKC**  
**FIRST AGAIN!**  
**That makes**  
**almost**  
**\*5 Years**  
**in a**  
**Row!**



Yes sir, and to top it off, advertisers who use the new KAKC are selling like never before because the new KAKC is not only the "Quality" station in the Tulsa market but also the "Quantity" station. Yes, you get the best of everything when you use the new KAKC. It's the best "IMAGE BUY" in Tulsa and Northeastern Oklahoma, too. It's been that way quite awhile . . . and we intend to keep it that way.

*\*According to Hooper and Pulse.*

Hi, I'm K. A. Casey . . . offering you the best radio "buy" in Tulsa. Why not call your Adam Young representative and see for yourself.

FIRST IN TULSA

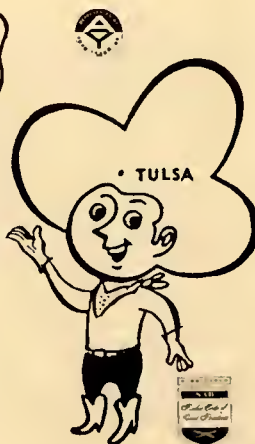
the **KAKC** Dial 970

A **Public Radio Corp.** STATION

**KIOA**  
 DES MOINES

**KBEA/KBEY-FM**  
 KANSAS CITY

**KAKC**  
 TULSA



**Fm**

**WFBM-FM**, Indianapolis, manager **Shirl K. Evans**, addressing a meeting of the National Association of Broadcasters, expressed his faith in the success of fm.

Highlights of his speech:

- Fm stations must not be meek and apologetic but aggressively seek the high-quality selective audience.
- The industry must consider a positive fact that fm fills a void left by media which cater only to mass tastes.
- Fm stations could look forward to advertising in volume if the indus-



... began to promote the high-fidelity conscious public that makes up a substantial segment of people.

**His 'n' data:** WUPY-FM, Boston, is getting set to produce and broadcast their commercials in stereo.

## Networks

The summer replacement situation shapes up like this: it'll be predominantly mysteries with NBC TV and anthologies at CBS.

Following are the replacement as already set, by network (ABC TV don't have any):

**CBS:**

TIME	SHOW
9:30-10	Holiday Lodge
9 - 9:30	Spike Jones
10 - 10:30	Glenn Miller
Time	
9 - 9:30	To Be Announced
9:30-10	Playhouse 90
8:30- 9	Frontier Justice
10:30-11	Person To Person

**NBC:**

TIME	SHOW
9 - 10	Chevy Mystery
9 - 9:30	Whispering Smith
9 - 10	Kraft Mystery Theater
10 - 10:30	Zane Grey
9:30-10	Great Ghost Stories

The Emmy Awards for 1961 were presented by the National Academy of Television Arts and Sciences in 24 categories. An audience of millions watched NBC TV, CBS and NBC tied with 11 awards each and ABC won two.

Two Trustee Awards were also made to the National Educational Television and Radio Center and its affiliated stations for its "foresight and perseverance in promoting the developments of educational tv in the U.S.A." and to Joyce C. Hall, president of Hallmark Cards for "his personal interest in uplifting the standards of tv through complete sponsorship over a 10 year period of the Hallmark Hall of Fame."

Recipients of new awards for outstanding program achievements were: **Jack Benny Show**, CBS, (humor) **Macbeth**, Hallmark Hall of Fame, NBC, (drama) . . . **Astaire**

**Time**, NBC, (variety) . . . **Huntley-Brinkley**, NBC, (news) . . . **Twentieth Century**, CBS, (public affairs).

For outstanding single performances: **Maurice Evans**, **Macbeth**, NBC . . . **Judith Anderson**, **Macbeth**, NBC . . . **Raymond Burr**, **Perry Mason**, CBS.

For outstanding performances in a supporting role: **Roddy McDowell**, **Not Without Honor**, NBC . . . **Don Knotts**, **Audrey Griffith Show**, CBS.

In the field of music for tv: **Leonard Bernstein**, **New York Philharmonic**, CBS.

Outstanding writing achievements in drama: **Rod Serling**, **The Twilight Zone**, CBS.

ARB's coverage of all U. S. Television markets in November, 1960, has resulted in the publication of the **National Comprehensive Report**.

Information available:

- Reference to the performance of all evening network programs in their markets.
- Each program has its own recording, showing metro ratings and homes reached.



In observing the one hundredth anniversary of the War Between The States, the Nation's eyes focus again on the majestic figure of Robert E. Lee, one of the most inspiring personalities of American history.

A disciplined soldier, whose military feats remain a miracle today, Lee was above all a man of great personal integrity. Leader and scholar, he was a product of his beloved Virginia, a state renowned for its numerous statesmen with whom leadership and integrity were synonymous.

We at WSLs-TV believe these qualities to be vital in our every day business world, and at WSLs-TV leadership and integrity remain synonymous.

# WSLS - TV

## ROANOKE, VIRGINIA

NATIONAL REPRESENTATIVES  
AVERY-KNODEL, INC.



"THERE IS NO SUBSTITUTE FOR INTEGRITY"

- Total home figure for each program, compiled from its performance in all its markets.

**Net tv sales:** Pittsburgh Plate Glass (Maxon) has purchased sponsorship in *Robert Taylor's Detectives* and *Laramie* on NBC-TV during 1961-62 season . . . Peter Paul Candy will pick up tab on alternate basis with several other sponsors for *The Adventures of Ozzie and Harriet* which begins its tenth tv season on ABC next fall.

**Financial report:** CBS for the first quarter of 1961 totaled \$126,008,092 as against \$121,077,728 for first quarter 1960. Net income was \$6,025,978 compared with \$6,829,367 in corresponding 1960 period. The current earnings are equivalent to 70 cents per share compared with 79 cents per share (adjusted for stock dividend) earned for first quarter 1960.

**Kudos:** National Broadcasting was the recipient of the Distinguished Service Award from the President's Committee on Employment of the Physically Handicapped in recognition of its outstanding contributions to the hire-the-handicapped program.

## Representatives

**WEED has turned out a report, Television 1961: Packaged, Taped and Brightly Colored, giving a digest of plans used by most stations.**

Among the data reported:

- 89% of all stations have a published package plan.
- The one most frequently used is the 5-10 plan and the most common discount range is 25% to 50%.
- Plans are allowed to operate in

prime time by more than one third of the stations.

**Rep appointments:** WNOE, New Orleans, and WPTR, Albany-Schenectady-Troy, N. Y., to Daren F. McGavren . . . WAAF, Chicago, to Bolling . . . WHOU, Houlton, Maine, to New England Spot Sales, Boston . . . WQMR, Washington, D. C. and WTCR, Huntington, W. Va. to Spot Time Sales . . . KLOK, San Francisco, to National Time Sales for East of the Rockies.

**PEOPLE ON THE MOVE:** Jack F. Beanchamp, from account executive, Katz, New York City, to account executive, TvAR, that city . . . Robert E. Bailey, from PGW; E. James Hodgett, from WPIX, New York, and Terrence McQuirk, from CBS TV Spot Sales, to Storer Tv Sales, New York City, as account executives . . . John A. Carrigan, Jr., to account executive, Chicago office, Radio-Tv Reps . . . Don Wilks, from Good Music Broadcasters, to sales staff, New York office Daren F. McGavren . . . Robert H. Graf, from Select Station Representatives, and John J. Goshen, from WCBS-TV, New York City, to sales staff, PGW New York office . . . Fred Adair to Eastman from MCA . . . Stanley Schloeger, Alfred Gifford (Giff) Eager, and John P. Altmus all to account executives for Storer.

## Film

**A show with more unusual angles than most in some time is Crime and Punishment, a half-hour video tape series.**

First off Collier Young will both produce and then distribute the show, unusual itself.

Then the show will have a fresh

format: unrehearsed stories of convicts behind bars, told by themselves.

Finally the show will break out of its own format to do stories of inmates' families, their chances of rehabilitation, etc.

**Sales:** David Wolper's special on *Rafer Johnson*, sold in Eastman regional to Schaefer Brewing (BBDO) . . . Banner Films' *On Stage with Monty Woolley* to WCBS-TV, New York . . . Banner's *A Way of Thinking* to KRON-TV, San Francisco; WSM-TV, Nashville; WMT-TV, Cedar Rapids; WFGA-TV, Jacksonville; KMBC-TV, Kansas City; WFLA-TV, Tampa, and KRNT, Des Moines . . . WABC-TV, New York, purchased 6 features from NTA, nine from Screen Gems, and two from M&A Alexander

**International:** Nox Lempert, executive producer of Films Five of New York, has proposed an international exchange of students in order to improve European and American tv films and commercials. Addressing a group of film students from 11 countries at the Cannes Film Festival Lempert pointed out that film-makers unlike other professions, have no way of meeting to learn of each other's work. He stated that American standards for film programs and commercials were far above European standards, although some European directors have done much artistic work in films, notably in tv commercials.

Nicholas D. Newton, president of Films Five, of 18 East 50th Street, New York, stated that his company would provide a convention and seminar site at Sugar Bush Valley, Vermont, for such a meeting during the summer of 1962.

**Promotion:** WJBK-TV, Detroit will show only post-1950 feature film during the four-week period starting 14 May as *Fabulous Films of the Fifties Month*. Titles include *The High and the Mighty*, *All About Eve*, *Hondo*, *Springfield Rifle*, *Gunfighter* and *Blood Alley*. WJBK-TV programs which will show recent movies are "The Morning Show," "The Early Show," "Nightwatch Theater," and weekend shows such as "Saturday Showcase" and Sunday "Hollywood Showcase."

**PEOPLE ON THE MOVE:** Arthur L. Manheimer appointed

**Q.** How can I be sure my spots will get to the stations **ON TIME?**

**A.** Let **BONDED** do it. Their Single Service System can take care of all your post-production headaches.

**BONDED  
TV FILM  
SERVICE**

NEW YORK  
CHICAGO  
LOS ANGELES  
TORONTO



A Division of  
NOVO INDUSTRIAL CORP.



# KLZ-TV

# DOMINATES

# DENVER

## \* Check the facts

✓	Station share of sets-in-use, (9:00 AM until Midnight seven days a week): 25% better than the second station.	KLZ-TV
✓	Highest rated news programs, morning, afternoon and night	KLZ-TV
✓	Highest rated sports programs	KLZ-TV
✓	Highest rated weather programs	KLZ-TV
✓	Highest rated local children's shows, (morning & afternoon), "Fred n Fae"	KLZ-TV
✓	Top network program, ("Garry Moore Show") & seven of the top ten	KLZ-TV
✓	Top syndicated program, ("Best of the Post"), and six of the top ten	KLZ-TV
✓	27 of the top 50 shows; more than all other stations combined	KLZ-TV

\* March 1961  
ARB Survey

Represented Nationally by  
the KATZ Agency

CBS  DENVER

# KLZ

TELEVISION

Channel 

A CHANNEL

# 5 QUIZ

TEST YOUR MARKETING SKILL  
ON THIS FIVE-FINGERED  
TELEVISION QUIZ



- Q. Can a television station which has won the coveted SCHOOL BELL AWARD twice, also sell food?
- Q. When a young woman heard that 1917 nickels were worth almost a hundred dollars, she took what she had to the nearest bank and found the story true. Yet she was disappointed. Why?
- Q. What television station holds the upper hand with 400,000 TV viewing families in Michigan's golden second market?
- Q. If two monkeys sit in the corner of a room and look at another pair in another corner, and so forth, until every pair in a corner looks at another pair, how many monkeys could then say they are looking at other monkeys?
- Q. Tiro's II, the "weather eye" satellite, gives a valuable overall view of global weather. Getting down to earth, what television station boasts the weather shows more TV families "eye" for an overall view of the weather in the multi-city Flint-Saginaw-Bay City market?



**WNEM-TV**

serving FLINT • SAGINAW • BAY CITY  
EASTERN MICHIGAN'S FIRST VHF STATION —  
ALL WAYS!

western division manager and M. E. "Bud" Ormond named midwest division manager of Trans-Lux Tv . . . Howard Koerner named executive in charge of product acquisitions for Official Films . . . John J. Fenton named v.p. in charge of production for Transfilm-Caravel's film production division.

## Public Service

**Public service in action:** WRIT, Milwaukee, ran a 56 hour *Wake-A-Thon* and raised over \$5,500 for the Variety Club's epilepsy center at Mt. Sinai Hospital . . . WIL, St. Louis, will roll out its picnic patrol on Memorial Day. The dual marketing and audience promotion feature visits cook-outs with families, schools, and church socials . . . CBS TV will give its *CBS Reports* three presentations every four weeks beginning in October. Since its debut in 1959 the feature has won every major broadcasting award . . . KXTV, Sacramento, Calif., initiated a year-long campaign on the theme: *how advertising helps you — the consumer*. Agencies prepare 60 sec spots to run in prime viewing time . . . WSTV, Steubenville, Ohio, drew an audience of 1.5 million at the 1 May kick-off rally for its *steelmark days*.

**Kudos:** WNHC-TV, Hartford, Conn., recipient of Horace Hayden Award from the Connecticut State Dental Association for the station's dental health information program . . . KRON-TV, San Francisco, recipient of Radio & Television Guild of San Francisco State College Industry Award for its *Assignment Four* program series . . . WBBM, Chicago, presented with the 1961 John Howard Association Award for its documentary series, *The Price of Justice*.

**This 'n' datu:** WSJS radio-tv, Winston-Salem, N. C., has published an illustrated brochure showing its cultural and public service features for 1960.

**PEOPLE ON THE MOVE:** James B. Holston, Jr., from program director, WANE, Fort Wayne, to public affairs director, KYW, Cleveland . . . Jack Laurence, from news department to director public affairs, WICC, Bridgeport, Conn.

A CHANNEL

# 5 WHIZ

OUR CHANNEL 5 WHIZ IS  
RON COLLINS, YOUR  
PETRYMAN IN CHICAGO



- A. WNEM-TV . . . the only television station to win the distinguished SCHOOL BELL AWARD in Michigan, and NEA'S SCHOOL BELL AWARD for America in the same year . . . not only can sell food — but does! \$300 million dollars worth of groceries move on air in the Channel 5 viewing area.
- A. Because nineteen hundred and seventeen nickels will always be worth almost \$100.
- A. The rich and powerful one-quarter billion dollar Flint-Saginaw-Bay City market . . . and all of rich Eastern Michigan, is held solidly and dominantly in the hand of Channel 5 . . . the prime mover that influences food-purchasing decisions in this multi-city area.
- A. None. Monkeys can't say anything.
- A. When it comes to reporting the weather, that's easy. Your latest Nielsen shows an average of 59,220 viewing families watch the 6:00-6:15 P.M. News and Weather, Mondays through Fridays, on CHANNEL 5, and 29,960 TV families stay with CHANNEL 5 for Weather from 11:15-11:20 P.M., Mondays through Fridays.



**WNEM-TV**

serving FLINT • SAGINAW • BAY CITY  
EASTERN MICHIGAN'S FIRST VHF STATION —  
ALL WAYS!



# WASHINGTON WEEK

22 MAY 1961

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An alleged Congressional revolt against the philosophy of the Minow NAB speech supposedly located by some industry figures simply doesn't exist.

To the contrary, many leading Congressional figures and members of the FCC are waiting to see what happens with NAB president LeRoy Collins.

Rep. William Avery (R., Kans.) issued a protest against the Minow speech as marking the first step toward censorship. He was formerly a member of the House Commerce Committee, but is less important in the regulatory picture since he switched to the Rules Committee. Furthermore, he was a lone voice.

The industry can, indeed, count on help from its old friend Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee, but not on the basis of a mere speech. Nor has Magnuson been making any statements.

A move by some in the industry to repudiate the Collins leadership, reported and indirectly encouraged in the same quarters, is watched anxiously.

Talk to any Congressman familiar with regulatory problems. Talk to any Commissioner. The story is the same, and the consensus of opinion among those who deal with broadcasting legislation and who regulate the industry suggests this pattern:

- If any substantial part, or any responsible part of the industry does break away from the Collins leadership—even if Collins should resign—it could have a serious effect for broadcasting on the Washington sector.

- The hiring of Collins was interpreted by some as an effort by the industry to get a powerful "front man" in this political center. The various Collins pronouncements have hit the legislators and the regulators on a most sympathetic plane—as evidence that the industry really means to seek self-improvement without government prodding.

- If Collins departs on his own steam, because he is pushed, or if the ranks are broken behind him, the reaction will be disastrous. It will be taken as proof positive that the industry has no idea of implementing its own codes or of policing its own ranks. It will give vast impetus to further and tougher government regulation.

Almost coincidentally with the Collins and Minow speeches at NAB, a Republican Congressman swinging more weight on regulatory matters than almost any other member of his party introduced a tv network regulation bill.

It was Rep. John Bennett (R., Mich.), who happens to be ranking minority member of the House Commerce Committee. The views of those who belong to the Committees which actually have jurisdiction are always more important.

FCC commissioner Ford when he was chairman often predicted publicly that Congress would give serious consideration to tv network regulation this year. However, no hearing dates have been set. It is quite clear that when it is called upon to do so, the FCC will recommend tv web regulation.

The Bennett bill would prohibit some practices which the FCC already has outlawed, and in addition it would ban affiliation contracts of more than two years, would require filing contracts with the FCC, would direct the webs to supply "a balanced program structure" to affiliates.

The bill would place on the webs present requirements for tv stations to give equal time to political candidates and would add an affirmative requirement the networks provide a fair opportunity for differing views on public issues.

# FILM-SCOPE

22 MAY 1961

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Westinghouse Broadcasting Corporation will begin a feature magazine show, one of the most unusual and most extensive syndicated tape program operations ever tried, for late night tv on a Monday-through-Friday basis effective 12 June.

A total of 35 stations, including the five WBC stations, will carry PM East and PM West, running from 11:15 p.m. to 12:45 a.m. nightly.

First hour originates from New York and host is Mike Wallace; closing half hour is from San Francisco under Terry O'Flaherty, columnist of the San Francisco Chronicle. (An oddity is that the newspaper owns KRON, competitor to WBC's KPIX.)

Never before has a feature magazine series been syndicated on tape on a 90-minute daily basis. Coverage of the series could expand eventually to be comparable to Jack Paar on NBC TV or late movies on CBS stations.

Names of 30 stations other than the WBC outlets joining to the plan from its outset are being withheld until June; stations are understood to have already signed in New York, Los Angeles, Chicago, and other top markets.

Commercial plan of the show is unique: all breaks are limited to a 60-10-60 pattern, like late movies but with fewer fragments than Jack Paar.

Business for PM East and PM West is both national and local: WBC is selling spots for the entire lineup but availabilities are left open for local sale.

Two unusual aspects of the new nightly series are its five-part biographies and its special theme of the night. Series will contain straight entertainment but will have a large amount of news features in tv magazine style.

Insiders will be watching closely to see how heavily ABC affiliates go for the WBC service, which if successful could solve for ABC TV its problem of what if anything to program post-11:15 p.m.

PM East and PM West will be syndicated through daily deliveries of tape, a massive trafficking operation; there will be no network lines used.

WBC is understood to be doing a brisk advance business for the new format already.

**The Wolper syndicated special program idea is catching on.**

Latest special, a full hour on life of athlete Rafer Johnson, is sold to F. & M. Schaefer Brewing (BBDO) for its Eastern region and negotiations are in progress for Western regional sale.

**ITC has jumped into first-run syndication on a large scale with two shows for immediate release: Whiplash and Supercar.**

Both are half-hours and will contain 39 episodes. Whiplash is action-adventure and Supercar is a children's series using advanced marionette techniques for special effects.

The two shows put ITC in the forefront of distributors with first-run shows. Only one other distributor, Ziv-UA, has two new shows on the market at the moment.

Here's a rundown of principal new half-hour entries on the market now:

DISTRIBUTOR	SHOWS
Filmaster	Beachcombers
ITC	Whiplash; Supercar
PTI	Main Event
Tv Marketeers	Sea Hawk
Ziv-UA	King of Diamonds; Ripcord



Indications are that the summer tremors at the NBC film arm are going to be exceptionally heavy this year.

It's been overheard that this year's changes will be far heavier than the customary summer cutbacks of personnel.

Possibly the company will change its name from CNP to something else, could thoroughly revise its list of major officers, and may even do a complete overhaul of its portfolio of tv properties.

Perhaps the first symptom of what's ahead is CNP's return of a major re-run property, *Badge 714*, to the MCA subsidiary that owns it.

A sign that ABC TV isn't going ahead with any of its own late night programming (such as off-network re-runs) is the green light o&o's such as WABC-TV, New York, have given to bolstering feature film holdings.

The ABC flagship has just purchased 75 pictures, most of them post-1948's: 64 from NTA, nine from Screen Gems, and two from M&A Alexander.

Detroit feature film viewers will have an unusual month of programming starting 14 May with nothing but post-1950 feature films on WJBK-TV.

During four full weeks the station will show post-1950 features on all its evening and afternoon movie shows, probably the first time a U. S. station has used such a program theme.

Films will all come from Seven Arts Warner Films of the 50's and NTA's 61 for '61 packages.

By the way, the station recently acquired 20 films from NTA's Sunset package and four NBC Films features; already in its library were 700 Paramounts, 505 RKO's, 65 UA's, and several smaller packages.

One of the hottest new types in syndication today is the opinion-discussion show.

A Way of Thinking with Dr. Albert Burke, for example, produced by Metropolitan Broadcasting and picked up for distribution by Banner Films, has already ticked off seven station sales:

They are: KRON-TV, San Francisco; WSM-TV, Nashville; WMT-TV, Cedar Rapids; WFGA-TV, Jacksonville; KMBC-TV, Kansas City; WFLA-TV, Tampa, and KRNT, Des Moines.

Incidentally, Banner Films has also taken over distribution of *On Stage with Monty Woolley*, 13 quarter hours, from Dynamic Films. First sale on the series, an anthology from classic writers, is to WCBS-TV, New York.

Ziv-UA has often kept the news headlines in its programming and is reaping quite a bit of interest for that reason from recent news happenings.

As a result of the Collins and Minow addresses and the Shepard event, Ziv-UA reports 37 inquiries anent topical shows such as *Man and the Challenge*, *Men of Annapolis*, *West Point*, *Science Fiction Theatre*, and *Men Into Space*—all of them re-runs.

Tv critics will have a chance to become tv programmers in Los Angeles for the week of 19 June on KNXT's *Late Show*.

Five newspaper tv critics were asked to name the picture they'd like to see that week. First three critic's choices named were *Yankee Doodle Dandy*, *My Little Chickadee*, and *Lost Horizon*.

# SPONSOR HEARS

22 MAY 1961

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PUBLICATIONS INC.

**Mushrooming report of the week: Liggett & Myers is trying to decide on the next agency for its Chesterfield brand.**

The budget is estimated to be \$11-12 million.

Last big cigarette switch was Lorillard's Kent, from Y&R to Lennen & Newell.

**NAB staffers in Washington seem to be in a tizzy as a result of a report which can't help but affect their future.**

The report: the reorganization blueprint that's being prepared for president LeRoy Collins by two key men will lop off some departments and people, with the objective of streamlining operations and updating tactics.

**Perhaps it hasn't occurred to you that Madison Avenue, symbolically, is the widest street in the country.**

It not only takes in Madison Avenue as such but Lexington Avenue, Park Avenue, Fifth Avenue and even Third Avenue. There are major agencies on all of them now.

**It looks as though agencies with European and American accounts can't have their cake and eat it, too.**

A couple of overseas-owned export operations have scurried from a goodly-sized New York agency because it's been stressing the **Buy American** theme in the copy for an American client.

**The burst of tv brickbattling triggered among newsprint columnists by FCC chairman Newton Minow's NAB hipshooting has its sardonic side.**

For example, in the same edition of the N. Y. Herald Tribune the blame for the medium's programming woes was attributed by John Crosby to **sponsor control** and by Marie Torre to **network control**.

**Newton Minow's blast at tv had for trade old-timers a reminiscent ring.**

It recalled the rostrum pyrotechnical exchange between then **FCC chairman James Lawrence Fly and Mark Ethridge** (then general manager of the Louisville Courier properties, including WHAS) at an NAB convention.

In Fly's rejoinder to Ethridge's challenge, the former unleashed a hyperbole that became a classic of the business. He compared his industry opponents **to a rotten mackerel, which, he said, both shines and stinks in the moonlight.**

Only this time there was no Mark Ethridge.

**The American firms who turn out all that filmed press agency bent for free play on tv are having a picnic on Canadian pay-tv.**

That Canadian system out of Toronto **needs so much material** to feed into the maw that it's welcoming almost anything with no price tag.



**TIE IN WITH**

**WTVT • TAMPA-ST. PETERSBURG**

Now 27th in  
Automotive Dealers  
& Store Sales\*



It pays to tie in with WTVT,  
the station that **dominates**  
the Tampa Bay area, where yearly  
Automotive Dealers & Store Sales  
total a powerful  
**\$218,102,000**

and the additional 21-county area  
served by WTVT brings yearly  
Automotive Dealers & Store Sales  
to an impressive  
**\$395,194,000**



**SHARE OF AUDIENCE 46.5%**  
Latest ARB 9:00 AM - Midnight

**CHECK THE TOP 50 SHOWS!**

	ARB		NIELSEN
<b>WTVT</b>	<b>41</b>	<b>WTVT</b>	<b>43</b>
Station B	9	Station B	7
Station C	0	Station C	0

A R B , Tampa - St. Petersburg Metro Area, Mar. 1961, 4-week summary  
N S I. Tampa - St. Petersburg Metro Area, Mar. 1961, 4-week average

\* Copy 1961. Sales Management Survey of Buying Power. further reproduction not licensed.

**YES, IT PAYS TO TIE IN WITH**

**WTVT**



**CHANNEL 13**

**STATION ON THE MOVE IN THE MARKET ON THE MOVE**

**TAMPA-ST. PETERSBURG**

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

IN TORONTO



# THE LORD SIMCOE HOTEL

Where you feel the friendly welcome

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

For reservations phone EM 2-1848  
Telex 022458

University at King Street, Toronto

CANADA: The Lord Elgin, Ottawa  
The Lord Simcoe, Toronto

CHICAGO: The Sherman  
The Hotels Ambassador

## DINING

at New York's elegant

## MALMAISON

is a delightful experience



## MALMAISON RESTAURANT

10 East 52nd St., New York

LUNCHEON... COCKTAILS... DINNER

At the piano: Jules Kuti, 5 to 11 P.M.

PLaza 1-0845 • Closed Sundays

# Tv and radio NEWSMAKERS



**William J. Shuel**, who joined WIRE, Indianapolis, in 1950 and has been sales manager since 1959, was promoted to general manager. Prior to 1950 he was on the sales staff of *Indianapolis News* and WXLW. Shuel, a marine paratrooper in World War II, served in central and south Pacific areas. He is a native of Princeton, Ind., and is married. He has a daughter, Leslie, and a son, Steven. He is a member of the Indianapolis Association of Manufacturers' Reps and the Advertising Club.

**David Croninger** has been named Detroit radio sales manager for Metropolitan Broadcasting. He will work with clients and agencies in the Detroit area for WNEW, New York City. His career began in 1952 while attending Tulsa University. In 1956 he was an announcer for Storz Broadcasting, WHB, Kansas City. His experiences continued as program director of WIND, Chicago, and on to manager of WTAC, Flint, Mich., in 1959. He lives with his wife and daughter in Flint.



**Edward J. DeGray** has been engaged by Broadcast Editorial Reports and Televenture for his management specialist group—DeGray & Associates. DeGray, who is a former president of ABC Radio and an executive with CBS, has been building a new type broadcast advisory organization. They are geared to function for individual or group stations in coordinating activity with agencies, advertisers, networks and reps. The group's concentrated services offer know-how of all broadcast.

**William C. Yenerich**, sales staffer, KTIV, Sioux City, for the past four years, has moved up to sales manager. His career began with the Ames Daily Tribune, Iowa, in 1936. He was national advertising manager for the Santa Maria Daily Times during the years 1946 and 1947. Yenerich served in the U. S. air force during World War II. He is a member of the Elks, Sioux City Chamber of Commerce and the Sioux City Advertising Club. He was chairman of publicity, United Fund Campaign, 1959.





## The seller's viewpoint

Being vice president of the Fm Broadcasters Assn. of Southern Cal., commercial manager of KCBH (FM), Beverly Hills, and publicity director of Dan B. Miner Co., makes Arthur K. Crawford a knowledgeable judge of the merits of advertising grocery brand items on fm radio. "Most advertisers are surprised when we tell them," claims Crawford, "that one full-page newspaper ad costs as much as a half hour program every day for 13 weeks."



### How to reverse 'image busting' at point-of-purchase

How many manufacturers of grocery store items realize that the corporate image built at great expense by their public relations counselors is often destroyed at the point-of-purchase?

We would like to express our ideas of how this happens, and present some ideas for solving the problem with fm advertising, a medium tried by only a few of the "gourmet" foods and beverages. These remarks are not intended to be critical of established advertising buys on the part of food packagers, but rather to suggest an extension of their efforts in a direction which may answer specific selling goals.

The advertising department of a grocery chain can approximate shelf movement of given brands in advance by multiplying the number of units in the chain by the known movement of the brands at various price reductions. This is fine for the chain, and for the manufacturers who move "X" number of extra cases that weekend, but it has the unfortunate side effect of establishing the "featured" price as the going price for these brands.

While it may not be true in all areas, in the Southern California market we have so many chains competing for the grocery dollar that the housewife can buy her favorite brand almost any weekend at the "featured" price, which erroneously becomes in her mind the true value of the product.

As if the footbaling of name brand prices among the chains were not enough, the manufacturer now competes with the private brands, which every grocery chain of any

size utilizes to crowd his already crowded shelf space and undercut existing price structures. In one Southern California grocery chain, the private label has even extended to include toothpaste.

Perhaps the average food packager believes that such competition is inevitable, and that he can regain product prestige with an occasional full color ad in the national magazines. We do not believe that this is the whole answer.

We would like to challenge some of the major food product manufacturers to increase their advertising budgets in at least one test market by the cost of one full-page ad in the area's leading daily newspaper. Take this budget, which would be a token amount in most national advertising budgets, and see what it would buy on one of the area's leading fm stations. Most advertisers are surprised when we tell them that, on KCBH, it will buy a half hour program every day for 13 weeks.

At the end of 13 weeks we believe that the listeners who have enjoyed these programs will have a considerably different attitude toward your product than they would have from seeing one additional newspaper insertion. We also believe that their attitude will result in a marked increase in sales to these people at the shelf price you establish instead of the "cheap, cheap, cheap" price of the super-market special.

How about it, is your product "cheap, cheap, cheap" or "good, better, best"? If it's good enough, it deserves the quality advertising approach of fm radio.

# SPONSOR SPEAKS

## No time for sneers

One of the most distressing reactions to the speech of FCC Chairman Minow before the NAB was the behavior of certain agency men and advertisers.

These gentlemen, whose stake in tv is almost as great as that of broadcasters, went out of their way to publicly applaud Mr. Minow's highly dubious indictments, and to sneer at the discomfiture of the broadcast industry.

We think this is inexcusable.

Advertisers and agencies are partners in the television business. Many of their practices and pressures have produced the situations in the industry which are most often criticized.

If there is blame to be passed out, they are not blameless.

But far more important is the fact that advertisers and broadcasters must work together and stand together in fighting for the maintenance of America's system of free television under private enterprise.

In recent months SPONSOR has been disturbed to see evidence of bitterness and hostility between stations and networks on one side, and advertisers and agencies on the other.


Such a climate is not only unhealthy, it is perilous for everyone concerned. We call on all parties to reconcile their differences, to work actively for greater understanding. For it is only in this way that tv as we know it can possibly be preserved.

## More on local specials

The energy and activities of tv and radio stations in programming local "specials" continues to amaze and please us.

This month, we understand WFBM, radio and tv, Indianapolis, has no less than 105 such programs on the air. (Is this a record?)

And the most heartening aspect of all this local-level activity is that, as we have pointed out continually, it can pay off in solid commercial terms.

WFBM reports its May specials will be sponsored by 11 tv and 8 radio advertisers, and that revenues from these programs alone will "approach in total a normal month's local volume." Let's have more of such local level activity. 

## 10-SECOND SPOTS

**Innovation:** Cliff Barborka, president of the new Better Broadcast Bureau, was a hit of the NAB Convention with his walkie-talkies—used to relay important information between his associates from the Shoreham to the Sheraton Park and within the crowded hotels. For instance, our correspondent put his ear to the receiver once, and heard from the other end, "Did you get a cab, yet?"

**Shades of C.B.:** Sounds to us like something that happened to Cecil B. DeMille, but the story is going around that, with the world watching on tv and listening on radio, with billions of dollars already spent, America's Freedom 7 space capsule blasted off, attained 115 miles in height, and started to plunge back toward the sea. Technicians waited in vain to hear the astronaut's voice from space. Just then, Alan Shepard strolled out from a hanger, his helmet under one arm, and waving the other, shouted: "Ready anytime you are, fellas!"

**Apropos:** Comedian Dick Gregory alluded in his act to the President's request that the press not print military secrets: "It's gettin' so a soldier fires a rocket, then tunes in Huntley and Brinkley to find out what he hit."

**American way:** Over at CBS Radio the guys were sitting around listening to Shepard's flight. One staffer, who had argued all week that we shouldn't risk allowing public "participation" in the dangerous operation, fidgeted nervously until the capsule landed in the sea. As soon as Shepard was safely aboard the waiting aircraft carrier, the nervous one turned to his colleagues and declared, "You see, the American way IS better!"

**Fallout:** Somebody called the Gumbinner agency to tell them he'd figured out how to tell if there's Sacramento tomato juice in Bloody Mary's. It seems his girl was drinking them, and after several she slid off her stool and hit the floor, PLOP!"

**Seeing spots:** Some wag over at 7 West 66th Street, N. Y., suggested we change the name of this column to *40-Second Break*.



# Memo to:

**Col. John J. Barton**  
*Superintendent, Indiana State Police*

**Howard Seiler**  
*Superintendent, Michigan State Police*

**Col. L. E. Beier**  
*Chief, Wisconsin State Patrol*

**Sheriff Frank Sain**  
*Sheriff of Cook County, Illinois*

**Col. William Morris**  
*Superintendent, Illinois State Police*

**Governor Howard Pyle**  
*President, National Safety Council*

**Orlando W. Wilson**  
*Superintendent, Chicago Police Department*

**Flying Sergeant Clarence Erickson and  
Flying Officer Irv Hayden**  
*Safety Education Section, Traffic Division,  
Chicago Police Department*

**Sergeant Tim McCarthy**  
*Safety Education Officer, Indiana State Police*

WGN Radio has won the  
Alfred P. Sloan Highway Safety Award  
for an unprecedented third consecutive  
year. Thank you for your cooperation—  
without it we could never have won  
this coveted recognition.

Ward L. Quaal

vice-president and general manager, WGN, Inc.

AWARD-WINNING  
WGN RADIO  
ACTIVITIES:

Signal 10  
Trafficopter  
Traffic Central

—plus many special  
highway safety campaigns.





**ABC  
RADIO  
4  
BUILDING  
IS OUR  
BUSINESS**

**BUILDING PROGRAMS:** In October, 1960, ABC Radio made a major program change — introduced "Flair" in the afternoon — gave "The Breakfast Club" a modern sound and put more freshness and vitality into its News programs.

**BUILDING LOCAL RATINGS:** Immediate results showed in big and small markets alike with improved ratings — KMBC, Kansas City — share increase from 23.3% to 37.5%; WWIN, Baltimore — 12 times the audience versus last year; KALB, Alexandria — led all rival stations 3 to 1 in all time periods; WNDU, South Bend — "Flair": Share 46.3% — double the preceding program and 120% higher than the next highest station — WMNI, Columbus — increased share from 12.0% to 26.0% with Flair and increased share from 6.0% to 15.0% in Breakfast Club.

**BUILDING NATIONAL RATINGS:** As the new programming caught on in market after market, the national Nielsen showed ABC Radio up in all program categories (Nielsen, February 1, vs. January 2). "Breakfast Club" +13%, "Flair" +40%, Weekend News +30%, Weekday News, +53%.

**BUILDING SALES:** The end result — the one that means most to stations and advertisers — SALES FOR THE FIRST QUARTER — Breakfast Club up 11.2%; Weekday News up 11.0% Five Star Final up 23.3%.

**BUILD WITH THE NETWORK THAT IS BUILDING TOWARD THE MAGIC MARKET OF THE 60'S—ABC RADIO.**