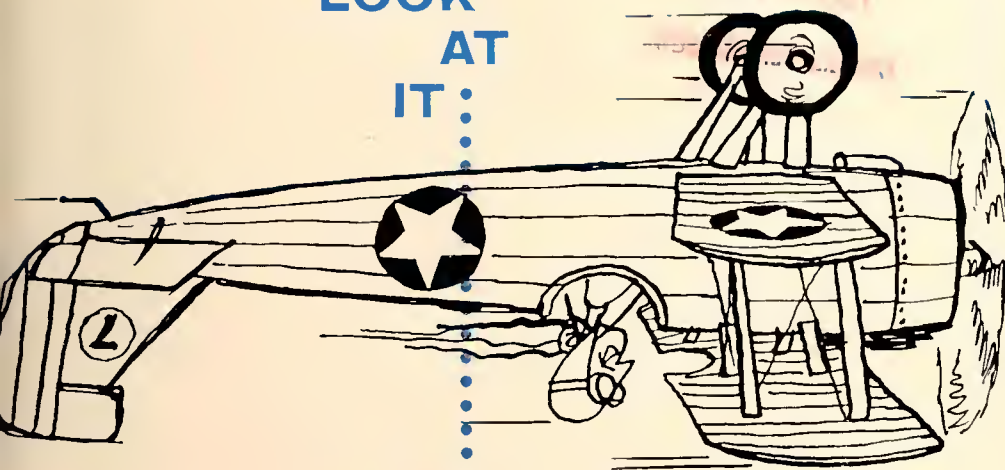


SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

ANYWAY
YOU
LOOK
AT
IT:



WLS
RADIO
IS
FIRST
IN
CHICAGO

That's right! There's no "who's on first game?" in Chicago Radio. WLS is now **FIRST** . . . anyway you look at it.*

FIRST!—Monday thru Friday (6 A.M. to Mid.)

FIRST!—Monday thru Saturday (6 A.M. to Mid.)

FIRST!—Weekends (6 A.M. to Mid. Sat.; Noon to Mid. Sun.)

FIRST!—In 40 out of 72 surveyed quarter hours, M-F

Share of audience dominance! Dramatic proof that Chicago likes the bright new sounds of WLS. We'd like you to check **PULSE** before you buy Chicago. You'll find anyway you look at it . . . WLS is your best buy!

*PULSE: Chicago 8 County Area—April 1961

See your JOHN BLAIR man
Owned and operated by AMERICAN
BROADCASTING—PARAMOUNT
THEATRES, Inc.

DIGGING IN RADIO'S LOCAL GOLDMINES

Community service can uncover new veins for advertisers who take advantage of such buys

Page 29

1971 report: 'Business is lousy but . . .'

Page 35

Tv billings go up for most products

Page 36

A 'pure' ballad style works for Q-Tips on radio

Page 38

WLS

EFFECTIVE JUNE 25, 1961 **WTOP-TV, WBTV, WJXT**
WASHINGTON CHARLOTTE JACKSONVILLE
FORMERLY REPRESENTED BY CBS-TV
SPOT SALES **WILL BE REPRESENTED**
NATIONALLY BY TVAR



TELEVISION ADVERTISING REPRESENTATIVES, INC.
NEW YORK • CHICAGO • LOS ANGELES
SAN FRANCISCO • DETROIT • ATLANTA

Unanimity in Eastern Iowa

OR

Let Joy be Unrestrained

A station may have various reasons for not talking about ratings. The most obvious one: someone else shows up better. The most obscure one: consideration for the well-being of mankind in general and time buyers in particular. An in-between one (kind of unbelievable, but less unthan the one above): a ho-hum-we-done-it-again attitude. Another in-between one: awareness that the subject is not exactly a new one for trade magazine advertisements.

In the case of WMT-TV the most obvious reason has *never* applied. As for the others, we'll let you choose the reason for our past restraint—as we cast restraint aside.

The Cedar Rapids-Waterloo* ARB for Feb. 16-Mar. 15 shows WMT-TV number one in *all* time periods from sign-on to sign-off, Sunday through Saturday. Not to be outdone, the Nielsen Station Index for Cedar Rapids-Waterloo* (Feb. 20-Mar. 19) shows WMT-TV number one in *all* time periods from sign-on to sign-off, Sunday through Saturday.

Of the 20 top-rated shows (high 48.5, low 34.5) ARB gives us 17, NSI (high 45.4, low 33.7) gives us 16.

Of the 10 top-rated syndicated film shows (high 33.5, low 17.5) ARB gives us 9. NSI (high 33.7, low 19.3) agrees.

*Central area embraces counties of Linn (Cedar Rapids); Black Hawk (Waterloo); and contiguous counties Buchanan and Benton. The Eastern Iowa area, dominated by WMT-TV, includes Cedar Rapids, Waterloo and Dubuque, three of Iowa's six largest population centers. This market constitutes 60% of Iowa's population and purchasing power.

Of the 10 top-rated daytime shows (high 25, low 17) ARB gives us 10. NSI (high 29.6, low 19.5) also gives us a clean sweep.

Of 483 quarter-hours measured, ARB awards us 362 firsts (75%). NSI measured 471 segments, gives us 357½ (76%).

Of the top 40 shows ranked on the basis of homes reached, ARB (high 120,000, low 61,000) gives WMT-TV 33. NSI (high 108,100, low 69,950) agrees.

Isn't this monotonous?

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

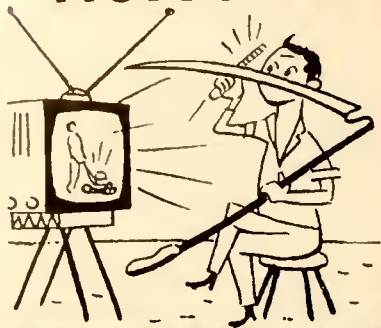
Represented by the Katz Agency.

Affiliated with WMT Radio;

KWMT Fort Dodge; WEBC Duluth.



What they see on WJAC-TV



THEY BUY!



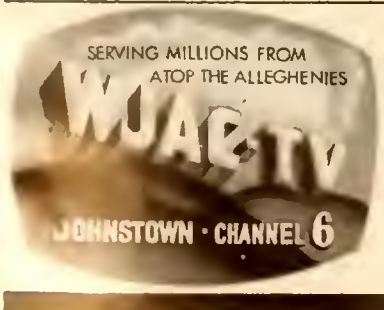
Perhaps you're not mowed down by statistics, but it's important to know that both ARB and Nielsen consistently rate WJAC-TV Number One in the Johnstown-Altoona market.

What's more important is the fact that the people represented in those statistics are customers who buy the things they see advertised on WJAC-TV.

Just watch your sales figures grow like weeds when you showcase your product on the station purchasing people watch--WJAC-TV!

For Complete Details, Contact:
**HARRINGTON, RIGHTER
AND PARSONS, INC.**

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

- Radio's local goldmines**
- 29** Community service programming opens new avenues to creative national advertisers who take the time and trouble to take advantage of them
- The crises in tv thinking—Part II**
- 32** In this second part of a special report, SPONSOR editors suggest questions that must be explored in order to find the answers to improved programming
- 1971 Report: 'Business is lousy but . . .**
- 35** . . . our station's image in the community is very good,' says broadcaster looking back on his radio public service, thanks heaven for automation
- Tv billings rise for most products**
- 36** Out of 32 industry classifications, 22 increased their video spending (via gross time billings) in 1960, according to the latest TvB report
- Q-Tips' radio folk song**
- 38** Cotton swab maker holds onto 71% share of growing market with boost from 32-market campaign featuring 'classic, pure,' style of Susan Reed
- World-wide tv: a dynamic fact**
- 40** It has grown astoundingly during past decade, ABC International's Don Coyle tells Inter-American Assn. of Broadcasters in Washington speech

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SORTIE



CANNES OR... KANSAS CITY?

Everybody likes to bring home awards for his commercials from film festivals like Cannes'. (And that includes us.)

But every commercial had better *also* have what it takes to bring home the award that really counts: the order.

YOUNG & RUBICAM, INC., ADVERTISING

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • HOLLYWOOD • TORONTO
MONTREAL • MEXICO CITY • SAN JUAN • CARACAS LONDON • FRANKFURT • GENEVA



Speed and ease of performance characterize this electrostyl which types 12 characters per second. Average secretary needs only short training period to use electronic typewriter effectively. Compare this with the crude, slow manual typewriter of 1886.

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 redesigned 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

19 June 1961

SPONSOR-WEEK

Y&R RECONCILED TO 40s

"Pete" Matthews asks "move in orderly and realistic fashion" on new breaks

William E. Matthews, v.p. of media relations and planning of Young & Rubicam, proposed that the industry "move in orderly and realistic fashion" to deal with the 40 second chain breaks.

His proposal, made at Y&R last Wednesday morning at a special meeting of tv station representatives attended by about 65 industry people, reflected a transition in Y&R policy from criticism to acceptance of the 40 second break.

Matthews called for the solution to practical problems such as pricing, frequency discounts, and creative approaches to the new breaks. He pointed to the importance of having such solutions in hand before early August, when the heavy buying season begins.

He declared that he assumed stations would not use the larger break as an opportunity to triple-spot. He hoped to see the 40 second breaks composed of thirties-and-tens, twenties-and-twenties, or forties, and "not twenty-ten-ten and certainly not," he added with a smile, "ten-ten-ten-ten."

Matthews called attention to this

"problem of considerable importance": the unsold ten seconds in a break where a twenty and a ten are sold. He expressed a preference for seeing a public service spot rather than a promo for the remaining ten seconds.

The 30 second spot is still largely untested, Matthews stated. He hinted that "inducements" to get 30's used would be of great value.

A 40 second spot would need even more testing. Matthews noted the dilemma of two-twenties back-to-back. How would it be priced in the new chain break, as one spot or two? He also put forth another real poser:

(Continued on page 8, col. 1)

B&B sees shortage

Severely curtailed availabilities of ID announcements by September or October are anticipated by Lee Rich, Senior v.p. of media and programming for Benton & Bowles.

In a memo circulated internally to management supervisors and account supervisors on 9 May but made public just this week, Rich listed reasons why a shortage of 10 second availabilities could be expected.

Only if stations use both a 30 and a 10 will the ID be plentiful. Rich regarded the chances of reviving the 30 second announcement, tried un-

successfully two or three years ago, as "virtually nil" at the moment.

ID users, Rich pointed out, will lose a great deal of their present maneuverability in the fall when two 20's fill out new strong positions.

Rich projected costs of 40 second announcements and doubted their feasibility. He expected they would cost more in 100 markets than a network minute in 150 markets.

Based on maximum discounts a 40 would probably cost \$40,000 for 100 top markets, more than the \$30,000 or \$35,000 for a minute network participation.

Similarly he expected that the 40 would deliver inefficient CPM's. A heavy user can get costs-per-thousand of \$1.15 for 10 second announcements and \$2.25 for either 20 or 60 second announcements. However the 30 would cost \$3.40 and the 40 even more, \$4.00.

P&G'S \$3,900,000 NBC TV DAYTIME

P&G last week renewed for its daytime spread on NBC TV, covering the 1 July 1961-30 June 1962 span.

On the basis of a 52-week stay the commitment involves \$3.9 million.

This is about \$600-700,000 shy of what P&G spent for daytime on NBC TV the previous fiscal year.

P&G has been cutting back on daytime and beefing up its nighttime network investments.

NAB 4 not 6 mins.

The NAB tv code board recommended that commercials be reduced from six to four minutes per half hour during prime time.



W. E. Matthews

(Continued from page 7, col. 2)

what is an "efficient and competitive price" for a 30 or 40 sec. spot?

Matthews said that Y&R intended to check station program schedules in order to determine whether "pious" promises that added station revenues from the expanded chain-breaks would actually be put into



Joseph Stamler

heavier public affairs programming. He suggested that stations which actually improved their programming patterns might be publicly commended.

publicly commended.

At the close of Matthews' remarks a running debate ensued between the Y&R executive and Joseph Stamler, v.p. general manager of WABC-TV, New York.

Stamler pointed out that ABC stations had committed themselves to using news and weather reports to fill any ten second vacancies in the new breaks.

He asked Matthews if Y&R intended any disparagement of stations in its plan to subscribe to BAR reports for information on spot schedules instead of relying solely on station affidavits.

Matthews replied that agencies have every right to make such

checks because attested reports are sometimes incorrect. He cited an instance of an account being billed for commercials which had been off the air for three months.

Stamler then asked whether the agency were considering any change of attitude toward product conflict. Matthews replied that it was a question for clients and not the agency to decide, that a degree of yielding was probable and that thinking on the subject now resembled a "rear guard action."

APRIL TV UP 6.9% TO \$59.8 MILLION

Network gross time billings for April were \$59.8 million, a rise of 6.9% over 1960, reports TvB.

Cumulative billings of the first 4 months of the year were \$242.3 million, which was 6.4% ahead of 1960.

ABC TV was up 21.3% and NBC TV up 9.2%; CBS TV was down 4.5%. Overall daytime was up 18% and nighttime was up 1%.

Negro radio rises

"At least a 15 per cent rise in the number of Negro-appeal radio program hours and a 30 per cent gain in the number of Negro-appeal stations" have taken place in the last decade, reported George Wharton, Keystone Broadcasting System research director.

SQUIBB'S TO NEWS

Looks like ABC TV has broken the sales ice for its 6 o'clock news strip.

The initial buyer is Squibb, via Donahue & Coe, and the commitment is for two quarter-hours.

There's a 50% discount on time over 26 weeks for Squibb as a charter client.

ABC TV had put a price of \$25,000 gross per quarter-hour on this news strip, covering both time and the program.

First world tv meet

The First International Assembly of the Academy of Television Arts and Sciences has announced a 42-part agenda for its gathering in New York this November.

Events will be structured like a seven-day world university during the week 4-7 November.

President Kennedy and Ambassador Stevenson will participate in the opening sessions. It is expected that 50 nations will participate; acceptances have already been received informally from 21 nations.

Subjects will be special areas within television or tv's relation to literacy, politics, rural areas, unions, investments, education, religion, commercials, taste and taboos, technical developments, news, and many others.

KENYON & ECKHARDT REARRANGES TOP ECHELON



Significant changes at a high management level have taken place at Kenyon & Eckhardt.

William B. Lewis, chairman of the board, will assume active direction of all creative services of the agency on a full time basis. In addition to his corporate title, he will be director of creative services.

W. Stephens Dietz, elected senior v.p. and to the executive committee, will be director of all marketing services.

Howard M. Wilson has been elected a senior v.p. of creative services and will assist Lewis.





a statement of **WWLP & WRLP**

(Television in Western New England)

by William L. Putnam

The 40-second Station Break

Of all the things the television business doesn't need right now, a 40-second station break is probably foremost.

On the one hand the broadcasting industry is accused of over-commercialization—on another hand we are accused of offering less than satisfactory programs; and among ourselves we are well aware that at times and in places there exists some justification for both of those points of view.

Yet now some of our most influential figures feel it necessary to adopt a scheme for adding further commercial time that very few of us really need. The 40-second station break can really add nothing to the overall desirability of our medium. It certainly will add nothing to our public acceptance and it will actually add very few dollars to our personal or corporate incomes. Quite frankly, if stations like ours can retain some measure of profit with 30-

second station breaks on a rate card of \$700.00 (and at the same time be recognized for noteworthy service*) we find it very difficult to see how anybody else can justify the added commercial time.

If some notable means of improving our public acceptance were to result from this move one could then justify such a performance but we have not seen any evidence of this and it doesn't look as if we are very likely to.

*A Federal Communications Commission memorandum opinion and order of August 2, 1960, "WWLP has shown a record of exemplary public service programming in generously providing its facilities for the advancement of the civic, cultural, charitable, educational, and religious needs of the Springfield area. These services have been of genuine value to the community and any curtailment of such services would be felt as a significant loss."

Represented nationally by HOLLINGBERY

Rising with the sun, Ty Boyd now brightens the mornings in the Carolinas on WBT Radio. ● Already well known throughout North and South Carolina as a radio and TV personality, Ty Boyd now brings his wit, his charm, his friendliness to the big WBT morning audience. Monday through Saturday, from 6:30 to 9:00, he presents music, news, weather, features, with refreshing originality and imagination. ● It's the wise advertiser who captures the Early Boyd on WBT—the nation's 24th largest radio market . . . the station with 711% more listeners than its strongest competitor.*

The Ty Boyd Show, 6:30-9:00 AM, Monday-Saturday, WBT RADIO CHARLOTTE

•45 2

JEFFERSON STANDARD BROADCASTING COMPANY

Early Boyd



FCC moves toward 13 II's on clear channels

The FCC has opened the way to the assignment of 13 Class II stations, one on each of a present I-A clear channel.

The new service would be for unlimited time and would be in "underserved or white areas."

New Class II stations would be permitted, if this action is consummated, for the following locations and channels: Idaho, 670 kc; Nevada or Idaho, 720 kc; Anchorage, Alaska, 750 kc; San Diego, Calif., 760 kc; Nevada, 780 kc; North Dakota or South Dakota or Nebraska, 880 kc; Utah, 890 kc; New Mexico, 1020 kc; Wyoming, 1030 kc; Colorado, 1100 kc; California or Oregon, 1120 kc; Montana, 1180 kc, and Kansas or Nebraska or Oklahoma, 1210 kc.

McALLISTER

Kenneth McAllister, former senior v.p. of Benton & Bowles, has become advertising v.p. of Thomas J. Lipton.

He will report directly to W. Gardner Barker, Lipton president.

At B&B McAllister was a director and management supervisor. Previously he was v.p. and secretary of the plans board at SSC&B, and was at one time an executive of Columbia Records and of WGY, Schenectady.

Summer football

The Mutual Radio Network has acquired exclusive broadcast rights to "All American Game," a summer all-star football classic created by the American Football Coaches Assn.

TV'S WAX WAXES

Television's share of the advertising expenditures of the top ten wax and polish companies rose from 63 per cent in 1959 to 86 per cent last year, reports TvB.

The top ten, which account for nearly all ad spending in the field, spent \$16.6 million in 1960 compared to only \$10.7 million in 1959.

NBC TV news a '61-62 \$27 million sellout

Mutual of Omaha (Bozell & Jacobs) has renewed Chet Huntley, giving NBC TV a \$27 million sellout of regular news programs.

Other NBC TV news advertisers are General Mills, Texaco, R. J. Reynolds, Douglas Fir, Pittsburgh Plate Glass, and Gulf Oil.

QUEEN'S 'PSY-COM'

Dr. Harvey Queen has formed a new attitude measurement company, The Psychological Research Company. It will evaluate and diagnose advertising effectiveness with "Psy-Com," a psychological communications effectiveness system.

Multiplex sells itself

H. H. Scott, Inc., manufacturer of home stereo components, will probably be first advertiser to use fm stereo multiplex commercials.

The product: its own home fm stereo multiplex equipment.

First use was scheduled for 18 June on WKFM, Chicago. Commercials will also be scheduled on WCRB, Boston, as soon as multiplex transmitters are installed.

Commercials were written by Harold S. Goodstein, v.p. account executive for Arnold & Company, Boston agency for H. H. Scott.

Maine stations

Maine Broadcasting System's three radio stations will be represented by Broadcast Time Sales.

Green Giant returns to network tv

Green Giant (Burnett) is back on network after an absence of several years.

The beneficiaries are NBC TV and daytime.

Estimated expenditure for a 52-week run is \$600,000.

Reason for the canner's defection: a peeve over something that happened in connection with the Mickey Rooney series.

CUFF PROMOTED

Joseph P. Cuff has been elevated at Robert E. Eastman to the post of national sales manager. At the same time Richard C. Arbuckle moves to New York to become manager of that office.

Cuff joined the national radio representatives three years ago and became eastern sales manager in 1959. Arbuckle joined Eastman at the same time and was named executive v.p. in May 1959.

Meanwhile v.p. George G. Dubinetz takes over management of the Chicago office and Thomas F. Cosgrove Jr. joins the sales staff.

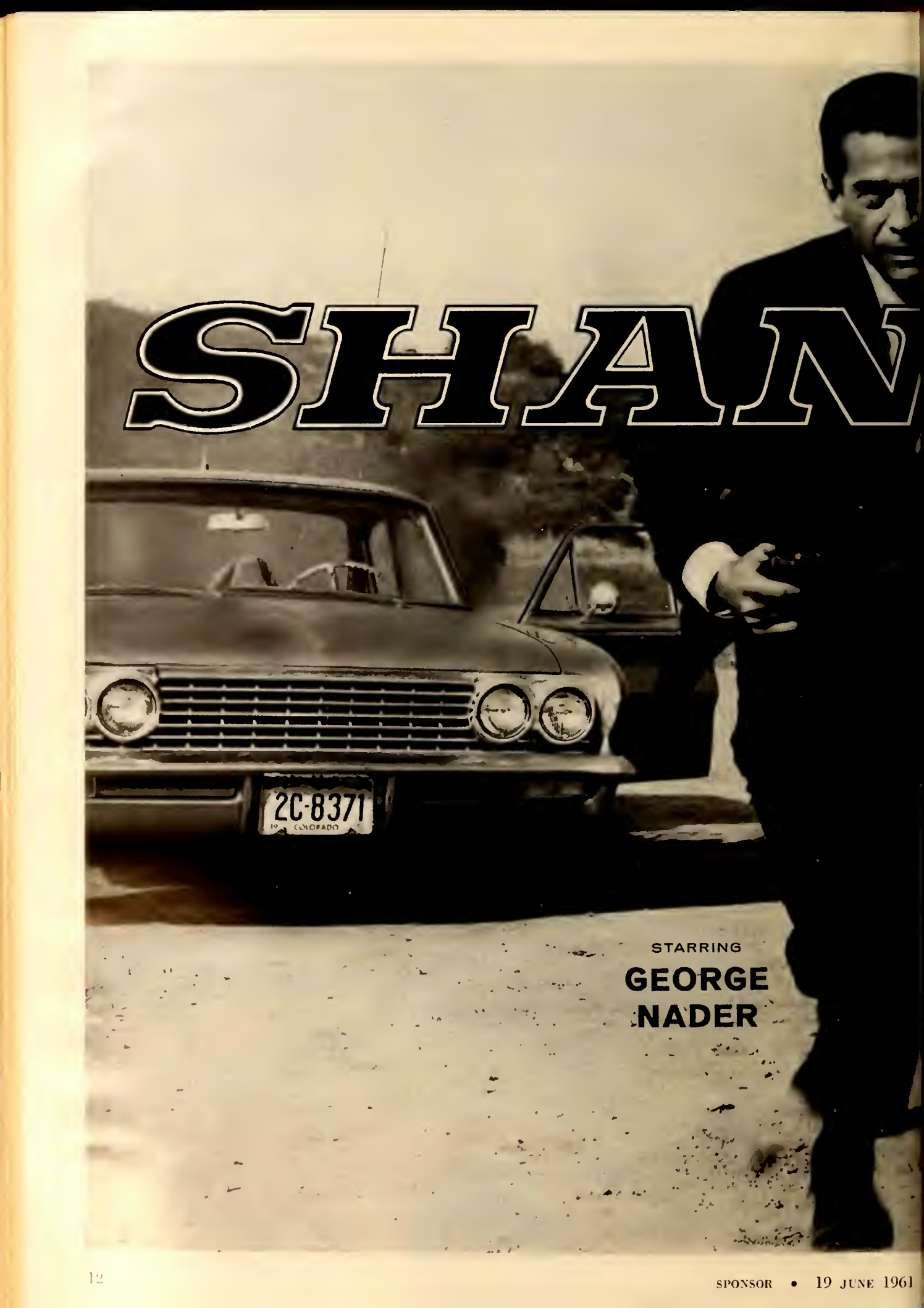


Joseph P. Cuff

SRA takes step

The SRA Trade Practices Committee and Broadcast Committee of the Four A's last week laid the basis for resolving a series of mutual problems.

Two subjects seemed to be of paramount importance. The agency people were much concerned about the adoption of a system that would provide them with information about the schedules of competitive products, while the reps voiced an interest in having more spot buying agencies use the SRA standard contract.



SHAN

STARRING
**GEORGE
NADER**

WON

IS
COMING
YOUR
WAY!

A fresh, swift-paced action series that adds a new and exciting dimension to syndicated television's most popular programming category.

Taut, realistically-told stories of a man with a dangerous mission ...to protect the roads, rivers and skies of the 50 states. His weapons are his fists, his gun and an electronically-equipped car...a modern crime lab on wheels!

ALREADY SOLD TO

BUNKER HILL FOOD PRODUCTS in 12 Southern markets, including:
ATLANTA • CHARLOTTE • RALEIGH • CHARLESTON • COLUMBIA • NORFOLK • ROANOKE

MILES OF CALIFORNIA in 6 Far Western markets:
LOS ANGELES • SAN FRANCISCO • SACRAMENTO • SEATTLE • SPOKANE • PORTLAND

NOW IN PRODUCTION...
For further details, contact

SCREEN  **GEMS, INC.**
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

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

SPONSOR • 19 JUNE 1961

Commercial commentary

Return to fundamentals

I'm sure I'd have more faith in the remarks of Governor Leroy Collins, FCC Chairman Minow, and other astringent critics of the current tv program scene, if these gentlemen seemed to betray any real professional knowledge of how better programing can actually be achieved.



Governor Collins, for instance has called for the setting aside on each network of two hours of prime time for "Blue Ribbon" shows. Mr. Minow has sternly advised broadcasters to "watch your own station for a full day."

They, along with dozens of other non-experts, seem blissfully confident that tv programing can be automatically uplifted by quotas, formulas, impassioned fight talks, threats, sneers, jeers, legislation, or even by an excess of good will and good intentions.

Any pro in the business can tell them it won't work that way.

No, the road toward greater programing excellence is much Rockier, much more difficult. And I believe that it will pay to re-examine some of the lessons and principles which all of us with actual experience in buying, producing or managing programs have had to learn, often at great expense and much pain.

Primer for program excellence

If you are looking for finer shows of any type (including culture and public service) the first immutable rule to remember is:

Program formulas and "ideas for programs" are not, in themselves, worth one small tinker's damn.

This principle always escapes the amateurs in broadcast programing. They are the bright-eyed enthusiasts who exclaim, "Wouldn't it be great if we had show that—" and then outline a program which *somebody else* would have to create, write, and produce.

Such gleeful glad-boys have been responsible for more flops and failures, more radio/tv clambakes, more millions of dollars thrown down more gurgling drains, than any other element in the business.

The reason: they become so intoxicated with the grandeur of their own concepts that they completely forget a simple, brutal truth—talent is the one absolutely essential element in every kind of programing, and talent is 20 times as hard to discover as novel ideas.





In any really excellent tv show there is almost invariably one individual who acts as a kind of "central creative foree."

This principle is so important that if you cannot find such an individual, or are not satisfied with the one you find, you'd better forget the program.

He may be a director, a producer, a writer, a performer, a George Schaeffer, an Irv Gitlin, a Rod Serling, a Fred Astaire, a Leonard Bernstein, a Red Skelton—but inevitably he has two qualifications:

(Please turn to page 46)



-  **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



Storer

TELEVISION
SALES INCORPORATED

Our shingle's out!

...announcing a new television station representative, dedicated to the Storer concept of quality that has been a broadcasting byword for over thirty years. Offices in all principal advertising centers are ready to provide you with complete service for the five important Storer television stations. In your area call...

In New York / Plaza 2-7600

In Chicago / Central 6-9550

In Detroit / 873-2383

In San Francisco / Yukon 1-8860

In Los Angeles / Dunkirk 9-3138

In Atlanta / 255-7220

Representing:

WAGA-TV ATLANTA, WITI-TV MILWAUKEE,
WJBK-TV DETROIT, WJW-TV CLEVELAND
and WSPD-TV TOLEDO



Did you see something move in Milwaukee on April 2?

It sure did.

Namely, the ABC-TV program line-up. It moved to WITI-TV, new Milwaukee affiliate of the ABC Television Network. With the most resounding results.

The last ARB rating* *before* the switch gave WITI-TV a third-place 29.0 share of audience. The first ARB rating* *after* the switch gave WITI-TV a first-place share of 40.0. On our abacus that's a 38% move—up.

It should surprise no one. Milwaukee is but the latest of such happy trendings: as in Portland, Ore., Seattle-Tacoma, Salt Lake City, Boston—where, following the move to ABC-TV, average evening audience shares soared as much as 52%.

If you can't beat 'em, someone said, join 'em.

ABC Television

*Source: ARB, Network share of audience. Feb. 16—March 15, 1961 vs. April 19—May 16, 1961. Sunday through Saturday 6:30-10:00 PM.

SPONSOR-SCOPE

19 JUNE 1961

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SPONSOR

PUBLICATIONS INC.

This could turn out to be a record year for the total number of substantial account switches and any inquiry for the basic reasons will likely somehow impinge on this factor: the recent business recession.

That's what SPONSOR-SCOPE encountered last week when it talked to some agency people who have lately been scooping some of the welter of migrant accounts.

Their views, in essence, on the recession angle: when management has just been through a business scare, **everything, including his advertising, comes under sharp scrutiny.** It asks itself: is the most being gotten from the dollar, can the job be done for less, or has there been a slippage in the standards?

Among other reasons frequently noted:

- Breaches in the rapport and confidence at top levels between the client and the agency, mainly because the No. One man on the account has drifted away from the product's advertising and field problems and **preoccupied himself with just supervising the specialized phases of the account.**
- **Failure of a periodic reappraisal of copy, along with media strategy, so that they don't take on the aspect of the imitative, stale, and trite.**
- The tendency to use the department specialists for quick and ready answers to questions from the ad manager, **instead of alert and active direction finders.**
- Bunching too many hands with limited experience on the account.
- And—of utmost importance—a dubious record in the use of tv.

General Mills' new flour-base product (DFS) and Texaco (C&W) gave spot radio something to glow about this past week.

The Mills buy is for 13 weeks, covers over 100 markets and provides for 35 to 75 spots a week per market. Texaco is making it 15 weeks in 60-70 markets at the rate of 12-15 spots per week.

Spot radio activity out of the midwest: Accent (NL&B); Hess & Brown (K-VP-D, Milwaukee), summer and fall schedules for **mf-180, poultry-swine feed additive** in rural markets.

The feeling is strong among leading reps that buyers of spot tv may find themselves in an embarrassing bind if they put off their fall scouting too long.

Note these reps: they don't want to give the impression they're doing any pressuring, but it would be wise for the buyers to get their needs lined up by the early part of August. If they don't, **they'll likely run into a log jam** by the beginning of September and be forced to take the leavings.

Advisory item: there's no reason, say the reps, for the buyers to hold off until they see how the 40-second station-breaks will be handled. **That will all be cleared up within the next two or three weeks.**

Reminder from the media side: **if stations are going to price 40's and/or 30's, they'd better move pronto so there'll be time for (1) client recommendations and (2) adaptation of commercial while they're still in process of studio production.**

The Ford factory plans for spot tv come the fall have been set via JWT.

This campaign, to introduce the new models, will run **three weeks** in some markets and **two weeks** in others.

Otherwise, the spot tv news from Detroit as regards the fall is **still in the shadows.**

Star Kist Tuna (Burnett) was the past week's star new business attraction for spot tv, with a schedule of 30 top markets for 13-26 weeks, starting mid-July.

General Mills is expanding its Betty Crocker potato mix (Knox-Reeves) spot tv involvement from the east to other regions on a 13-week market-by-market basis.

In New York there were availability calls by Bates for night and day minutes in behalf of American Home's Black Flag and by JWT for fall kid show minutes for Chunky.

On the disappointing side: Continental Baking (Bates) has temporarily cancelled its tv and radio schedules on a wholesale scale, effective the coming week. Explanation for the cutback via Bates: **an unforeseen budgetary problem.** It involves the surrender of a mass of exceptional time franchises.

That was no fence-mending meeting that Y&R put on with the reps last week. Rather, as media chief Pete Matthews hailed it, it was to pose certain questions, outline certain things to be done and determine how the agency and reps can best work together.

The cynosure of all this probing, exchange of views and buttressing of "good relations" were the 40-second chain-breaks which take effect this fall.

Observed Matthews to SPONSOR-SCOPE: we'll have around \$1 million to start spending for spot tv around the first of August and we'd like to know the standards that will be set up for the nighttime station-breaks. He was talking about matters like the proposed length of commercials, combinations of breaks (two 20's, a 30 and 10, or 40's), and which among them will turn out the most efficient buys.

Background note: it was Y&R that pretty much took the lead among a handful of agencies in protesting in divers ways against the industry-wide installation of the 40-second break, which, as the meeting indicated, was still a hard lump in Y&R's craw.

P.S.: an unusual feature of the meeting was that the press was invited.

(For detailed recital of the Y&R-rep meeting see SPONSOR-WEEK, page 7.)

Hold the phone: Consolidated's Lovera eigar (Compton) is back in spot tv, after cancelling out a short-lived buy.

The buy is nighttime I.D.'s for a minimum of four weeks.

Evidently ABC TV's technique for disposing of the Steve Allen show is working out well, at least for the first 26 weeks of the 1961-62 season.

After getting a batch of advertisers willing to go along on an alternate week half-hour basis (13 over 26), the network decided to fill in with minutes.

Of the 156 commercial minutes in those 26 weeks, only 13 were still available as of last week.

Compton has found nobody to give it an argument on an issue it raised with the tv reps last week: to wit, the right to split rate cards.

The question as put by Compton: can an advertiser retain rate protection on parts of one card and yet at the same time use parts of a new card to obtain the lowest possible costs for different time categories under both cards?

In a letter to reps last week posing this query Compton cited a clause in the October 1951 4A's contract which upheld Compton's stand that such rate splitting was technically correct and justified.

A SPONSOR-SCOPE spot check disclosed that reps agreed that a buyer could naturally and logically exercise such an option. One expressed surprise at its taking all this time for an agency to catch up with the advantage.

The cited clause: . . . "if at any time during the life of a contract station makes a lower rate for like telecasts this contract shall be continued at such lower rate from the effective date of such lower rate."

The late buyer of fall network tv will have a lot to choose from in prime time: there's more than 1,000 commercial minutes on the shelves for last (1961) quarter sale.

The network with the biggest inventory is CBS TV—435 unsold minutes—due largely to a **virtually wide-open Thursday night** and two unsold public affairs series, CBS Reports and Eyewitness to History. NBC TV comes next with **394 available minutes**, while ABC TV has **238 minutes** left over.

On the basis of the total commercial minute count for the final quarter, the **unsold ratio figures by network** are: ABC TV, 11.5%; CBS TV, 22.7%; NBC TV, 20.6%.

Here's how those availabilities stack up by night of the week:

NETWORK	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ABC TV	95	50	4	13	13	14	49
CBS TV	0	58	20	52	234	71	0
NBC TV	0	111	91	0	0	70	122

Shell (OBM) will be, after all, back in tv for the coming season.

So far, the re-alliance is solely by the **specials route**: 11 one-hour films of international golf meets on CBS TV Sunday afternoons.

The time bill will come to around \$825,000 and it's assumed that the filming job, which has been let out to Filmways, will run to **at least that much**, including rights.

Now that the decks have been completely cleared for next season, here's a **final rundown of the program casualties by network for the 1960-61 cycle**:

NETWORK	NUMBER OF PROGRAM SERIES	TOTAL HOURS INVOLVED
ABC TV	12	8
CBS TV	12	7½
NBC TV	20	12
Total	44	27½

The **specials side of the tv networks** are still having a tough time cracking past customers in the public affairs and documentary area: for instance, **Monsanto and Olin Mathieson**.

Their answer to solicitations: the profit picture hasn't been good and they'd prefer to wait until the economic climate shows a more definite improvement.

Meantime NBC TV is out pitching **at least 40 more public affairs specials**, six of them White Papers, with assurances there'll be plenty of pre-emptible time. Outside of AT&T's offer to **take anything dealing with space matters**, CBS Reports has yet to find a buyer for the fall.

(For a provocative article on the outlook for sponsored public affairs programs, see 5 June SPONSOR, page 33.)

As a buyer of **nighttime minute participations on ABC TV for the fall**, you may have wondered what ratios of the package price are credited to time and program.

SPONSOR-SCOPE got this answer from the network: 50-50.

Hollywood producers may have a surprise coming to them from ABC TV as regards the 1961-62 season: the network's policy makers vow that **all that talk about substantial veering to live program won't turn out to be so much lip service**.

The line being heard around the network: these live entertainment programs will **fit the talent to the format**, instead of first picking the talent and then building a format to fit.

NBC TV needn't expect P&G to do nip-ups in reaction to the network's proposed plan to bill the agencies at a rounded flat rate covering both time and talent.

The Cincinnati customers would prefer to have each element broken down separately—that is, the gross on time and the net on talent.

P&G figures that if the agency deducts a flat 15% on the rounded package price it will, in effect, be collecting 17.6% on the talent. In other words, the P&G slide-rulers will interpret it as a cost increase.

Detroit's automotive brass can look forward to the first invasion of its kind from tv in November.

The occasion: the annual meeting of the TvB. The auto industry's nabobs and their agencies will be invited to a specially-made presentation and the windup festivities.

On the theory that it takes four to six commercial impressions to sell a viewer, a Lexington Avenue agency has developed an interesting formula for determining the number of rating points required per weekend on a blitz campaign.

In other words, these are the standards necessary to deliver maximum efficiency by market size. The goal is to make sure that two-thirds of the families see the tv spots. The formula:

MARKET RANK	% U.S. TV HOMES	GROSS RATING POINTS	FREQUENCY	CUME EXPOSURE
Top 2	15.1%	500*	6.41	78.0%
3-10	22.7%	450-400**	5.87-5.33	75.5-75.0%
11-25	16.6%	350	4.86	71.9%
26-50	16.1%	300	4.36	69.0%
51-100	15.7%	250	3.74	66.5%
Below 100	13.8%	200	3.18	62.5%

Assumptions: * 7 stations will be used; ** three stations will be used.

Gulton Industries, which switched its consumer products to Compton last week, will be using spot tv after awhile for its rechargeable flashlights and a couple other items now in the testing stage.

Right now Compton's end of the Gulton budget is \$500-600,000.

Put it to frustration or what you will, but there's a circle of reps that are convinced that the mushrooming of nighttime network spot carriers (see 29 May SPONSOR-SCOPE for total) tends to curb tv stations from raising their rates.

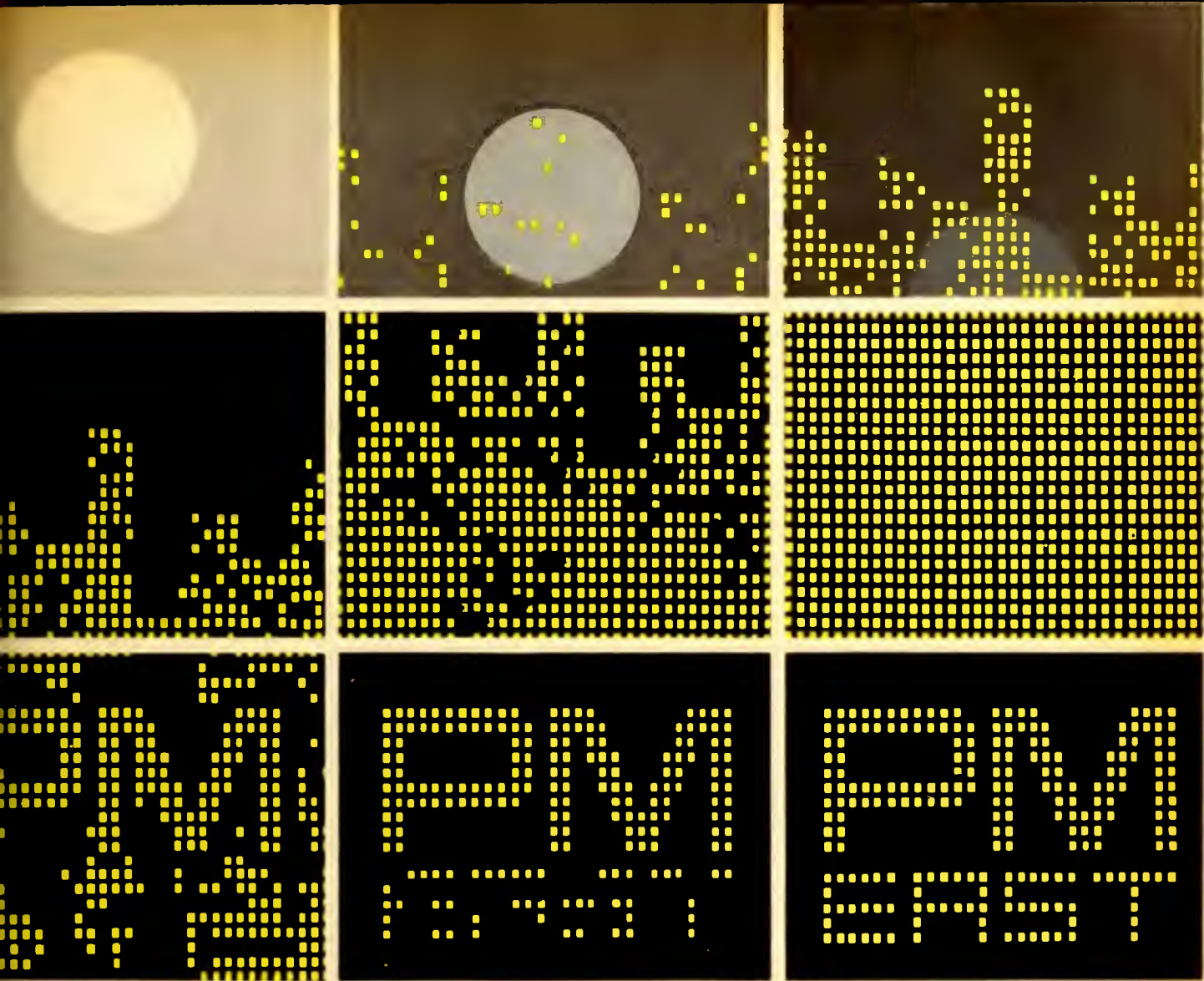
What has happened, as these reps see it: media planners are getting prone to compare the cost efficiency obtainable from the network carriers with what they think ought to prevail on the local level.

The fallacy here: most spot campaigns imply a need for added pressure or stem from tests; hence the buyer of a limited market list should logically expect to pay a CPM premium as compared to network.

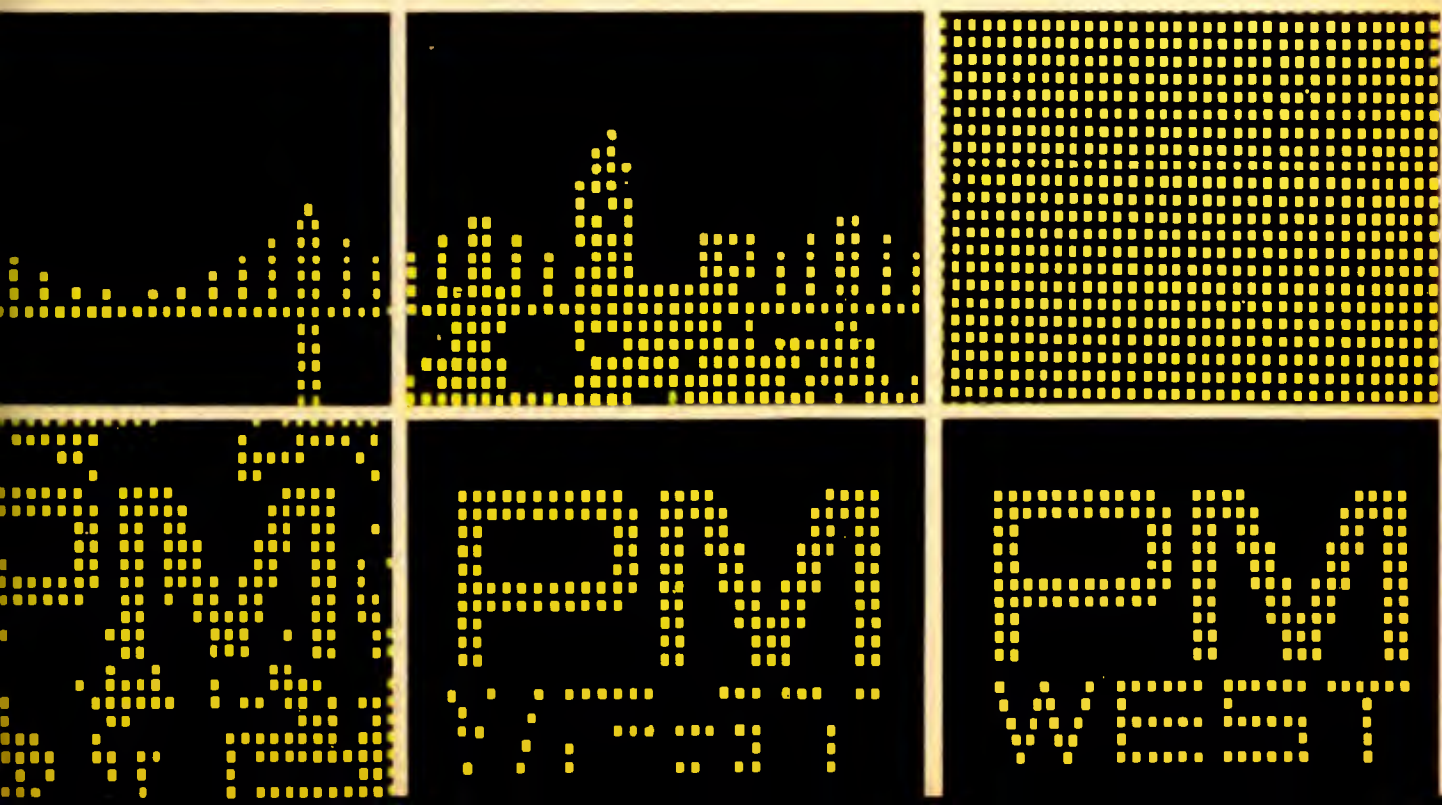
Station people seem to be getting more and more recognition as elective leaders in customer industry groups.

Two examples within a week: Fred Pestorius, WHEC sales manager, elected president of the Grocery Manufacturers Association of Rochester, N. Y., and James H. Gardner, sales rep for the WBEN stations, balloted into a similar position by the like set-up in Buffalo.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 71; and Film-Scope, page 60.



The newest sight in the night...



WBC CREATES

PM
EAST

PM
WEST

new dimensions in late evening television

Originating from New York and San Francisco...11:15-12:45 Mon. thru Fri

PM spans the continent and brings to the "late nighter" a constant flow and interchange of entertainment, ideas and PEOPLE. PM concentrates on the deep excitement in people...their private views...their inner perspectives. As you will see—PM is fresh television at its powerful best.

PM EAST. The East show (11:15 pm-12:15 am) originates in New York City. Featured Star: **Mike Wallace** (warmer than you've known him—and still the most sure-footed man about television). With **Joyce Davidson** (beautiful, blonde Canadian entry to American television—smarter and sharper than any woman has a right to be). With her help, Mike probes the glitter of people who thrive in the city's big lights, people from all shades of life. Each night Mike explores a different chunk of human experience, which mixes the humor, guts and excitement of people in the big city.

PM WEST. The West show (12:15 am-12:45 am) originates in San Francisco. It features **Terrence O'Flaherty** (TV Editor of the San Francisco Chronicle with vibrant intellect, vast knowledge—and a wide, flashing smile). He knows best how to bring out the lively music and humor of San Francisco's famous jazz spots and coffee houses. The tempo's cool and relaxed—and with it comes deep insight into the city and its people.

What is PM's element? People. How are they handled? With deftness, warmth and fun. AND...one at a time, not all together! Because PM likes to dig in deep. Its focus is tight, close-up...perceptive. An on-the-spot story emerges through a PM autobiography...of a sudden news figure...a renowned artist...a controversial writer. You find you've gone beneath the surface image...liking it every quick step of the way. PM goes behind the front page of entertainment, too! Bringing out the budding folk singer — the newly schooled comedian...talent on the rise, with talent worth seeing, hearing and learning more about. Furthermore, PM pokes fun. PM is unpredictable...PM is free-winging. AND, PM's not tied down to the studio. It "tapes" off in the pursuit of people in the unusual pursuit — while they're pursuing! Finds 'em, too! At the races...on the streets — wherever they may be!

Who's behind PM? Top professional broadcast minds, who are alert to the growing needs of the ever more important "late night" segment of the television audience—who have designed PM to park their attention...arouse their curiosity—and keep it burning night after night. That's why PM's elements are wide ranging—yet each is strong and compelling. And PM is produced by one of the best known producers, directors and program creators in broadcasting. Two-time Peabody Award winner BEN PARK. PM's chief writer is MARVIN DAVID. His background is studded with writing achievements in motion pictures, network television, radio and record albums and stage shows. All working personnel were chosen with the exact needs of the show in mind, even the show titles (designed by Saul Bass who did titles for "80 Days Around the World," "Man With the Golden Arm," "Exodus," and "Ben Hur"). And here is where the "inside" power of PM lies. PM is planned in advance. Content is investigated and chosen with exploitation in mind. Scripts are written—and tailor-made for each individual program. All elements are tightly woven in...and standards are high! It comes out excitement. Excitement that's planned to come night after night after night. PM is not a shot in the dark. It's a light in the night.

the important joy of discovery! After the show...talk begins. Because PM brings viewers inside. They discover for themselves. And they never know what will happen next. Be assured. PM plans to be the most talked about show in television...right from the start.



MIKE WALLACE

(PM EAST) Major TV award winner (Sherwood, Emmy, Hollywood Foreign Press Association)—he continues to be one of the few men in television to conduct full-length, thoughtful interviews with people from the entire spectrum of society. On PM, he enjoys himself. He's warmer—and as he puts it: "more lovable." We think you'll like the new-old Mike Wallace...

JOYCE DAVIDSON

(PM EAST) Canada's prime-time TV gal became a 200 proof legend in her own (very young) time. For this kitten-soft blonde is uncomfortably bright. She was enthusiastically spirited away by WBC to conquer a new world. And we're sure you'll agree...she will! She has a happy effect on Mike and guests. And has a built-in tendency to capitalize on it...



TERRENCE O'FLAHERTY

(PM WEST) Against his own advice—"TV columnists should not appear on TV" (directed to John Crosby)—the syndicated TV columnist for the San Francisco Chronicle joins PM West. And, why not? He is known, admired, revered, read and re-read throughout the West. He writes with fluidity, candor, grace and charm. And you'll find he talks the same way...



WBC BELIEVES

that people would rather be entertained than distracted. WBC believes that people want late evening television worth waiting up for... television that doesn't talk down, around and nowhere in particular. PM's got direction. It's timely television with the earthy magnetism to attract and hold wide segments of viewers in every market it plays. And, very important...

PM is built to sell. WBC believes in smart, effective commercial placement. On PM... commercials are built into the show. They never interrupt. Instead, they are spotlighted. Four showcases per hour (60-10-and 60 second spots in each). And no more. Yet... PM's rate structure is no higher than current rates for films shown at the same time!

PM EAST—PM WEST is not only the newest sight in the night...but, as well—the best buy in the night. Ask for rates and full details from WBC TV Stations — or call TvAR.direct.



WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ, WBZ-TV, Boston • WJZ-TV, Baltimore • KDKA, KDKA-TV, Pittsburgh • KYW, KYW-TV, Cleveland • WOWO, Fort Wayne • WIND, Chicago • KEX, Portland, Ore. • KPIX, San Francisco

Represented by Television Advertising Representatives, Inc.



49th and Madison

Organization geared to build

was most interested and want to congratulate you on the excellent article in your 17 April issue on Norelco and Harry Fry.

We have been very close to the Norelco electric shaver program for the past eight years, and have been impressed as your reporter in the way Norelco has shown what you call "a sixth sense when it comes to tv."

There is another phase of Norelco's advertising not covered in your article, which we think is equally impressive and interesting. Our agency began working with Norelco and

Harry Fry at the recommendation of Roy Trauger, the Norelco sales representative in this area, who felt that it would be advantageous to supplement the sound advertising, publicity, promotion, and merchandising efforts of Norelco's activities with similar efforts geared to the particular problems of this part of the country.

Since that time, I understand that Norelco has added a number of other agencies to create a network of agency activities, carefully coordinated and integrated with the activities of Harry's department in New York and

with the C. J. LaRoche Agency.

The task involved to effect this smooth coordination is obviously a gigantic one, and the efficiency with which we are helped in our problems here by Harry Fry, Bob O'Connor, and George Garnes of Norelco, is a tribute to their fine administrative abilities.

They are indeed geared to build sales volume—but they don't need me to point out their success.

Herbert Summers Hall
Powell, Schoenbrod & Hall
Chicago, Ill.

Directory requests

Would you please send me a copy of your latest 5-City TV/RADIO Directory

I would also like, if possible, to be put on your mailing list for receiving each new edition which you publish.

William E. Hatch
senior v.p. & treasurer
Ted Bates
N. Y. C.

* * *

Please send us your 5-CITY TV/RADIO Directory.

William L. Eure, Jr.
general manager
WRAP radio
Norfolk, Va.

● Subscribers to SPONSOR will receive a copy of the 5-City Directory without cost. Extra copies cost 50¢ each; 10 or more, 40¢ each

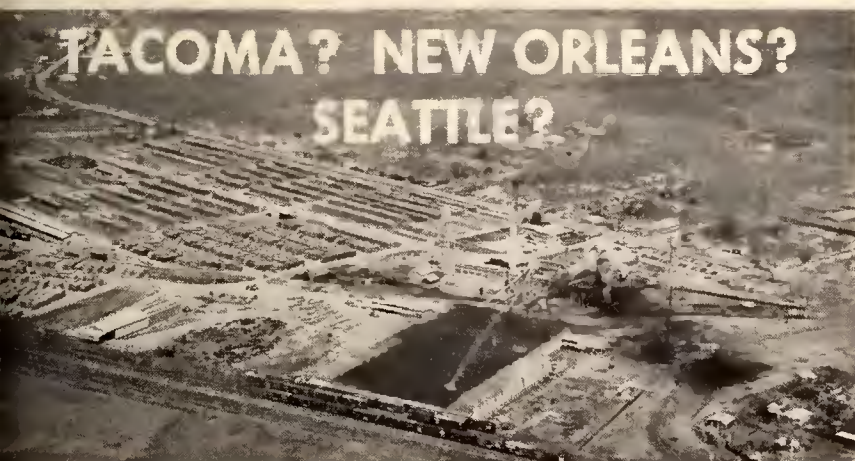
Setting the record straight

In reference to your 'Sponsor-Scope' item in the 29 May issue of SPONSOR about Campbell taking its first dip into daytime tv, I beg to make a correction.

I produced for the Campbell Soup Company, for the now defunct Ward Wheelock Agency, the tv version of, *Double or Nothing*, starring Bert Parks some four years ago. This exciting half hour ran on Mondays, Wednesdays and Fridays from 2:00 to 2:30 p.m. on the CBS TV network. It did very well rating-wise. The format for the tv version, which I created and own, had an exciting horse race competition in it, and we did a very good job of selling the Campbell Kids as part of the *Double or Nothing* quiz show competition.

Thanks for setting the records straight.

Walt Framer
Walt Framer Productions
N. Y. C.



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.


KNOE-TV

Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe.

Photo: Tallulah division of Chicago Mill and Lumber Co., manufacturers of lumber, veneer, plywood and wooden packages for nation-wide sale—Tallulah, Louisiana.

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



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

"It's a great party, Mrs. Williams." The mother in the background is one of the nation's adults, who receive and control 98% of the U.S. income. In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money...and WBT radio has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adults... **WBT RADIO CHARLOTTE.** Represented nationally by CBS Radio Spot Sales.

Jefferson Standard Broadcasting Company



PART ONE OF TWO PARTS

RADIO'S LOCAL GOLDMINES

How community-conscious stations offer unique opportunities to national advertisers who can and do take bold advantage of them

This week, as summer radio takes careful measure of its harvest, stations across the country are considerably heartened by instructions from Campbell-Ewald for General Motors Acceptance Corporation's 16-week schedule of newscasts.

"GMAC's radio activities have always stressed public service," John Blomstrom, agency media manager has advised station personnel. "This year's programing follows the successful format established last summer, substituting public service items of local interest in time usually allotted to the sponsor's commercial.

"Since you are familiar with the needs of your community and the interests of your audience, control of the copy is yours. The greater the service this programing performs, the greater will be its interest to your audience. This is sure to reflect credit on you as well as on our client."

The GMAC buy, reflecting as it does the imaginative use of radio's unique community closeness, comes at a time when both stations and reps are making all-out efforts to bring national advertisers into those areas of local programing traditionally held to be advantageous to local advertisers alone.

Advertiser, rep view local radio alike



JOHN L. PALSHAW

Responsible for Inco national corporate advertising



JIM RICHARDS

Head of Blair's new Special Features department

"Inco, considering more than ratings in its buys, looks for stations having a strong sense of community responsibility," says Palshaw. "The stature or public image of each radio station carrying Inco-sponsored newscasts is vital to us, since it reflects on our own image." Richards agrees. "Local advertisers have long recognized the importance of community identification features," he says. "National advertisers can learn from the record-making successes of local retailers."

As one rep defines it: "There's a wholesale national resistance to look at anything except spot announcements. Mention community service or station image and the national advertiser runs like hell."

But, despite the general creative drought, GMAC is not alone in recognizing the power of radio's community appeal. Other national advertisers, however minimal, are starting to venture forth from the conventional caves.

Incentive buying, for the most part, is centered in four areas:

- News, weather, sports
- Special events
- "Community pride" programming
- Week-end appeal

News and weather, of course, are the most logical, certainly the most obvious, primary program buys. In-

strumental in attracting widespread attention to the successful marriage of national advertiser to local newscast was International Nickel Co., whose radio activity began in 1951 and continues today, their basic buy either 15-minute or 10-minute newscasts 3 days a week, in 34 markets where metalworking activity is high or where their importance as thought-leading centers of business, industrial and educational influence is established.

Inco alternates product commercials, with little corporate flavor, and corporate commercials, with little product flavor (to be detailed in next week's SPONSOR), with what John Palshaw, the man responsible for Inco's national corporate advertising, calls a "calm, informative approach." Since Inco selects its stations with a

careful, thoughtful eye on the integrity and believability of their news and public service programming, the commercials are given an authoritative exposure unequalled by spot announcements.

Cited by reps as highly indicative of the power of local weather reports is the case of Cream of Wheat. Scheduling its announcements adjacent to these weather reports, Cream of Wheat authorizes stations to air extra announcements at the approach of cold weather, identifying product with weather itself, at the community level. The fact that Cream of Wheat enjoys a greater share of the market than any other cooked cereal is due in large measure, one rep strongly believes, to local radio's No. One position as weather adviser. "Just as GMAC and Inco gain direct stature-image through news," he says, "Cream of Wheat reaps image stature from indirect association with a very prime radio service. Direct or indirect, the image value's the thing."

Local sports programs too are beginning to attract wider national attention, with such products as Sinclair Oil, Canada Dry, Shaeffer Beer, Texaco, American Tobacco, R. J. Reynolds Tobacco, Balantine Beer, and Atlantic Refining picking up the tab for either regularly scheduled sports news programs or play-by-play sporting events of a local nature. Outstanding example of the intensity of community loyalty and support where local sports and their coverage are concerned is the Balantine Beer buy of 1/3 of the Bruins' hockey and Celtics' basketball games on Boston's WHDH, a schedule running from October 1960 through March 1961, sponsorship shared with two local advertisers. The success of this schedule has buoyed reps in their push for major oil, beer and tobacco sponsorship of local sporting events.

Eagerly cited example of how such wary, seemingly unconvinced advertisers as national food companies can

Next week, in Part II of this story: Why 3 major national advertisers use community radio—and why more do not.

and do use local sports coverage with creative flair is the Armour sponsorship of local scoreboards. The approach here is "just about as local and folksy as a national product can get"—as one rep describes it—with the station's suggestion of good picnic places to visit after the game—remembering, incidentally, to take Armour products along. Fonda paper plates employ a similar approach.

Of considerable interest, too, is the sales effort being generated by reps for broader national recognition of radio's special events. Blair, in fact, has created a Special Features Department, headed by Jim Richards, which directs its efforts toward selling events not heretofore regarded as grist for the national advertiser's mill. A recent sale of helicopter traffic reports on KING, Seattle, to Volvo automobiles (an eight-week schedule of traffic reports on a morning strip basis, six days a week) has encouraged the new department. "If we can help our stations sell local special events and features, as well as local news," Richards says, "it will enable them to gain those additional revenues to pour back into their news and special events departments. These two areas of programming are vital in building and maintaining a healthy community image."

"Local news, weather, sports, special events—they're all goldmines," Rep Robert Eastman declares with unequivocal conviction. "They are radio. And it's rather an indisputable fact that much of a community's life is regulated by the weather reports and time signals of its radio stations." It is with time signals, Eastman declares, that one of the grossest inadequacies in buying and selling today's radio is seriously exposed. "In earlier days of radio," he says, "when time itself was less significant than it is today, you couldn't go far or for long without being reminded that it's 7:30 Bulova Watch Time. Radio time signals are paramount in any recounting of the Bulova success story. But today, when even the smallest community is time-conscious and time-prone—when radio, more than ever, is the heartbeat of time—there are few, if any, time

signal takers on the national scene." Time-saving devices (i.e., watches, instant foods) are passing up one of radio's primary services. Eastman claims. Adding: "If ever a single medium offered such real opportunity for creative advertising, it is here." Under consideration: a test of West Coast stations by Johnson and Johnson baby powder, through Young & Rubicam, sponsoring time signals between 7 a.m.-4 p.m.

Third in the arena of inventive buying is "community pride" programming. Unlike grass-roots staples such as News, Weather, etc., the very nature of these so-called secondary services leaves them far from definitive or packageable. Which is partly responsible for the national advertiser's indifference. One station manager told SPONSOR. Buying as he usu-

ally does with accustomed singularity—spot announcements or non-integrated participations in disk jockey shows, women's program, etc., the more or less established formats—the national advertiser tends to regard programs of community pride and pleasure as uninspiring, even taboo, avails. But it is in these programs, so indigenous to local radio, that he is missing first-rate opportunity to solidify a quality image. Two national products supplying welcome proof of the pudding are Schweppes and Arnold Bread, sponsors of the Boston Pops concerts on WCRB, Boston (2½ hours every Sunday afternoon on a 52-week schedule). As one rep puts it, "Here is creative use of local radio at its most meaningful. Being associated with a community's

(Please turn to page 52)

Community-service radio: its creative areas are considerable—and wide open

PROVOCATIVE national buys, such as those pioneered by GMAC, International Nickel, Armour, make obsolete the conventional view that national advertisers have no place in the sponsorship of community service programming. It is just such programming that builds lasting product image.

RADIO'S claim that no other medium can equal it for intimacy and community image is brilliantly upheld by such successes as Cream of Wheat and Eljer have enjoyed. Copy creativeness in meeting local needs and views opens new avenues to sales-conscious national advertisers.

LOCAL radio's editorial vitality gives product identification with community service an awareness-and-sales boost available in no other medium. Loyalty to a community-conscious station creates loyalty to its advertisers. Neither newspapers nor television affords such personal relating.

THE CRISIS IN TV THINKING

- Tv's steam-heated critics offer threats, jeers, and fallacious theories, but real problems lie much deeper
- Worth questioning are 1934 Communications Act, FCC operation, and industry's own pricing structure

Last week, as Part I of this series on "The Crisis in Tv Thinking" SPONSOR editors examined six common fallacies and mistaken ideas which are clouding current criticism of the tv medium.

The fallacies are:

1. The belief that broadcasters "don't want to improve programs, but just to protect profits and maintain the status quo."
2. The notion that tv programing would be spectacularly improved if the FCC made all stations "live up to their licensing promises."
3. The idea that interference in programing by "ignorant bungling agency men and advertisers" is chiefly responsible for tv's woes.
4. The belief that tv programs would be better if "we could only abolish those crooked, inaccurate rating services."

5. The conviction that tv is over-supplied with "brilliant creative people who are being chained and shackled by the system."

6. Most serious of all, the notion that tv stations and networks can improve the medium all by themselves, without the help, support and understanding of its commercial customers.

As SPONSOR pointed out, such theories are utterly untrue. They are unsupported by fact or logic, and untenable as a basis for attacking tv's actual problems.

Though they are widely held by many people (including some in high places) they only tend to obscure and emotionalize the real issues.

SPONSOR believes that today, as never before in the history of broadcasting there is a need for calm, clear thinking that goes back to fundamentals.

We suggest that the following subjects need exhaustive industry study:

1. *The Communications Act of 1934.* Is this act, drawn 27 years ago, before television began, and when radio was only just emerging as a national force, a realistic and reasonable document today?

Or is the Communications Act, with its many ambiguities and cloudiness, particularly in the area of "public interest, convenience and necessity," a hangover from a bygone day when the nature and value of free commercial broadcasting was only dimly perceived and understood?

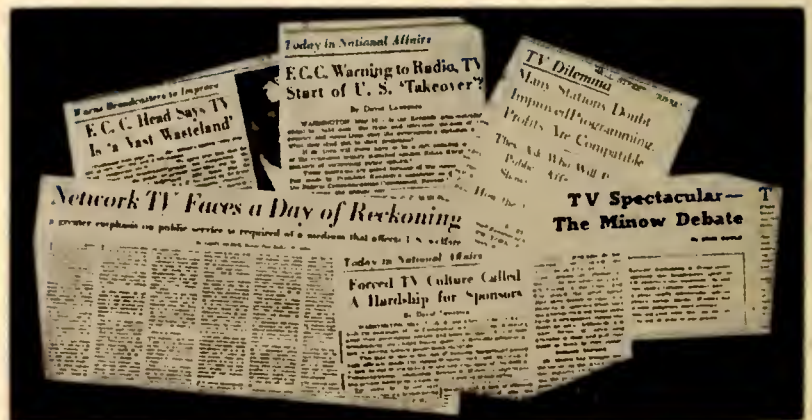
Ex-president Herbert Hoover, who was largely instrumental in setting up the Radio Act of 1927 on which the Communications Act of 1934 was based, and whose thinking dominated early government attitudes on broadcasting admitted last year, in a telegram to the RTES that many of his concepts of 30-odd years ago had been proven wrong, particularly his fears that advertising would "kill" the air media.

Said Mr. Hoover in 1960. "... even the pain of singing commercials. I justify even these by the realization that from the support of ad-

PART II

Practical roads to tv improvement

Last week SPONSOR discussed the muddled thinking behind much tv criticism. This week's article suggests practical approaches for solving tv's program problems.



ertisers you have kept the wave lengths and channels in the safer hands of private enterprise, rather than those of the government."

Is it possible that the Communications Act itself needs redrafting, that in its present archaic form, it is hampering rather than stimulating free commercial tv?

SPONSOR believes that an intensive study should be undertaken to determine whether more intelligent legislation cannot be devised for a system that is based on private enterprise, free speech, and commercial support.

2. *Does the FCC itself need major, rather than minor reorganization?*

Closely allied to this are some deep questions about the functions and operations of the Federal Communications Commission.

The so-called Landis proposals for the reorganization of the FCC seem certain of defeat in Congress. Representative Oren Harris is expected to offer alternate suggestions for FCC changes, but in both cases the proposals involved relatively minor procedural matters.

Does the whole question of FCC functions and operations deserve more thorough examination? SPONSOR believes it does.

Worth probing are such knotty questions as—does the FCC, as presently constituted, have too many different types of responsibilities?

Should an agency that deals with an aspect of the free press in a free society, be an entirely different kind of government body than any other regulatory agency?

Should its power be far more restricted, its autonomy more carefully circumscribed?

Should the FCC be limited more specifically to purely technical matters such as channel allocations? Is the current structure and organization of the FCC designed to stifle, rather than promote the growth of free commercial tv?

Answers to such questions are by no means easy. But SPONSOR is certain they should be more carefully explored than they ever have been.

And, to paraphrase Mr. Minow, they should be explored not only from the standpoint of "What more can the industry do for the FCC?"



"In the direct relationship between the FCC and the industry, it is likely the dispute will take the form of artful fencing, rather than a bloody duel."

Jack Gould, New York Times

WOULD A SHOW-DOWN BE BETTER?

Critics like Jack Gould of the New York Times say there would be disadvantages for the commission and the industry if the Supreme Court ever had to rule on the right of the FCC to revoke a station license for programing reasons.

Says Gould: "A decision against the commission would eliminate the powers of persuasion it now has; A decision against the industry could lead to vastly more intervention than now prevails."

Many thoughtful broadcasters, however, declare they would welcome a real show-down on FCC power, rather than the shadowy, vague, unreal conditions of today.

but also "What more can the FCC do for the industry?"

3. *In a free country does the government, or even the public really "own the air?"*

This is one of the trickiest, and most deceptively simple questions that has ever been raised about American commercial broadcasting.

Many unthinking individuals have hastily concluded that the answer is "yes." They have recklessly accepted the doctrine that "the people own the air" and have even more recklessly added, "and the government ought to run it."

But more mature reflection will show that there is a very deep, philosophical point involved here.

If you believe in free speech, free

press, and the freedom of the individual, then the so-called "public ownership" of any medium of communication is at best a very limited kind of ownership, if indeed it is ownership at all. It may be nothing more than a technical right to license.

In any case, SPONSOR believes that this question should be aired in vigorous open debates, aimed at clarifying for the industry and for the public the delicate and complex issues involved.

4. *What really are the causes of inferior programing?* In the welter of critical comment about tv's program fare, there has been a great deal of wild speculation over causes.

Yet, as TIO director Louis Hausman and others have pointed out,

"no broadcaster starts in by wanting to put on a lousy show?"

What then are the reasons for inferior programs? Why does the industry have such an atrocious record for program failures? (More than half the new programs presented during the past season were commercially as well as artistically unsuccessful.)

SPONSOR is certain that this whole problem deserves far deeper study and analysis, not by outsiders but by broadcasters themselves.

In this connection, what can be done about what many thoughtful observers believe is tv's greatest problem—the desperate shortage of superior program talent and top rank program executives? (see Commercial Commentary Page 15).

5. *Is television's pricing structure unrealistic?* Many suggestions have been made that, to stimulate improved programing, the industry's charges for different types of programs and time periods should be based on delivered homes rather than on flat rates.

Broadcasters generally have been against any such sliding scale, and with good reason. They say it would lead to financial chaos, and point out that many advertisers and agencies have advocated the system as a method of price reductions—rather than out of any genuine intention of backing superior programs.

But, on the other hand, as SPONSOR

reported in its issue of 5 June ("Can Tv afford public affairs?" p. 33) it is a clear fact that the tv networks frequently take heavy cash losses on expensive public affairs programs, which they feel forced to put on, and there is today an aura of unreality about the whole question of prime time program pricing.

One suggestion which SPONSOR believes deserves careful probing would involve 1) a substantial increase in all prime time rates, 2) a substantial discount or special rate for advertisers using cultural programs.

Such a method, or some even more practical one might provide a spur for raising program levels, and for insuring the support of advertisers.

6. *How can free commercial tv do a better job of selling its own virtues?* SPONSOR believes that the industry needs a far more extensive public relations program than it now has, or ever has had.

The Television Information Office is currently engaged in a large number of important projects aimed primarily at educational, intellectual, and "opinion leader" groups, and, in the opinion of those most familiar with its activities the TIO is doing a highly effective job, within the limits of its budget and policy directives.

But events of recent months show clearly that more broadscale efforts are needed. In SPONSOR's opinion, a greatly intensified public relations

campaign could have a dual effort. It would raise the image of the medium, in the minds of the public, and would raise the potential, goals and ideals of television in the minds of broadcasters themselves.

Such projects as the establishment of really meaningful industry awards to replace the Emmies (see Commercial Commentary 5 June) could act as a vigorous spur to greater program excellence, as well as provide an attractive industry show case.

And an aggressive, rather than defensive campaign to promote the virtues of free commercial tv would stimulate creative thinking and talk both inside and outside of the tv business.

As we pointed out in Part I of this special report on the "Crisis in TV Thinking," the greatest danger facing television today is the supercharged atmosphere of emotionalism, hostility, resentment, bitterness that has been building up between the industry and its critics.

SPONSOR believes that a return to calm thinking, careful study, and creative actions is absolutely necessary to preserve our American system of free commercial tv.

Despite all claims to the contrary, there are no easy answers to the problem of tv improvement. Only clearheadedness, good will, and a forward-looking constructive viewpoint, can insure final success.

5 questions which deserve study

1. Is the Communications Act of 1934 an outdated, unrealistic instrument?
2. In our free American democracy, does the public really "own the air?"
3. Does the structure of the FCC need a major, not just minor overhauling?
4. Are industry pricing policies hindering improvements in tv programing?
5. How can free commercial tv do a better job of selling its own virtues?

1971 Report:

'Business is lousy but...

... our station's image in the community is very good,' says radio broadcaster as he looks back on his public service over the years and thanks heaven for automation



"Our afternoons are dragging a little, too, since we had to put in two hours of Middle Eastern music."

(Almost three years ago SPONSOR ran an anonymous letter from a radio station manager in a medium-sized Illinois market musing over the changes radio had undergone. Recently, SPONSOR got wind of another missive prepared by the same broadcaster on the subject of radio. "Charlie," as we like to call him, was preparing to seal the letter in a time capsule to be opened 10 years hence. Charlie wanted to prove to himself he could look forward as well as backward. Through an intermediary (SPONSOR still doesn't know who "Charlie" is), we offered a large sum to option the letter immediately. Heartened by this interest, Charlie sent word (and the letter), saying we could run the piece gratis now. Maybe, he said to us, it would do some good—ED.)

Dear Henry:

Well sir, it's been a long time since we've exchanged notes. Last time I wrote you was when I was telling you how sorry I was about you losing your job as a timebuyer. That was back in the days when radio was sort of having a little comeback. (See "... nobody gets the business!" SPONSOR, 16 August 1958, page 38.)

Well, old eye-patch got the job done—didn't he. Raised so much hell about the "top forty reasons you ought to buy. . . ." caused so much confusion, started so much backbiting that the timebuyers didn't know what to buy. I guess plenty of other timebuyers like yourself lost their jobs, too, when they didn't have anything to buy.

You know, a funny thing about that

letter? One of the trade magazines picked it up and ran it. Put a picture of a guy sawing a tower in two on the top of the article. 'Course, they edited out some of the best lines, like the one about the program director's extra-curricular activities.

Sorry to have missed you at the convention. Last one I went to was back in '61. Understand you are looking for work again. Sorry to hear they made your station an educational deal. Educational radio has always seemed to me a little like church. Preacher gives the sinners hell every Sunday. 'Course, the people that really need the preaching are never in church, but then it gives the deacon a good feelin' to really lay it on.

I remember back when that whole
(Please turn to page 52)

Tv spending by industry in '60 and percent rise above '59

	Spot tv (000)	Network tv (000)	Total tv (000)	% Change Over 1959		Spot tv (000)	Network tv (000)	Total tv (000)	% Change over 1959
Agriculture	\$1,742	\$1,707	\$3,449	-3.5	Household cleaners	\$30,574	\$30,631	\$61,205	-11.7
Ale, beer & wine	48,778	8,147	56,925	+4.3	Household equipment	6,755	16,053	22,808	+13.3
Amusements	1,765	858	2,623	+92.4	Household furnishings	2,749	7,610	10,359	+35.8
Automotive	22,276	54,707	76,983	+18.4	Laundry prods.	44,908	41,424	86,332	+8.7
Building material, etc.	2,413	12,706	15,119	-20.8	Paper Products	6,163	11,549	17,712	+5.3
Chemicals inst.	—	445	445	-52.0	Household general	6,824	9,050	15,874	+20.8
Clothing, etc.	13,414	6,925	20,339	-11.2	Notions	91	285	376	-44.8
Confections, soft drinks	33,848	19,033	52,881	+16.0	Pet Products	8,196	8,063	16,259	+13.0
Consumer services	18,579	25,574	44,153	+23.7	Publications	2,770	2,242	5,012	+610.3
Cosmetics, toiletries	56,623	84,636	141,259	+7.8	Sporting goods, toys	5,559	3,200	8,759	+10.1
Dental products	11,438	27,404	38,842	+1.5	Office equipment	451	1,590	2,041	+38.2
Drug products	46,693	79,163	125,856	+1.9	Tv radio sets, etc.	987	5,331	6,318	-9.7
Food, grocery prod.	165,188	111,890	277,078	+0.7	Tobacco prods.	35,686	76,912	112,598	+5.6
Garden Supp., Equip.	1,092	149	1,241	+12.2	Transp., travel	4,151	645	4,796	-4.8
Gasoline, lubricants	24,338	15,699	40,037	+21.9	Watches, jewelry, cameras	4,426	16,546	20,972	-1.6
Hotels, resorts, etc.	867	164	1,031	+70.0	Miscellaneous	7,357	2,016	9,373	-5.9

Source: Spot, TvB-Rorabaugh; network, TvB-LNA/BAR

TV IS UP FOR MOST PRODUCTS

- Of 32 industry classifications, 22 increased video gross time billings in 1960, latest TvB report shows
- Among major groups showing rise were automotive, cosmetics, toiletries, gasoline, laundry products

Gross time billings of both spot and network tv totaled \$1,299,072,069 last year, the TvB reported in releasing figures combining dollar data from both media.

The TvB report contained a listing of the top 100 tv spenders and a breakdown of spending by industry. The latter compilation requires some adjustment since the LNA/BAR network figures and the Rorabaugh spot figures do not agree on categories for certain types of products. In the main the combined industry figures represent the Rorabaugh definitions.

Total dollar figures for spot are \$616,701,000 and for network are \$692,371,069.

Since client figures had previously been released separately for spot and network, the industry category data are of greater interest. (See box above.)

Of the 32 industry categories in the TvB, 22 were up in 1960 over the previous year.

Percentage-wise, the greatest increase was shown for publications, which leaped 610% over 1959 in time billings. (Neither the spot nor

the networks data for any of the categories contain programing or commercial costs. The time billings are before discounts.) Publications, however, are a relatively minor category in cv—so far.

Among the major industries automotive; consumer services; cosmetics and toiletries; gasoline and lubricants and laundry products registered fair-sized increases. Food and grocery products, dental products and drug products moved up slightly.

Among those declining in time billings were agriculture, building material (including equipment, fixtures and paint); chemicals; clothing; household cleaners (including cleansers, polishes and waxes); notions; tv/radio sets (this category includes phonographs and music instruments); transportation and travel and the watches, jewelry and camera category.

The top 100 spenders in spot and network television in 1960

	Spot tv (000)	Network tv (000)	Total tv (000)		Spot tv (000)	Network tv (000)	Total tv (000)
1. Procter & Gamble	\$55,084	\$46,406	\$101,491	51. Ford dealers	\$5,275	—	\$5,275
2. Lever Bros.	16,535	28,613	45,148	52. Carnation	2,056	3,009	5,065
3. American Home Prod.	9,412	33,376	42,788	53. Armour	959	3,988	4,948
4. General Foods	18,540	18,623	37,164	54. Johnson & Johnson	607	4,297	4,904
5. Colgate-Palmolive	11,419	22,511	33,930	55. Simoniz	2,472	2,331	4,803
6. General Motors	1,646	22,985	24,631	56. Coca-Cola Co. Bottlers	4,187	561	4,748
7. Bristol-Myers	10,169	10,747	20,916	57. Richardson Merrell	2,213	2,374	4,588
8. Brown & Williamson	7,786	12,533	20,319	58. Schlitz Brewing	1,884	2,625	4,509
9. R. J. Reynolds	4,173	15,891	20,064	59. Kaiser Industries	—	4,448	4,448
10. Sterling Drug	2,185	15,358	17,544	60. J. A. Folger	4,387	—	4,387
11. General Mills	2,569	14,651	17,221	61. Anheuser-Busch	3,715	646	4,361
12. Miles Labs.	8,132	8,839	16,972	62. General Motors	4,350	—	4,350
13. P. Lorillard	8,431	7,755	16,186	63. Helene Curtis	903	3,350	4,253
14. Gillette	4,031	12,075	16,106	64. Armstrong	—	4,181	4,181
15. American Tobacco	6,056	9,701	15,758	65. Minute Maid	3,623	443	4,066
16. Kellogg	5,795	9,900	15,695	66. Avon	4,000	—	4,000
17. Philip Morris	4,149	11,245	15,395	67. Standard Oil (N. J.)	3,175	786	3,961
18. Texaco	514	12,161	12,675	68. RCA	135	3,735	3,870
19. Liggett & Myers	1,542	10,991	12,534	69. Prudential	26	3,766	3,793
20. Warner-Lambert	6,302	5,464	11,766	70. Sears, Roebuck	961	2,827	3,788
21. National Biscuit	1,321	10,347	11,669	71. Mennen	2,069	1,621	3,690
22. Ford Motor Co.	28	11,159	11,188	72. Alcoa	158	3,492	3,651
23. S. C. Johnson	2,813	8,103	10,916	73. Food Mfgs., Inc.	3,651	—	3,651
24. Standard Brands	7,477	2,887	10,364	74. Falstaff	2,403	1,236	3,639
25. Alberto-Culver	1,242	8,822	10,064	75. Kimberly-Clark	89	3,524	3,613
26. Lestoil Products	9,961	—	9,961	76. Canadian Breweries	3,033	570	3,603
27. National Dairy Prod.	1,212	8,529	9,742	77. Drackett	20	3,577	3,598
28. Westinghouse	208	8,825	9,033	78. Consolidated Cigar	2,304	1,290	3,594
29. Chrysler Corp.	318	8,638	8,956	79. U.S. Steel	—	3,298	3,298
30. Pillsbury	3,847	4,927	8,774	80. Swift	1,928	1,366	3,295
31. William Wrigley	7,810	616	8,426	81. Beecham Products	459	2,796	3,255
32. Carter Products	1,938	6,174	8,112	82. Chesebrough-Ponds	1,446	1,786	3,232
33. Du Pont	399	7,558	7,958	83. Pepsi Cola Co./Bottlers	3,119	—	3,119
34. J. B. Williams	173	7,629	7,803	84. Mutual Benefit H. & A.	34	3,036	3,070
35. General Electric	1,966	5,745	7,711	85. Heinz	68	2,940	3,009
36. Nestle	5,679	1,611	7,290	86. Pabst	2,697	276	2,974
37. Corn Products	3,737	3,342	7,079	87. Norwich Pharmacal	2,619	298	2,917
38. American Chicle	2,448	4,612	7,061	88. Reynolds Metals	89	2,818	2,907
39. Ralston-Purina	675	6,067	6,742	89. Shell Oil	2,630	274	2,904
40. Revlon	2,359	4,219	6,578	90. Andrew Jergens	2,402	397	2,799
41. Campbell Soup	1,263	5,304	6,568	91. Sperry Rand	—	2,783	2,783
42. Hunt Foods	6,530	—	6,530	92. Theo. Hamm	2,360	412	2,773
43. Continental Baking	5,879	593	6,473	93. Polaroid	—	2,755	2,755
44. Beech-Nut Life Savers	1,220	4,819	6,039	94. United Merchants Mfrs.	2,745	—	2,745
45. Bayuk Cigars	—	5,705	5,705	95. Atlantis Sales	2,185	500	2,685
46. International Latex	5,591	—	5,591	96. Hills Bros.	1,706	979	2,685
47. Eastman Kodak	309	—	5,581	97. Plough	1,516	1,124	2,640
48. Block Drug	299	5,242	5,541	98. Sweets Co. of Amer.	144	2,484	2,628
49. Scott Paper	1,503	4,020	5,524	99. Pet Milk Co.	73	2,529	2,602
50. Quaker Oats	2,362	3,022	5,384	100. Noxzema Chemical Co.	576	1,906	2,482

Source: Spot, TVB-Rorabaugh; network, TVB-LNA/BAR

Q-TIPS' RADIO FOLK SONG

▼ Cotton swab maker holds onto 71% share of growing market with boost from 32-market spot campaign featuring 'classic, pure' singing style of Susan Reed



SHE'S Q-TIPS' RADIO PERSONIFICATION

SUSAN REED "evokes confidence" in safety of Q-Tips with "purity, warmth" of her vocal style, according to the Gumbinner agency which produced spots featuring renowned singer

When a radio advertiser can take to the air with a sound that stands out, expresses the qualities of his product, and appeals to the right audience, he's on his way.

The Q-Tips Co. (Long Island City, N. Y.), manufacturer of cotton swabs, and its agency, Lawrence C. Gumbinner, have responded to this challenge with the "classic, pure" voice of folk singer Susan Reed.

The 32-market campaign, now in its second year, features the concert-night club-recording artist singing Q-Tips copy to the melody of "Blue Tail Fly," a folk song she helped establish, which was chosen partly because of the boost it gives to the product's box of the same color. Miss Reed first sings a verse, then 'talk-sings' the next, to a zither background, alternating this way throughout the minute, which closes with a statement from the announcer and a final line by the singer.

"She has a simple, very clean, pure, classic style which offers a striking contrast to the big-production, gimmicky commercials on the radio," states Gumbinner radio/tv producer Mort Kasman.

"She has a warmth and sincerity that evokes confidence," v.p. Paul Gumbinner amplifies. "That's especially important with a product used for babies, since safety is a vital factor."

In assessing the radio campaign's value, Paul Gumbinner points out that Q-Tips is maintaining a 71% share of a growing market, Radio gets 30-35% of the almost \$1,000,000 advertising budget. Magazines receive somewhat over half, with the remainder allocated to spot television on the West Coast, which medium probably will come in for greater play next year.

The campaign has been on the air since spring, 1960, except for summer and mid-winter recesses. Melody

and singer remain constant, but two new sets of lyrics have been created for this year, replacing the original version.

A 32-market lineup is maintained, but there is some rotation of markets below the top 15. Frequency of the commercials, all minutes, ranges from 18 to 35 per week. Aimed primarily at house wives, the spots are aired throughout the day, in some cases into the early evening, and over week ends. Additionally, the agency has been experimenting with post-midnight exposure, to reach parents taking care of hungry, restless babies on into the night.

The Q-Tips account, with Gumbinner since the product went national about 15 years ago, has been in radio for some 10 of those years. The account billed under \$100,000 in those days; the company's subsequent growth is reflected in a current ad budget nearly ten times as great. Originally sold only in baby supply sections of department stores, Q-Tips are now marketed via drug stores, super markets, and syndicated variety stores as well. From a small building in Long Island City, Q-Tips has expanded to a three-building installation there.

The only major competitor to Q-Tips is Johnson & Johnson. The rest of the market is made up of scattered private labels. J&J promotes its cotton swabs via network tv and magazines.

The feeling at Gumbinner is that J&J spends on behalf of its cotton swabs at a greater rate than does Q-Tips, yet the former's market share is considerably less.

In the battle over whose swabs are safer, J&J emphasizes the flexibility of its stick. Q-Tips, on the other hand, relies on the quantity of cotton at the ends.

Q-Tips's west coast spot tv operation, expected to expand eastward next fall, encompasses eight markets. In the 60-second commercials, the "Blue Tail Fly" theme is utilized as background to a combination of live babies and animation with voice-over announcer. Again, the emphasis is on safety.

While a number of previous radio drives were devoted to expanding

the uses of Q-Tips, the current folk-song series concentrates primarily on the original baby-care use. Q-Tips' magazine ads likewise currently play up the baby side, especially in the publications that specialize in baby care, but other uses do receive men-

tion in the general, national books. (As to other usages, Susan Reed relates that she finds Q-Tips helpful for cleaning between the pegs of her voluminous collection of harps, lutes, zithers, etc.)

Different opening choruses are



THEY PUT THE RADIO CAMPAIGN TOGETHER

FINISHED PRODUCT gets a hearing at office of Paul Gumbinner (c), v.p. of Q-Tips' agency. Audition includes account exec. Florence St. George, radio/tv producer Mort Kasman

utilized in the two new commercials. In one Miss Reed sings:

*"Q-Tips swabs—are extra safe.
Q-Tips swabs—are extra safe.
They're yours and baby's safest
friends—
There's much more cotton at the
ends."*

The alternate commercial leads off with:

*"The box for you is Q-Tips blue.
The box for you is Q-Tips blue.
The cotton swabs that are wrapped
in blue.
So pillow soft and safe."*

In each spot Miss Reed follows the opening chorus with a verse which she 'talk-sings,' accompanying herself on the zither. One of the verses runs as follows:

*"Q-Tips are the original swabs—
The handy swabs for so many jobs.
They're gentle . . . absorbent . . .
completely lint free.
—just as pure as cotton can be."*

Each commercial contains two verses, three choruses, a few words from the announcer, and a chorus tag line.

Paul Gumbinner reports that, by and large, stations carrying the Q-Tips spots have been of considerable help with merchandising extras. Assistance has included bus and ear cards, contacts with important distributors, on-air promotions, and point-of-sale displays. One group of stations, which airs congratulations to new mothers in their communities, has included Q-Tips among the products awarded: the product is supplied by the client, who welcomes the on-air promo.

Q-Tips stays in radio because it offers continuous exposure to as logical an audience as can be bought in the air media, according to Paul Gumbinner. In network radio for some time, the advertiser currently is in spot in order to pinpoint certain markets with a heavy schedule.

The founder of the Q-Tips Co. was Leo Gerstenzang, who died during this past winter. In the late twenties, he noticed his wife struggling to wrap cotton around a small stick for use in the care of their new daughter. When she told him there was no such thing on the market, the Q-Tips Co. was as good as born. ■



INDICATIVE of U. S. interest in tv abroad: Don Coyle (c), pres., ABC International Tv Inc., beams as equipment contract is sealed by handshake between (l) Diego Cisneros, pres., VeneVision (Venezuelan tv station in which ABC has a minority interest), and D. G. Smee, mgr., Broadcasting Div., Marconi's Wireless Telegraph Co. The contract was signed last year

WORLD-WIDE TV: A DYNAMIC FACT

- ◆ It has grown astoundingly during the past decade, says Donald W. Coyle, president of ABC International
- ◆ He tells Inter-American Assn. of Broadcasters tv can spur prosperity, lead battle for freedom abroad

Presented below is a speech given by Donald W. Coyle, president of ABC International Tv, Inc., before the Inter-American Assn. of Broadcasters in Washington on 6 May. SPONSOR is reprinting the greater part of the speech because of the fascinating vision it offers of international tv and the inspiring accents in which it was couched. Coyle has been with ABC since 1950, when he joined as a research writer. He rose rapidly to become vice president and general sales manager of the tv network in 1958.

Today the energies of mankind are concentrated on the exploration of two frontiers.

We are probing *outer space*. Our rockets jab at the mysteries of the universe.

We are exploring in another direction, too, mapping the possibilities of *inner space*—of the immediate world in which we live. Rockets hold the key to outer space. But it is the tools of communication which hold the key to the development of inner space.

The scientist builds bridges between planets. We, as communicators, build bridges of understanding between *peoples*.

The work we do is important. Effective human communication has become a requisite for survival.

With the awesome development of atomic power has come the realization that men must learn to live with one another if we are to live at all.

We are faced with clear alternatives. Either we shape our future, or we lose it.

History teaches us good lessons. Whenever mankind was faced with the choice of survival or destruction, he has chosen to survive.

He has survived wild animals, storms, plagues, and his own wars. He survives by intelligence, will, faith, courage, and, sometimes, by *miracles*.

These miracles come to pass when history demands them, when survival is the issue as it is today.

I think that television is such a miracle.

The greatest force for communication in the world's history came to birth at the time when its power is most needed. Television has given us the communications tool with which to forge a world of new promise.

True miracles, like the miracle of television, are never *local* stories. They belong to mankind. Television could no more have remained a local miracle than could the wheel, or electricity, or the power of the atom. From its first hours, television's future was inevitable. Men of vision, like yourselves, recognized that television's early success, no matter how impressive, was only the dress rehearsal for television's international future.

But did any of us think that the future would become the present in so short a time?

Now, after only 15 years, television has entered its international phase, and the momentum of growth is astonishing. . . .

Cables and microwave relays, amazing in themselves, are soon to be supplemented by a cluster of satellites which will be capable of transmitting a television signal anywhere on earth.

Without question, television's in-

ternational future is a dynamic fact of the present.

Yet there are those who have not recognized this essential truth. Television is no longer a child confined to a crib. And television's new maturity demands of us new positive attitudes. . . .

How will television serve the future? I believe that global television, as an architect of understanding, will help create a climate of unmatched progress and prosperity.

I believe that international television, as an emissary of truth, will prove to be freedom's strongest ally.

The political profile of our time shows two opposing philosophies

struggling for acceptance. Every day, on every front, freedom matches accomplishments with Communism.

Uncommitted eyes watch the battle. Uncommitted minds must soon decide the direction of their allegiance. . . .

In the competition with Communism, the free world's story must be communicated effectively, impressively and with impact. And it must be a better story—a story of success, of promise, of hope for a richer life.

As communicators, a vital part of our job is to make sure that people everywhere will come to know the dramatic story of freedom's gifts and
(Please turn to page 53)

How international tv has grown*

INTERNATIONAL TV GROWTH

Sixty-two nations now have tv, of which six brought in tv only last year.

GROWTH IN SETS

Ten years ago there were one million tv sets outside of the U.S., Canada. Today, there are 43 million sets.

GROWTH IN STATIONS

Ten years ago there were some 30 transmitting tv stations outside the U.S., Canada. Today the number is 1,500.

LATIN AMERICA'S LEAP

Six years ago eight Latin American nations had tv with 32 stations reaching 600,000 sets. Today there are 19 Latin American nations with tv and 119 active stations transmitting to 3.6 million sets.

INTERNATIONAL LINKS

Eurovision network now connects 14 nations. Nordvision, the Scandinavian chain, is preparing to hook up with Eurovision. Intervision, Soviet-controlled, now ties in East Germany, Poland, Hungary and Czechoslovakia, is preparing to link Bulgaria, Rumania, the Soviet Union. Central American Tv Network unites Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua.

*Facts and figures from Coyle speech

SPONSOR ASKS

WHAT'S BEEN YOUR MOST SUCCESSFUL AUDIENCE PROMOTION? (PART 1 TV)

Those replying to this week's question are:

- Eugene S. Thomas, KETV, Omaha
- Caley Augustine, WIIC, Pittsburgh
- George Stevens, KOTV, Tulsa
- Chris Christensen, KPIX-TV, San Francisco
- Jon T. Caudle, WSOC-TV, Charlotte

Eugene S. Thomas, vice president and general manager, KETV, Omaha

At KETV we have discovered that viewers enjoy contest games-of-skill, and we have telecast many contests to stimulate viewer interest. One of our



A simple on-air word contest in which viewers completed the blank diagram

most successful was a game broadcast throughout January, entitled, *Star Jubilee*, which brought in 22,000 entries in 6 weeks . . . one of the best contest mail pulls in Omaha broadcasting history.

The format was adapted from the children's game, *Hangman*, in which letters of the alphabet are inserted in a blank diagram to form a famous phrase. Polaroid Land cameras were offered as prizes.

Because our nighttime *Movie Masterpiece* series has been in first place for 13 consecutive ratings, we placed most of the contest announcements there, so that a larger number of viewers could enjoy it.

In our version, the object was to identify the name of a motion picture star appearing that week during *Movie Masterpiece*. A large diagram of dashes, representing letters in the star's first and last names, was

mounted on a peg board. The letters to be placed in the diagram were restricted to those appearing in the words *Movie Masterpiece*. Each letter was printed on a card and suspended to spell *Movie Masterpiece* above the diagram.

In the opening 60-second announcement, the first letter, *M*, was removed and placed in the diagram, if applicable. As:

-----/M ---; then
the second letter, *O*:
-----/M --- O; then
I:
V -----/M --- O; and
I:
V I --- I - I -/M --- O.

When all the applicable letters in *Movie Masterpiece* were placed, the solution was apparent to most viewers: V I R - I - A M A - O.

Since the *G*, *N*, and *Y* of Virginia Mayo don't appear in *Movie Masterpiece*, these dashes were left blank. The letters of *Movie Masterpiece* which did not belong in the name . . . *E*, *S*, *T*, *P*, and *C*, were removed in sequence and announced as not appearing.

As soon as the name was completed, a new diagram was set up and a fresh contest started. The correct answer bearing the earliest postmark was the winner. Approximately three contests were broadcast each week. The game made viewers thoroughly aware of KETV's nighttime movie series.

We won't disappoint the thousands of contest entrants, many of whom have asked us to return the game. *Star Jubilee* is destined for a re-appearance on KETV.

Caley Augustine, director of public relations & promotion, WIIC, Pittsburgh

One of the finest audience promotion campaigns station WIIC has ever conducted was the kickoff of our fall campaign for the 1960 NBC network programming schedule.

More than 100,000 people in the

tri-state area served by station WIIC participated in six major promotions that we organized over a period of time prior to and after the fall debut of the new shows.

Each of the promotions was a separate entity in itself and each was enthusiastically supported by the WIIC audience. The initial promotion was a gigantic parade staged in Carnegie, Pa., and more than 30,000 people turned out to view the parade which featured 67 marching units, floats, bands, beauty queens and the rest of the hoopla.

This event was followed by a WIIC-NBC Day at West View Amusement Park, which was supported by a solid campaign of on-the-air promotion on WIIC. More than 15,000 families turned out to take part in the festivities, proving again that WIIC had made a big hit with its audience.

In August and September our audience promotion really began to roll. WIIC staged a Shadyside Fall Festival in Pittsburgh's Shadyside district which attracted 5,000 sports ear fans to a huge "auto rodeo." Merchants in the area tied in with the promotion and the combined tv-local community cooperation blossomed into one of the most successful ever held.

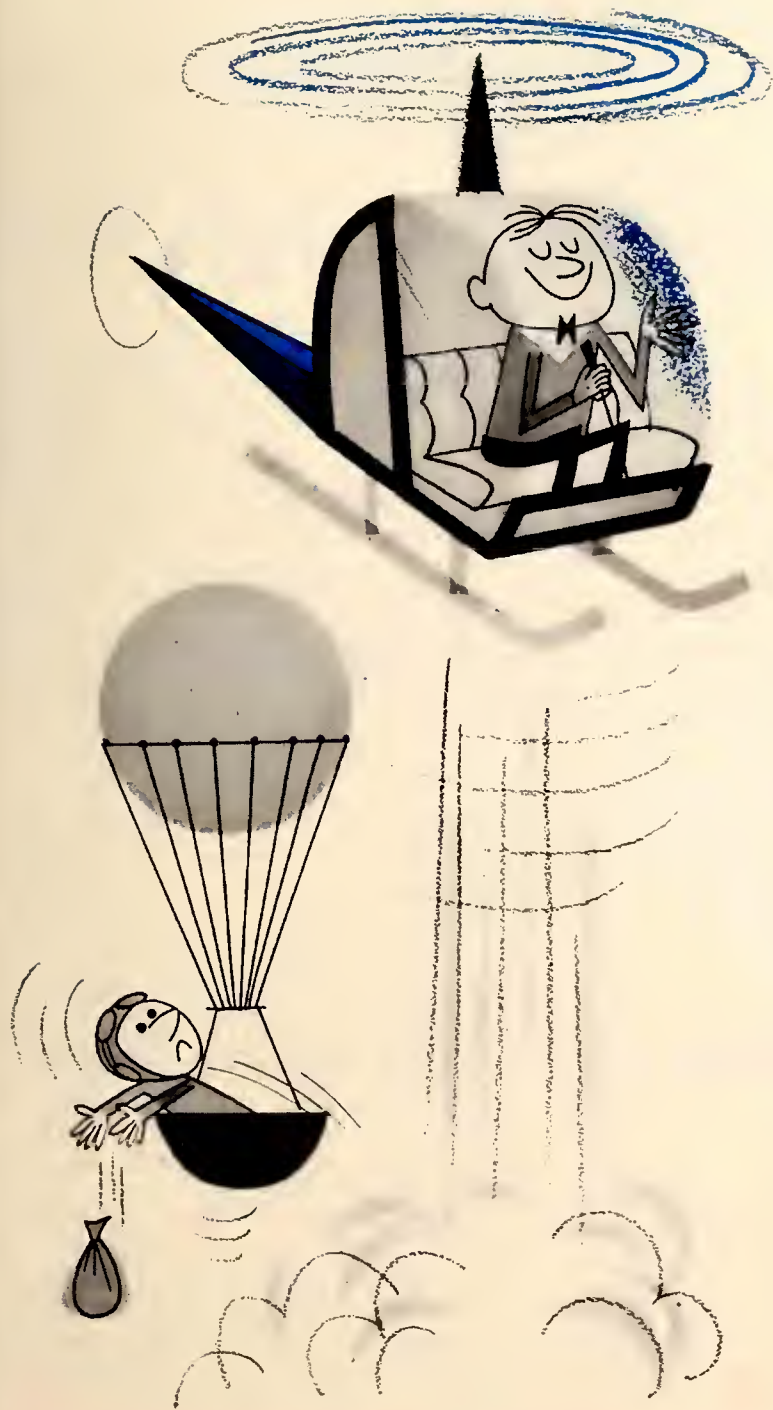
Probably one of the finest examples of how community interest can be tied in to audience promotion was a "Carnegie Spectacular" WIIC staged in September. More than 30,



Parades, record hops, audience contests, auto rodeos kicked off fall season

000 took part in the opening of the three-day spectacular which included record hops, baking contests and personal appearances of the WIIC TV stars.

(Please turn to page 56)



The March, 1961, Fresno ARB survey again proves that KMJ-TV is Fresno's favorite TV station.

KMJ-TV has more quarter hour wins Monday through Friday . . . from sign-on to sign-off . . . than the other two Fresno stations combined. This is true both for the Metro Area and for total homes.

And KMJ-TV's movies have unusual audience appeal. The afternoon movies Monday through Friday were tops in every quarter hour rating from 3:00 to 5:00 p.m. The Sunday Cinema Special from 4:00 to 7:00 p.m. had a 21.5 rating compared with ratings of 10.4 and 9.7 by the other two local stations.

* March 1961 ARB, Fresno



GO FIRST CLASS with **KMJ-TV**
 FRESNO
 CALIFORNIA

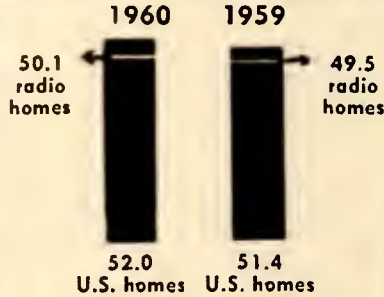
McCLATCHY BROADCASTING COMPANY
 SACRAMENTO, CALIFORNIA
 NATIONAL REPRESENTATIVE
 THE KATZ AGENCY



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 May 1961

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,590	149	521	80
Fm	871	208	80	17

End of May 1960

Am	3,179	86	634	211
Fm	727	163	80	42

Source: FCC monthly reports, commercial stations. *April

Radio set index

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

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

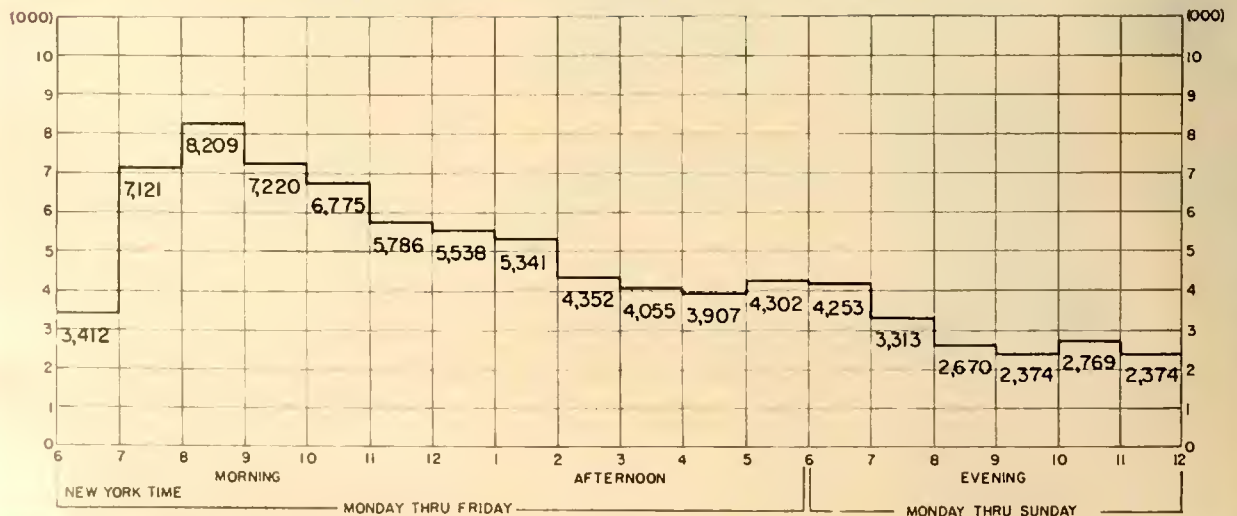
Radio set sales index

Type	April 1961	April 1960	4 months 1961	4 months 1960
Home	603,489	547,839	2,698,218	2,627,147
Auto	375,570	399,963	1,454,906	2,263,057
Total	979,059	947,802	4,153,124	4,890,204

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. CURRENT LISTENING PATTERNS

Spring in-home radio listening, by hours of the day



Source: A. C. Nielsen Co., thousands of homes listening per average minute, March 1961

Irresistible

*Picked your radio partner in Cleveland?
Cleveland listeners have. WHK's
audience is practically as large
as those of the second and third
rated stations combined.* Keep
in rhythm with the Cleveland
market. Fill your card*

with **WHK**

CLEVELAND

A Metropolitan Broadcasting Station

V.P. & General Manager: Jack Thayer

National Rep. John Blair & Co.

Tomi

buy St. Louis
à la card



How to get a raise at Grey

Shrewd time buying demands far more than a slide rule and a head for figures. Certainly at the Grey Agency. At Grey they make qualitative judgments (which is really what media men get paid for, and how they earn nice fat raises).

Without a shred of modesty we applaud Grey's acumen in selecting WICE to boost coffee and bread sales in Providence. We hope you will soon discover, too, that WICE is indeed the live wire in Providence, the station that people listen to with both ears. Which is why we think our listeners should really be counted double.

WICE
PROVIDENCE

AN ELLIOT STATION
Representatives: Avery-Knodel

First, he is a pro—with complete, technical mastery of his craft; second, he is wholly in love with the job—it has a personal meaning for him that goes deeper than salary or residuals.

Both attributes are essential; neither alone is enough.

Now in a very real sense, the only possible road to finer tv programming is through the discovery and development of many more of these gifted and dedicated individuals.

Henry Schachte, executive v.p. of Lever Bros., put it very well the other day when he said, "You don't get better programs by making speeches which denounce and deplore. There's a reason for the current state of tv programs and until the reason is treated there won't be any real improvement."

Schachte feels that at present tv is getting only a fraction of the creative talent it needs and suggests that the industry must setup "minor league" talent systems to feed its major league operations.

I admire Henry very much and he makes an excellent point. But there is another aspect of the problem which he has failed to mention, the scarcity of high-level tv program executives.

These are the men who must find, stimulate, work with and manage superior program talents, and our shortage in this area is critical.

Tv's toughest jobs

You'd be hard put to it to name five, four, even three really outstanding program executives at the networks these days.

You'd have an even harder time trying to find that many now active at major advertising agencies—and the agencies, which gave the industry such men as Pat Weaver, Hubbell Robinson and Rod Erickson, were once a major source of such manpower.

If you look to local tv stations as a training ground for network program personnel, you're forced to conclude that the character and scope of most local program operations is so different that, at best they can provide only a handful of likely candidates.

Now what's the reason for this disturbing situation?

Well, I don't believe it's a plot, a dark management conspiracy to put "bankers, salesmen and accountants" in charge of tv's destinies.

Part of the answer certainly lies in the fact that the job of a really top ranking program executive is one of the toughest, most agonizing, most personally frustrating positions to be found anywhere, and few men, especially those who are themselves creative, care to stand the gaff for very long.

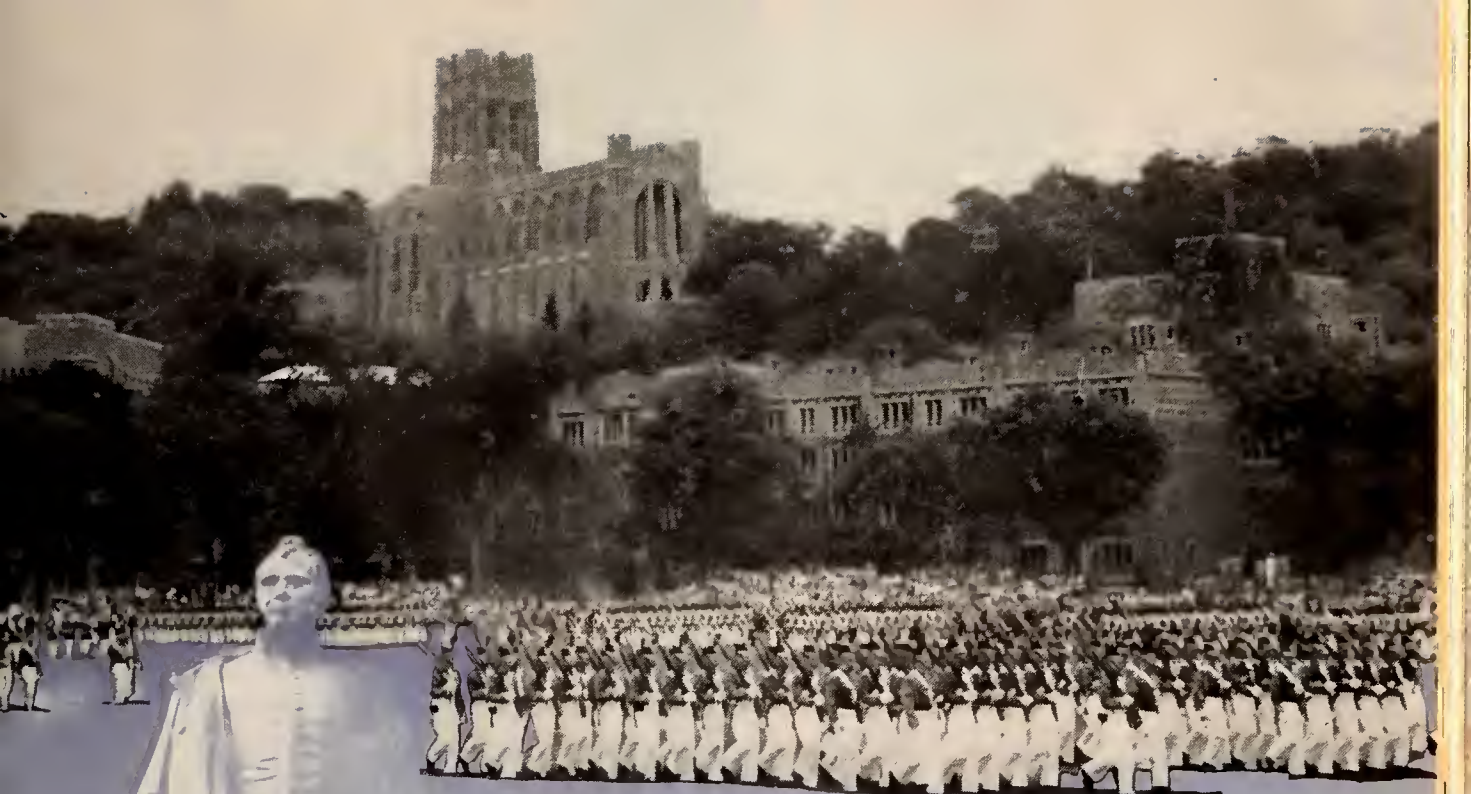
Beyond that, however, there is one important, fundamental point which I think all of us should consider carefully.

The tv industry, in its brief, explosive, rise, has faced a succession of problems requiring wide range of highly specialized executive abilities—financial, legal, sales, research, organizational.

The urgency of our problems has pushed into top positions men who were primarily qualified in these fields and, in so doing, has quite unintentionally, I believe, played down the role of the programming boss.

I think this situation is temporary. Certainly it is one that needs correcting. For, ideally, the programming chief of a great network should have exactly the same prestige, power, and importance as the editor of a great newspaper or magazine. His function is identical.

If we are to make real strides toward finer tv programming, we've got to get finer program talent, much finer program executives. ▀



GREAT INSTITUTIONS

...characterized by
leadership

COLONEL THAYER
FATHER
OF THE
MILITARY ACADEMY

**WEST
POINT**

KWTV
OKLAHOMA CITY

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati: Schedules for Downy fabric softener start about issue date in 12-15 markets. Placements are for the P&G contract year, using moderate frequencies of day and night minutes. Buyer: Dorothy Houghey. Agency: Gray Adv., New York.

DX Sunray Oil Co., Tulsa: Going heavily into southwestern markets with 26 to 52 week schedules. Buys are for half-hour syndicated shows and sports and news segments. Buyer: Kelly O'Neill. Agency: Potts-Woodbury, Inc., Kansas City.

Lucky Lager Brewing Co., San Francisco: About 30 western markets are getting summer schedules for Lucky Lager beer. Fairly weighty runs of night minutes and I.D.'s are set for 13 weeks. Buyer: Marion Monohan. Agency: McCann-Erickson, San Francisco.

Noreen, Inc., Div. of Lehn & Fink Products, Denver: Placing schedules to start 7 July for nine weeks for its shampoo. Nighttime minutes are being used in 12-15 top markets. Buyer: Brendan Broderick. Agency: Ted Bates & Co., New York.

Standard Brands Incorporated, New York: Lining up slots on CBS TV affiliates for a September start on *Gunsmoke* reruns. Various S-B products will be scheduled, and alternate-week sponsorship is sought. Buyer: Bob Dekker. Agency: Ted Bates & Co., New York.

RADIO BUYS

Northwest Orient Airlines, St. Paul: Campaign to introduce its new Boeing 720 jet service starts late this month in 28 markets. Markets are both off-line and major on-line cities. Traffic and day minutes are bought, with duration indefinite. Buyer: Ben Leighton. Agency: Campbell-Mithun, Inc., Minneapolis.

Purolator Products, Inc., Rahway, N. J.: Schedules for this manufacturer of oil, air and fuel filters will begin late June or early July in 15-20 markets. Placements are primarily traffic minutes, Monday through Saturday. Buyer: Helen Davis; J. Walter Thompson Co., N.Y.

General Motors Corp., Detroit: Its Guardian Maintenance campaign starts 3 July for seven weeks. Traffic minutes and 20's are being placed in 63 markets. Buyer: Cullingford. Agency: D. P. Brother & Co., Detroit.

Bristol-Myers Co., New York: Mum cream deodorant's summer campaign starts 3 July in 12 top markets. Schedules of minutes in traffic and housewife time are for eight weeks. Buyer: Don Miller. Agency: DCSS, New York.

for a
reading
treat get
the May
U. S. RADIO!



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 ! ! ! ! ! ! ! !

YOUNG
AT
HEART

DORIS DAY
FRANK SINATRA
GIG YOUNG DOROTHY MALONE
ETHEL BARRYMORE



SEVEN ARTS
ASSOCIATED
CORP.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive 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).

WTRF-TV**STORY BOARD**

T. R. Effic!

A FRUSTRATED MOTORIST tried to pass a truck for many miles. Everytime he tried to pass the truck driver increased his speed or swerved toward the middle of the road. Finally, at a stop sign, the motorist pulled alongside the truck driver's window. "We?" growled the truck driver glaring viciously. "Nothing important," was the motorist's reply. "I know what you are but I merely wanted to see what one looks like."

Wheeling wtrf-tv

JOAN D'ARC was the first to say it: "I'm smoking more but enjoying it less!" (Thanks to Wanda Rennie of Shadyside, Ohio)

wtrf-tv Wheeling

BEST WAY to find out if you're a poor loser is to bet!

Wheeling wtrf-tv

UNDER THE PIE LIST on the menu of the Three Gaynors Restaurant is printed, "Remember the Alamo!"

wtrf-tv Wheeling

SIGN on Cape Canaveral Restaurant: "Out to Launch."

Wheeling wtrf-tv

IF YOU WANT TO LAUNCH a successful spot schedule and reach the big TV audience in the Wheeling-Steubenville Industrial Ohio Valley ask George P. Hollingbery to arrange your advertising on WTRF-TV. Do it from Wheeling.

wtrf-tv Wheeling

THE HOLLYWOOD YOUTH was so proud . . . he had the most parents at the PTA meeting.

CHANNEL SEVEN**WHEELING, WEST VIRGINIA**

**WPEN
HAS
THE
STAR
PERSONALITIES**



★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN

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

Reps at work

Jack Sweeney of Bob Dore Assoc., New York, feels that. "When Newton Minow, F.C.C. Chairman, blasted the industry at the recent NAB Convention for imprudent use of their privilege as broadcasters, he gave radio its biggest boost in years. For his remarks and the attendant publicity reflected on the type of programs offered on tv and the poor job tv is doing as far as public service is concerned.

Mr. Minow couldn't make the same complaint about radio because most stations are deeply enmeshed in community affairs and earn the loyalty of their audience not only for the many hours of entertainment they afford, but also because of the definite service they provide. One of our stations does all the announcements regarding meetings and other functions conducted by more than two hundred church groups, civic and social organizations in its community. Another runs a Christmas party in a downtown theatre attended by more than 6,000 people. Radio is like one of the family and certainly provides the perfect setting for an advertiser's message."



Roy V. Smith of Weed Television Corp., New York, states. "As a result of the ever increasing competition of the networks in the realm of spot television through spot carrying shows, it is more and more important that representatives, as well as stations, keep not only agencies, but clients right up to date on network clearances in their markets.

In many cases an advertiser using a network spot carrier may think he has national coverage, but actually, he may be missing out as much as 25% or more coverage in areas where his advertising message is not delivered, due to non-clearance in one or two station markets. Once this fact is brought to a client's attention, the result is often a spot budget in these markets. In helping to accomplish this, it is very important for a station



to contact local distributors and district managers to request support for the client in their areas, and for the station to inform its representative who was contacted locally. We at Weed have found that both agencies and clients appreciate this information and, needless to say, stations appreciate this extra spot business."

THE QUALITY TOUCH



Not one but 5 AMPEX VIDEOTAPE MACHINES are at your disposal in our new "Communications Center"... 3 in our studios, 2 in our 40' custom cruiser. Using our battery of Marconi 4½" image orthicon cameras, your tape assignments get that *quality touch*. Duplicates are made and furnished to world-wide standards, using the latest interswitch equipment. Studio or on location, it will pay you to call on WFAA-TV for that next assignment!

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



WFAA-TV

DALLAS CHANNEL 8
FORTH WORTH  8



The Original Station Representative

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

GOLDMINES

(Continued from page 31)

pride is product advertising at its best." And as another views it: "To a great many Bostonians the Pops is Boston. Direct association can bring nothing but Plus."

Thus far the emphasis has been on how enterprising national advertisers are making effective use of local radio programming, geared particularly to a sort of communal *esprit de corps*, either regularly scheduled or of special event interest. But an area outside the program sphere, and one which the successful campaign of one national advertiser might well catapult to boon proportion, is week-end radio. In 1959, when Eljer Plumbing Co., a division of the Murray Corporation of America, went into radio for the first time, it was influenced in large measure by an investigation showing that community interest is notably heightened on week-ends, when car radios are synonymous with Sunday drives. What better time to appeal to community interest in growth, development, beautification—in short, to a visit to model homes? Eljer, which manufactures bathroom and plumbing fixtures, asked the question, and with the careful planning of Fuller & Smith & Ross, Pittsburgh, came up with the answer: Buy week-end radio on the national level, reserving part of its commercial time for local builders. A special survey had already determined that individual local builders, rather than plumbing companies contracted for the job, were responsible for buying bathroom equipment for tract developments. And, reasoned Eljer, since every builder's interest is selling his homes, the best way to interest him in buying Eljer fixtures is to help him sell those homes. Thus the formulation of a national advertising campaign pinpointed to community appeal—and, significantly, one undertaken wholly with national funds rather than through the usual dealer-manufacturer co-op arrangement. The Eljer story (which SPONSOR will highlight in Part II of this study, citing specific and challenging results) is a documented example of grass-roots thinking in top-level quarters, a recognition of the power and performance of local radio at its most influential, at its most vital: right in its own backyard.

A quick appraisal of the advertisers mentioned in this round-up necessarily impresses one with their glaring isolation, even though time and space do not permit examination of perhaps a handful more. The truth is: Isolation is the unfortunate estate. Where are the national sponsors of such exciting radio fare as the "Community Calendar" programs, the Dial-a-Score programs, the travel programs, conservation programs, clean-up programs, law enforcement programs, farm advisory programs? What national advertisers are tuned to the big new sounds which Radio all over America is making? The cupboard is appallingly bare.

Conclusions? A SPONSOR check of reps, advertisers, agencies, stations, brings incontrovertible evidence to bear on the gold in them thar hills. Most notable:

- National buys, such as those pioneered by GMAC, International Nickel, Armour, make false and foolish the old-hat view that national advertisers have no place in the sponsorship of community service programming.

- Solid results from such campaigns as those engineered by Cream of Wheat and Eljer give overwhelming credence to radio's claim that no other medium can equal it for intimacy and community image.

- The editorial vitality in local radio today (See SPONSOR, 5 September, 1960) gives product identification with community service an awareness-and-sales boost available in no other medium.

- Viewer loyalty to stations with strong community images spills over to advertisers, especially those who sponsor community service programs. Long-range association builds product stature, creates solid affluence, provides better climate for local wholesalers, retailers, representatives, salesmen.

"It's like the weather," one rep concludes. "Everybody talks about radio as local, local, local, but too few national advertisers are taking the time and trouble to do anything about it. It's all there, you know—opportunity unlimited. It's simply a case of imaginative buying coupled with copy creativeness. It's pretty generally conceded that no other ad medium is as near to people as radio. Just who else does a product need to reach?"

1971 REPORT

(Continued from page 35)

thing started. Remember the commissioner who could never say "we"—always said "I." Only man in the business that ever worked with a smaller sample than Nielsen.

Sort of reminded me of a new guy who moved into our neighborhood when I was a kid. This boy had quite a reputation and always liked to build it bigger. He'd put a chip on his shoulder and dare us to knock it off.

One day a bunch of us little guys were out picking up newspapers for a Boy Scout paper drive. This fellow came along and tried to tell us how to pick up the papers and we got a little miffed and just proceeded to clean up on him. Come to find out he had padded shoulders in his jacket, anyhow, and that's why the chip of bark stayed up so well.

I've often wondered what would have happened to us little guys in the radio business if we had gotten together back in those days and straightened things out. Hell, our forebears had sense enough to push some tea into a harbor when they had taxes without representation. Nowadays we pay taxes to pay the salaries of people who turn around and tell us how they are going to make us run our business with less profit and even higher taxes.

Wouldn't we have really caught the headlines back in those days. Henry, if we dressed up as Indians and had pushed cases of soda, or maybe olives, into the Potomac River? WOW! What a sequel!!

I remember you and I visited one night about maybe getting one small broadcaster, one from a middle-sized market and one from a big market, getting each of their lawyers and maybe one person from the NAB and sitting down and getting a really sensible program developed. Maybe have some realistic renewal forms worked out. Possibly even work up some reasonable ground rules for intelligent regulation of the industry.

Remember how we tried this out on the Eastenhouse delegation and were politely informed that they had the Washington situation well in hand? The only guy we really stirred up that night was that fellow with the big horn rimmed glasses from *Loudcasting* and he could see what would happen to his commissions if all he

had to call on was educational stations.

Well sir, Henry, sure hope you find something. Things are tough here, too. Our morning news strips that the political science professor is doing for us are pretty well sold. Can't find anybody who is interested in our *Weights and Standards* show or in our *Theological Interpretations of the Old Testament*. Our afternoons are dragging a little, too, since we had to put in the two hours of Middle Eastern music.

Last rating we had showed the sets-in-use down to around 5%. When you divided that among 16 am stations and 8 fm stations in a community of 250,000 I guess you could say that most of us are serving the minority groups pretty well. Of course, our image in the community is very good.

Wish I could offer you a job, Henry, but you know how it goes. We've really got the overhead down to rock bottom. Just myself, two announcers and the seven people on our public affairs staff. Thank heavens for automation!

Kindest regards,
Charlie

GLOBAL TV

(Continued from page 41)

accomplishments.

We must dedicate ourselves to utilizing the broadcast facilities not only to tell freedom's story, but to writing new chapters of success.

A starving man has little time for philosophy. A secure, healthy man has no love for a commissar.

The ideas of freedom, to win new converts, must be based on a firm foundation of economic strength.

International television will serve freedom's future by providing a terrific stimulus to the economies of individual nations, and to productive international trade.

We have learned that television, through its use of sight, sound and motion, creates the emotion to buy.

Television performs a marriage between desire and possibility. It brings the consumer to the goods and services available to him. By doing this, television opens new markets. New and better products, designed to meet new needs, create wider prosperity.

Television advertising not only lu-

**IN ROCHESTER, N.Y.
WHEC-RADIO NEWS
is where it happens !**



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

NATIONAL REPRESENTATIVES: EVERETT MCKINNEY, INC.

BASIC CBS

bricates the wheels of the economy, but actually adds new wheels and generates the energy to make them turn.

The working principles of marketing we have learned in television's local laboratories will help shape television's future as a mover of products and services.

Tomorrow's markets present fantastic challenge. The great burgeoning of population the world over creates a new frontier of its own.

In 1900 the world housed 1.5 billion persons. By the year 2000, the number will rise to more than six billion.

As you well know, the Latin American population is growing faster than that of any other region. The population of Latin America has increased 23% in just nine years—an increase of 40 million people.

In 1959, the Latin American population topped the population of North America for the first time. More than 202 million persons were counted in that year.

It is estimated that by 1975, the number will magnify to 303 million and, in the year 2000, to 593 million. In the next forty years, the Western hemisphere will host 900 million human beings.

These people must be housed and fed. They must be integrated into productive society. The economy of the free world must provide them with a climate for healthy growth.

Individually and together, our nations must develop new economic muscles if we are not to be overwhelmed by sheer numbers. The creative use of television as a force for economic improvement will help us realize this immense goal.

Electronic communications are wedded to the thriving economies of the future. It is the success of our free economies which gives freedom's message believable foundation.

Farsceeing moves, such as the Latin American Free Trade Association and the Central American Common Market must be matched by a spirit of cooperation within the broadcast industry.

We must join our separate strengths into a common bond, working together for our mutual good. What we cannot do alone, we can surely do as a working team. The prosperity of tomorrow will be based on the energetic cooperation of free

nations striving toward a common goal of progress. To best use the broadcast media as an international economic tool, we must create a common market of communications.

Just as international television will prove an economic ally of freedom, so it will prove to be a worthy cultural ally. Television can cross artificial barriers. It can surmount problems of language through its use of the picture. A picture is worth 1,000 words whether the words are spoken in Spanish, Portuguese, English or French.

When the man in Detroit meets the man of San Salvador, when the woman of San Francisco sees the woman of Caracas, when a child in New York comes to know a child in Sao Paulo, can the result be anything other than increased understanding?

Global television, projecting honest experience through programs of information and entertainment, is a window in our separate houses that lets others see in and observe our lives, while we look out at theirs.

With programs that portray the everyday lives and privileges of free men, television will translate abstract ideas of freedom into concrete images of accomplishment.

The uncommitted man in Africa and Asia can best grasp the meaning of freedom by viewing telling examples of its working results. Seeing a people live and play, hearing a people's music, communicates more than any lecture.

Already, programs of drama, sports, music and news have shown their popularity with peoples of different backgrounds. There are common denominators of communication which transcend problems of language. These common denominators must be found and used to project freedom's story.

At this moment a World Trade Fair is being held in New York City. International television should duplicate the atmosphere of a world fair—a world fair where problems are aired, where the finest examples of a nation's cultural and industrial achievements can be proudly showcased—where neighbors meet, compare notes, and experience a pride in human endeavor.

The specialized, closed circuit possibilities of international television are fascinating. In the battle against mass illiteracy, as a vehicle whereby

the world's leaders can meet regularly, as a conference table where businessmen, artists and scientists can exchange information, global television has limitless special applications.

But even more fascinating are the open circuit possibilities, whereby people can meet with people in summit conferences of the heart and mind.

I think it is important to mention here that international television can be misused. Television can carry truth. It can also be harnessed in the service of distortion.

In Cuba, the broadcast facilities have been put into the service of the Castro regime. The FIEL network there is a device for control, not controversy. The people are told what to think and what to say. Keeping with Communist tradition, television facilities in the Sino-Soviet bloc are used to parrot the dictates of the state.

While the free world has seven times as many sets as the Communist camp, we cannot rest content. The Communist world is engaged in a crash program to expand its television facilities. Last year, strategically located transmitting stations and sets increased by 40% in the Red nations.

The West must keep its advantage in the area of electronic communications. By taking the initiative in bringing television to the new nations with technical assistance and financial support, we can make certain that freedom has its full voice.

At the last meeting of the International Telecommunications Union in Geneva, the Communists understandably shied away from a pact which would have granted adequate channels for television communication through satellite transmission.

At the next meeting, in 1963, the West should be ready to press its demands for adequate frequencies, offering the Communists a challenge to do their best against the massed resources of the self-determined nations. . . .

For what is true of television's bright future is especially true in the Americas. Many natural factors are at work which make international television in our hemisphere a practical reality.

For one thing, we have a great advantage in that only three major lan-

ALL
CANADIAN
TELEVISION
STATIONS
HAVE

CAMERAS AND BOOMS AND DIRECTORS AND SCRIPTS AND HOUR-LONG
COFFEE BREAKS AND FILM AND CUE CARDS AND TURRET LENSES AND DOLLS
AND DOLLIES AND WATER-COOLER CONFERENCES AND SETS AND MONITORS
AND VIDEOTAPE AND STUDIOS AND FORTY-FIVE PERCENT CANADIAN
CONTENT AND TURNTABLES AND TELECINE AND MICROWAVE
AND ACTORS AND MEMOS AND BLACK LEADER AND KLIEGL LIGHTS.

BUT
ONLY
ONE
HAS
MORE
DELIVERED
AUDIENCE
THAN
ANY
OTHER
ENGLISH-
LANGUAGE
STATION
SEEN
IN
CANADA!*

(AVERAGE HALF-
HOUR, 7-11 P.M.)

WE
HAVE!

CFMT-TV
12
MONTREAL

A DIVISION OF CANADIAN MARCONI COMPANY

*Check your BBM

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55

guages are spoken in North and South America, as compared with Asia's innumerable dialects and Europe's multi-lingual condition. So, for us, language is less of a barrier to effective television cooperation among the nations of the Western Hemisphere. Our nations fall into the same time zones. The absence of time differential makes possible live coverage of events as they happen.

A third advantage, and possibly the most important, lies in the fact that our broadcasting systems are relatively free of government control. We are our own masters.

Our position is unique. In most of the world, radio and television are supervised by national authority.

As I said before, to succeed we must work together. Television is so big, and so expensive, that it demands partnerships. Creative and technical costs are high. A talent pool must be developed. No single nation has an audience large enough to justify the astronomical expenses required to develop its broadcast facilities to the utmost. But internationally, the audience does exist.

Advertisers recognize this. They are ready and eager to invest increased amounts in international ventures. They are anxious to enter new markets. . . .

It falls to us to create a program structure balanced between entertainment, news and information that will stand as a model for others to emulate. Equally important is the opportunity we have to prove that commercial television's use as an advertising medium can be a vital aid to industrial growth with its accompanying increase in the standard of living. . . .

Increased advertiser participation will give us the funds we need to develop new, creative program formats and to improve the engineering aspects of station operation. Better programs will attract larger audiences. As the television habit develops, viewers attracted by entertainment will stay with their sets for programs of information and special events.

Our people will enjoy the best television product available anywhere in the world. And as they become a more informed public, they will inevitably become more and more resistant to the noisy propaganda of the Communist minorities.

The success of cooperation be-

tween our nations is forecast by the success of the Central American Television Network, in which, as you know, the American Broadcasting Company has a very real interest. In Central America, broadcasters, in step with the future, have willingly pooled their resources to create a climate for maximum growth and expansion.

I feel that the Central American Network is an important stepping stone to the day when all the nations of the Americas are joined in a vast, harmonious communications network. To this end, we at ABC International have dedicated our efforts, energies and financial resources. I am impatient for that day to come.

Our meeting here today is a significant testimony to our belief in the future of electronic communications. Like other frontiers, the frontier of international television calls for pioneering spirit and bold adventure.

I know that we will move to meet the future with enthusiasm and high hopes. Let us go forward together. I thank you. ■

SPONSOR ASKS

(Continued from page 42)

The fourth leg of our audience promotion marathon was strictly an on-the-air job: A "Name the Character" contest for WHC's new station mascot. The grand prize was \$1,111.11, and the reaction flooded our mail department.

In October WHC carried a "Be a Critic" contest which was another strictly audience promotion, on-the-air set-up with viewers requested to pick out the top eleven shows for the fall and again the response of viewers was tremendous.

The closing segment of the fall promotion was a huge "Bonanza Days" held in Monessen, Pa., and featured the personal appearance of Lorne Greene, star of NBC's *Bonanza* and it indeed was a promotion bonanza for WHC and the people in the Monessen area. More than 14,000 people turned out to participate in a Silver Dollar Bonanza drawing and the area business men acclaimed the promotion as one of the best in which they had ever participated.

These six separate but contiguous promotions ran by WHC resulted in

unusually fine acceptance for the upcoming NBC programs and pointed out to us the value of solid and continuing audience promotions programs for the WHC listening audience.

■
George Stevens, vice president and general manager, KOTV, Tulsa, Oklahoma

Here at KOTV in Tulsa, we happened on an interesting fact . . . people do look at and read napkins and placemats while waiting for the waitress to appear with their order. We came upon this truth one day when we stopped at a familiar roadside restaurant and found that when the



Publicized our movie schedules on napkins and placemats of Tulsa's restaurants

manager had unexpectedly run out of his usual placemats, upon which was printed their logo, he put in use the only ones he had on hand. These carried a picture of a wedge of cherry pie. In no time at all, the orders for cherry pie were flying thick and fast, and then the truth dawned . . . the placemats were selling the cherry pie.

Enlightened, we decided to put this knowledge to work for KOTV. We found the best tie-in was with our late-night movie, *Hollywood Showtime*, so we had our movie schedule—simply the title of the movie, the stars' names, and the time—printed on napkins and placemats. The napkins were more adaptable to drive-ins than placemats were, hence their use in our promotion along with the placemats. We used a good type layout, being careful not to use water soluble ink, and no gimmicks, other promotions, or pictures, to confuse the issue. At different printings, we used either black, red, or blue ink. We did add the message: "KOTV hopes you've enjoyed dining in one of Tulsa's fine restaurants, and we invite you to watch a late-night movie when you go home."

The restaurants were happy to cooperate with us, since these paper products account for a good slice of their everyday operating budget, and

they helped us by placing the mats face to face with our hungry captive audience. We found the paper company distributors most helpful also.

In a trial and error sort of way, we discovered that the best procedure was to print a two-week movie schedule. Although a weekly schedule would be even better, because of its simplicity, it entails a higher printing cost and more frequent distribution. A monthly schedule was the least effective—too much in the small space available, and too much deadwood to finger through to find the up-to-date movie.

In two or three weeks' time, 100,000 large-sized napkins and 50,000 placemats were used by the restaurants in Tulsa, and the KOTV message had gotten across to a great many well-fed Tulsans.

Chris Christensen, promotion manager, KPIX-TV, San Francisco

I feel my most successful audience promotion campaign at KPIX, channel 5, in terms of results and satisfaction, was our recent "You'll



Two-year-old exclaiming, "Love that Channel 5!" focalized kid promotion

Love 5 in February" promotion to introduce the station's new programming look to San Francisco Bay area viewers.

KPIX invested a half-million dollars for a complete realignment of programming, with introduction of several new shows and new talent. Its investment was designed to secure more family viewing and consisted primarily of a new format in the Monday through Friday 4:00 to 7:30 p.m. time segment and the Saturday afternoon lineup. Up until the change was made, KPIX was programming between 4:00 and 7:30 p.m. weekdays chiefly adult product. Our three competitors were programming primarily for children, with one of the stations in the market getting huge ratings in its 6:00 p.m. newsstrip which were generated by a good Popeye cartoon lead-in.

It became KPIX's plan to meet

this competition by doing the following: Shortening our *Dance Party* and *Early Show* and programming new cartoon product in the 6:00-6:30 p.m. strip featuring a new cowboy personality. Marshal "J." At 6:30 p.m. we followed with our new newsstrip and at 7:00 p.m. new action-adventure shows. The most important time period to sell was the 6:00-6:30 p.m. strip. As a result we centered our entire campaign around this time slot, promoting heavily the cartoons and the new talent cowboy, Marshal "J."

More than \$100,000 was spent in advertising and promotion for the campaign, which broke on Valentine's Day. The money was used for newspaper ads in the San Francisco, East Bay, Peninsula and Marin County newspapers; outdoor advertising; radio spots; tail light posters on Municipal buses; bread labels; hamburger wrappers; milk bottle collars and handbills; TV Guide ads and signs on trucks. In addition, the station's own on-the-air promotion facilities were utilized by the appearance of a new and pretty face during station breaks. KPIX's "Miss Valentine" plus a beguiling two-year-old moppet. "Little Darlin'," who exclaimed for one and all. "Love that Channel 5!"

Was the campaign a success? You bet. To illustrate, Marshal "J"—focal point for the entire promotion—is gaining popularity each day and in particular against the strong NBC Huntley-Brinkley news. KPIX is now up to a strong No. 2 in that time period.

Jon T. Caudle, director of promotion and research, WSOC-TV, Charlotte, N. C.

One of WSOC-TV's most successful audience-building campaigns took place only a few months ago.

In January, this station negotiated the purchase of two new film packages, Seven Arts' *Films of the 50's* and the *Tarzan* series.

With the feeling that audience reacts to good movie programming in the same manner as it might to a tv spectacular, WSOC-TV conducted a month-long campaign to alert the viewing public of our outstanding motion picture lineup.

The movies were logged as late shows on Friday, Saturday and Sun-

day. (The Friday evening feature actually followed Jack Paar at 1:00 a.m. Saturday morning). *Tarzan* was a Sunday afternoon feature.

The promotion began with the mailing of a colorful folder, outlining highlights of the new schedule and including a complete listing of the month's movies. The mailing went to 13,000 viewers.

Next, we placed a 1050 line ad in the two local newspapers announcing WSOC-TV's "New-Movie Magic."



Promos for Tarzan using background of ape-man yell racked up big ratings

Again, this ad rendered movie highlights for the coming month, and the complete schedule was printed down the right column.

Additional newspaper advertising took place throughout the month with the placement of 168 line ads promoting specific movies. Naturally, the usual flow of publicity releases to newspapers took place during the campaign. The most effective promotion was undoubtedly the on-the-air.

Many of WSOC-TV's live programs, plus week-day afternoon movies, carried dramatic film trailers. This was one aspect of a weekly saturation that continuously reminded viewers of our outstanding movies. (*Tarzan*, seen Sunday afternoons, was promoted over a background of the Ape-man's yell, as recorded on tape). Other promotion included TV Guide and WSOC radio.

Here are the results of WSOC-TV's campaign: *Tarzan* captured 93% share of audience (March NSI) with an average quarter-hour rating of 32.6 in the Charlotte Metro. American Research Bureau gave WSOC-TV's Saturday night movies 71.5% share with 18.6 average quarter-hour rating. But probably the most unusual reflection can be observed in the tremendous viewer reaction to Channel 9's Friday late show. Although the feature began at 1:00 a.m. following normal network programming, the audience figures actually indicated an increase according to both surveys.

**IN STEUBENVILLE-WHEELING
THE FRIENDLY GROUP'S**

WSTV-TV

LEADS

with more 1/4 hour



in both **ARB** (Mar. 1961)
and **Nielsen** (Feb. 1961)

FIRST IN COVERAGE . . . WSTV-TV is viewed by 13% more homes.

FIRST IN SYNDICATION . . . with the top three (homes delivered) shows.

TOPS . . . in Local Personalities, Sports, News and Weather.

TOPS IN MERCHANDISING . . . EXCLUSIVE, COPY-RIGHTED "SHOPPER TOPPER" SERVICE.



The Best of CBS and ABC

Member The FRIENDLY Group



IN STEUBENVILLE:
Joseph M. Troesch—AT 2-6265

IN NEW YORK:
Lee Gaynor—Oxford 7-0306

Represented Nationally:
Avery-Knodel, Inc.

John J. Loux, Exec. Vice-President

WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Loux, Managing Dir.—AT 2-6265
Represented by Avery-Knodel, Inc.

STEUBENVILLE-WHEELING

KODE-TV

CHANNEL 12

28% taller and 29% more powerful than and tells 152,000 TV homes who spend 700 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.

JOPLIN, MISSOURI

WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — DX 8-1315
Represented by H.R.

CHATTANOOGA, TENNESSEE

WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS, NBC and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.

AUGUSTA, GEORGIA

WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Bob Runnerstrom, Gen. Manager—MAIN 4-7573
Represented by Avery-Knodel, Inc.

CLARKSBURG, WEST VIRGINIA

WASHINGTON WEEK

19 JUNE 1961

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The Washington pot boiled over and broadcasting developments were splashing in every direction.

The perking produced such episodes as these:

- The FCC finally moved toward clearing up the old clear channel case with a tentative decision to put single new stations on 13 of the 24 remaining channels which are the exclusive night-time property of single stations.

- Rep. Emanuel Celler (D., N.Y.) was back with a **slashing attack on networks and their preferences and on BMI.**

- The new Justice Department antitrust chief was non-committal on all, except that he promised a push for probes into tv talent monopolies.

- The Senate Juvenile Delinquency Subcommittee with a new chairman set out with the same old road show featuring crime and violence on tv.

- FCC reorganization was popping out all over, with congressional disapproval of the president's plan and hearings on a bill introduced by Rep. Oren Harris (D., Ark.), and containing a modified plan. **(The NAB Board endorsed the Senate bill for FCC reorganization and so advised Harris.)**

- The Harris Committee, as it has in almost every year since the beginning of the sensational Tv Hearings, was **again working on an FCC ethics bill.**

- NBC and CBS asked a Senate subcommittee to repeal the political equal time Sec. 315 of the Communications Act.

- FCC chairman Newton Minow told a meeting of women Democrats that stations should be required to give time for national, state and local candidates with payment only for out-of-pocket expenses, and also that **the FCC should be able to require networks at least to provide balanced programing.**

Sen. John Pastore (D., R.I.) introduced a bill to expand the provisions of Sec. 315 with respect to candidates for President, Vice President, U.S. Senators, U.S. Representatives, and Governor. The earlier Magnuson Bill would provide for permanent suspension only with respect to candidates for President and Vice President.

- In a tentative decision, **the FCC has moved to break down 13 more of the clears.** Stations which would get unwanted nighttime neighbors, though at great distances, would be WMAQ, WGN, WBBM and WLS, Chicago; WSB, Atlanta; WJR, Detroit; WCBS, New York; KDKA, Pittsburgh; WBZ, Boston; KYW, Cleveland; KMOX, St. Louis; WHAM, Rochester; WCAU, Philadelphia.

Celler, chairman of the House Judiciary Committee and its anti-trust subcommittee blasted tv network practices and accused the FCC and Justice Department of passing the buck between them.

Judge Lee J. Loevinger, new antitrust chief, refused to predict action, except in the event the FCC doesn't act by itself to end network option time, in which case, he said, his division would "consider" action on its own. He noted there have been changes since the webs were accused of talent monopoly, said he is pushing a probe of this question, but in a different direction.

Celler accused the networks of "thumbing their noses at the FCC," said as to option time "meanwhile the evil continues and the public is hurt."

The New York Democrats accused BMI of subsidizing song writers so as to be able to jack up prices to stations and also of engaging in payola. But Loevinger said he "is not persuaded" legal action is needed and added that "the evidence (against BMI) has become weaker instead of stronger," particularly because CBS and NBC have divested. Celler said ABC has not, nor have the stations.

FILM-SCOPE

19 JUNE 1961

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WOR-TV, New York, is sold out on participations in its new feature films which it is grouping into a weekly two-hour series to run during the summer.

Called The Big Preview, series will include Seven Arts-Warners, RKO, and UA features to be shown Tuesdays from 9 to 11 p.m.

Eight sponsors who have filled out availabilities under a limited commercial interruption plan are Bristol-Myers, P&G, L&M, Colgate-Palmolive, Schaefer beer, Best Foods, Food Manufacturers, Inc., and International Latex.

Standard Oil of Texas (White & Shuford, El Paso) will sponsor Ziv-UA's Ripcord in its nine Texas and New Mexico markets.

Cities are Albuquerque, Roswell, Amarillo, El Paso, San Angelo, Lubbock, Midland-Odessa, Wichita Falls, and Abilene.

Purchase, plus latest station sales, brings total on the series to 78 markets; most recent station buyers are WRGB, Schenectady; WLW-D, Dayton; WTVH, Peoria; WTVM, Columbus, Ga.; KMTV, Omaha; KOLO-TV, Reno, and WINK-TV, Fort Myers.

The rumors are scotched that Budweiser (D'Arcy) would drop NTA's Third Man in some 100 spot markets to go into network participations.

Reports now coming out of St. Louis—good news for tv reps—are that Budweiser will renew Third Man in just about its present lineup.

Intercontinental Television (IT) has brought out its first package of movies for tv, the Continental package of 13 post-1957's.

Most are adventure or comedy features made in Britain or in France but dubbed into English.

The entrenchment of a syndicated show in a market time-period is often reflected by increased ratings over a period of a year.

MCA's Coronado 9, for instance, showed March 1961 increases over March 1960 in most markets, although the inevitable one or two exceptions cropped up.

In seven of these nine markets note the ratings increase over a year:

MARKET	MARCH 1960 ARB	MARCH 1961 ARB
Baton Rouge	35	41
Beaumont-Port Arthur	34	34
Evansville	16	21
Nashville	30	24
Oklahoma City	30	34
Dayton	16*	24
Hannibal-Quincy	39*	42
Lansing	19	28
Omaha	22	25

*November 1960 rating; show now on the air in March.

FILM-SCOPE *continued*

A topsy-turvy aspect of the current season is that it's the shows that weren't made for syndication at all initially which now have the best renewal chances in many cases.

Look at Playboy's Penthouse, at first a local Chicago show, and then picked up for syndication by Official Films. The series will go into a second year of 26 full-hour tape episodes.

This month 29 of the stations which bought the Dick Tracy show put the show on the air for a summer start.

The TPI-UPA series has been sold to 50 stations altogether. All of the 29 starting stations will carry the pre-sold Post cereals participations.

Screen Gems' thirtieth sale of its Columbia post-1948 feature film package is to WKRG-TV, Mobile.

Station took 210 major post-1948's plus 50 recent action pictures and 115 before 1948 pictures.

Last previous sale of the Screen Gems package was to WBTV, Charlotte.

Incidentally, with its 200-plus titles the Columbia package is three times the size of any other post-1948 group available to tv.

NTA's Shirley Temple Festival, a group of eight features released at the NAB convention, has been sold in 21 markets.

Stations are WABC-TV, New York; WTAE, Pittsburgh; WISH-TV, Indianapolis; WTIC-TV, New Haven; WTVJ, Miami; WHEN-TV, Syracuse; WGAN-TV, Portland; WLRJ, Las Vegas; WSM-TV, Nashville; WBNS-TV, Columbus; WSB-TV, Atlanta, and WTMJ-TV, Milwaukee.

Additionally, NTA sold its Mantovani on Tv series to seven more stations: KETV, Omaha (Ray Olson Pontiac); WTMJ-TV, Milwaukee; KDAL-TV, Duluth; WPTV, West Palm Beach; WMTW-TV, Portland; WBOC-TV, Salisbury, and WGAN-TV, Presque Isle.

ABC Films' Consult Dr. Brothers series is getting some extra promotional mileage out of a recent article in Newsweek, unusual for a syndicated star.

Latest sale, by the way, to KENS-TV, San Antonio, brings total on the series to 35 markets.

Advertisers may be interested to know about an agency practice which may backfire on their own pocketbooks.

It's the system among agencies which compels tape commercial producers to bid against one another, with the result that jobs are most often taken at cost or less.

This price depressing is reputed to be one of the factors that led Filmways, EUE, and now General TV to drop tape commercials operations.

Now tape producers have been reduced to a bare few in the east, these including Telestudios and Videotape Productions of New York.

Insiders are now wondering if such agencies haven't defeated their own ends when the competition is limited to a spare number of tape firms in the east.

SPONSOR HEARS

19 JUNE 1961

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Nostalgic note: after 20 years of continuous alliance General Mills and the Lone Ranger will go separate ways as of the end of the summer.

Mills took on the Ranger's radio sponsorship in 1941—at one time carrying it on two networks simultaneously—and supported the series since its tv inception, 10 years ago. Reputed reason for parting: disagreement over the renewal price.

There's no longer any particular series in the tv networks' daytime schedule that passes for a "bonus show."

It used to be an advertiser had to take his bonus from among specified programs. Now the selection may be from whatever spots are available.

Not that it may mean anything but somebody not at the moment officially connected with the company felt out the west coast office of a top rank agency about its interest in taking on the Royal Crown Cola account.

The response was not encouraging. Royal Crown is currently with D'Arcy.

History goes on repeating itself, particularly in the publicity-targeted gripes about violence in air programing.

Back in the early 1940's the chorus of lament had to do with the kid cliff-hangers, such as Captain Midnight, Mandrake the Magician, Superman, Green Hornet.

Added ring of nostalgia: today parents complain about being pressured by their brood into buying "expensive" toys 'exposed on tv. Back in the 40's the complaint was that the kids were cadging them for too many dimes to send away for magic rings and other radio-dangled premiums.

A western tv station learned to its dismay last week that when there's competition an agency in time will get a line on what's been happening to its spot in the matter of product conflict.

The net result: the station contributed 15 spots gratis in prime time when faced with the alternative of granting credit for the like number of spots that were too close to competitive products on the network.

One of the major drug-toiletries accounts is rated by its agencies as pretty much of a no-money-maker.

What squeezes out of the profits is the penchant of the account to insist on massive service for products that rarely go beyond the testing stage.

If the new ones don't look sure-fire right away, the company president forgets 'em. One reason: his contract gives him a percentage of the profits.

JWT is moving back to New York some of the people transferred to the Chicago office when Shell departed.

It needs them for the load of new business recently acquired by New York. The migration at the same time lessens the surfeit created in the Chicago office by the loss of the \$12-million Schlitz account.



"In the studio or on the road, our picture quality is consistently tops—we're ready to shoot anything with RCA TV Tape Equipment. We've used our mobile Recorders under all conditions—yet we get studio-quality pictures every time. Clients rave about the lifelike quality of our tapes!"

**Even at 60 mph
we get studio-quality
pictures—with
RCA TV TAPE!"**

—says Henry Alexander, President
VIDEO TAPE UNLIMITED
New York City

The mammoth 40-foot mobile unit pictured here can make studio-quality tapes while traveling at 60 miles per hour. Designed and equipped by RCA for Video Tape Unlimited, it includes four cameras, two TV tape recorders, switching and special effects, and control equipment. Specially-designed platforms at front and rear of the bus carry two cameramen. Cameras also may be set up on the roof so that shooting is possible from any vantage point. Completely self-contained—this mobile unit has everything a well-equipped TV unit should have—including power generator.

Why is RCA equipment the big choice among producers and broadcasters who demand the very best? There are several reasons:

RCA TV Systems are matched—electrically and mechanically. RCA makes it practicable to get everything from a single, reliable source. RCA equipment uses easy-to-find tube types, standard parts. RCA equipment is designed, built, and operated in accordance with proved broadcast procedure. And RCA equipment is backed up by top engineering counsel and service everywhere.

See your RCA Representative or write to RCA, Broadcast and Television Equipment, Dept. WC-264, Building 15-5, Camden, N. J.



The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA

SPONSOR WEEK WRAP-UP

CLEAN YOUR HOUSE, LADY? The Tampa, Fla. housewife-winner of WFLA radio's Spring Housecleaning contest, welcomes personalities (l-r): Bob Jones, Jean Morris, Dan Johnson, and Bob Bradley, coming to clean (?) her house. A professional cleaning firm, co-sponsors stint



SPECIAL AWARD is accepted by W. C. Swartley (r), v.p. of WBZ-TV, Boston, from the Greater Boston Chamber of Commerce, presented to the Westinghouse stations 'in recognition of their contribution for their *Sounds of Democracy*.' Award was made by James Roberts



Advertisers

Campaigns:

- **RealLemon-Puritan** (Lilienfeld), Chicago, is introducing Happy Island Punch, a mixture of six tropical fruit juices, to the Chicago market in print, 27 June. Two weeks before this the product will begin a schedule of 58 spots on WLS and WIND, Chicago, to continue through the summer.

- **Union Starch and Refining** (Baer-Kimbley-Spicer) is running a spot schedule in 23 tv markets of live commercials for the company's Instant Lemon and Penant.

- **Lehn & Fink** (GMM&B) will promote Lysol on nighttime television beginning 2 July through 27 August.

PEOPLE ON THE MOVE: Robert E. Hughes to national sales manager, Exquisite Form Brassiere division, from Silf Skin division, Exquisite Form Industries . . . William H. Derbins to v.p. for marketing, DuBarry division, Warner-Lambert.

ASSOCIATED EXCLUSIVELY with WTAR, Norfolk, Va., effective as of now, Warren Hull tv personality (m.c.) (1), is congratulated by Robert M. Lambe, pres. and gen. mgr. of the station. Hull will produce and appear on several of the station's television programs



'DISTINGUISHED SERVICE IN PUBLIC INTEREST' is the subject of award to Frederick Ford (1), former chmn. of the FCC. The plaque was presented to Ford, now FCC Commissioner, by Leo Solomon, National Audience Board's Washington rep



from director of product management, Mead Johnson . . . **Amos M. Kidder, III**, to brand manager, Lehn & Fink for Stri-Dex medicated pads, from K&E . . . **Oscar Lubow** to director of promotion services, Lever, from v.p. and account supervisor at Y&R . . . **Robert G. Bosart** to manager of retail advertising, B. F. Goodrich, from manager of advertising and sales promotion, Arvin.

Agencies

Agency appointments: Elgin (\$3 million) to **McCann-Marschalk** from JWT . . . Romick's International Tobacco to **Enyart and Rose**, L.A. . . . Schlitz (\$12 million) to **Burnett** from JWT . . . Aldon Rug Mills to **Yardis** . . . Kraft Foods to **Clinton E. Frank**, Chicago, for agricultural and some edible products; Necedham, Louis and Brorby, Chicago, will continue as agency for other edibles . . . Zody's discount department stores, Cal., (\$5 million) to **Beckman, Koblitz**, L.A.

PEOPLE ON THE MOVE: **Cal Vincent** to media and research director, Charles Bowcs, L.A., from advertising manager, O'Keefe & Merritt, L.A. . . . **Dr. Perham C. Nahl** to staff economist and research supervisor, Burnett, from creative research, Necedham, Louis and Brorby . . . **Thomas M. McDonnell** to director of television and radio, Lynn Baker, from creative producer-director, FC&B . . . **Robert Powell** to account rep. Shell Oil-midwest, OB&M, from his own agency, Detroit . . . **Edward P. Anderson** to senior v.p. in charge of advertising and supervisor of the subsidiary, Morse International Agency, at Richardson-Merrell . . . **Gordon H. Lusty** and **Robert Herzbrun** to v.p.'s at BBDO . . . **Richard Martell** to v.p. and account supervisor, D-F-S, from v.p. at Grey . . . **Robert E. Harris** to account executive, Bresnick, Boston, from advertising and sales promotion, American Standard . . . **George E. Schaefer** to account supervisor, DDB, from BBDO . . . **Robert B. Conroy** to

marketing specialist, western division, GMM&B, from national field director Ayer . . . **Dr. Herbert E. Krugman** to v.p. and associate research director, Bates, from Loewy/Suaith . . . **Edward F. Canley** to marketing executive for Listerine, L&F, from account group head, BBDO . . . **John Cuff** to chairman of the board, B&B, Ltd.

Quest: **MW&S**, after dropping its four year affiliation with Beckman & Koblitz, L.A., because of an account conflict, is seeking a new west coast set-up.

Stations on the Move

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

AM: 3,590

FM: 871

TV: 541

BOUGHT/SOLD/APPROVED

Sold: **WKNB**, New Britain, Conn., to Hartford County Broadcasting, Louis



ADMIRING TWO POLAR BEAR CUBS are (l-r): Richard Fuller, pres. of Rochester's Seneca Park Zoological Society; Ed Meath, WHEC d.j.; Ann Rogers, WHEC-TV personality; Lowell MacMillan, gen. mgr. of WHEC; and Wilbur Wright, dir. of Rochester City Parks (one was purchased by WHEC, Rochester, N. Y., the other purchased as the result of a one-day WHEC radio/tv fund campaign) the price: \$1,250 for former

JANEY JINGLES (alias Pat Ritter), shows WTVN-TV, Columbus, O., children viewers a map of the world, as she explains some of the highlights of current events. Janey explains the news of the day to the pre-school age children every morning of the week



A. Sodokoff, president, by Beacon Broadcasting. Sheldon Smerling, president; brokered by Edwin Tornberg, New York . . . **WMPL**, Milton, Pa., to Victor Michael, WTTC, Towanda, Pa., Joseph Kestow, and Stanley Kiersznowski, by John S. Booth; the price: \$125,000; brokered by Blackburn & Company, Washington, D. C. . . . **WJOC**, Jamestown, New York, to Taylor Radio Corp. by Harold P. Kane and Frederick E. Davis; the price: \$215,000; brokered by Paul H. Chapman, New York . . . **KJAY**, Topeka, Kans., to O. A. Friend, Jr., WDBQ, Dubuque, Iowa, and Hart Cardozo, KATE, Albert Lea, Minnesota, by Dale Helmers and Joseph McCoskie; the price: \$150,000; brokered by Blackburn & Company, Washington, D. C. . . . **WHMI**, Howell, Mich., to Ben Hovel and Frank Bignell, both of Madison, Wis., by Mel Wirth; the price: \$115,000; brokered by Hamilton Landis & Associates, Washington, D. C.

Associations

The newly formed Milline Club of Southern California chose Elton H. Rule, ABC v.p. and general manager KABC-TV, Hollywood, as president.

The club is based on principles established by the Milline Club of San Francisco and was founded by a group of charter members who met in L.A.

AFTRA, through the Pension and Welfare Funds, has distributed over \$3,577,000 in five years.

At the fifth annual report of the Funds it was stated that as of 31 December 1960, the Pension Fund had reserves of \$9,358,991 and the Welfare Fund amounted to \$2,045,992.

Hollywood Advertising Club elected new officers for 1961-62; they include: president, George Allen, GB&B; 1st v.p., Robert M. Light, S. Cal. Broadcasters Assn.; 2nd v.p., Oliver Crawford, TV Guide; v.p., public relations, Bruce Robertson, Broadcasting magazine; secretary, Jan Victor, Product Publicity; treasurer, Arnold Blitz, Mass, Mutual Life Ins.; enter club coordinator, John Kemp, Kemp Agency.

Tv Stations

Looks like wine and beer advertisers from out of state will have to refrain their networks from passing out any merchandising premiums to Kansas retailers.

That is, unless the sponsors themselves clear it first with the Kansas director of the Alcoholic Beverage Control Board.

What started an investigation by the board was NBC TV's distributing a promotion gift among Kansas liquor distributors in behalf of Mogen David.

Kansas broadcasters, inquiring how come the probe, had cited to them a provision in the board's regulations which specifically taboos any form of giveaways by alcoholic beverage manufacturers outside the state.

Ideas at work:

- **WTVN-TV**, Columbus, Ohio, Pat Garcia, accounting department, was in a hospital with a broken leg when her daughter graduated from high school. The station made a sound-on-film of the ceremony which was telecast on the Morning Show at 10:00 a.m. . . . Pat saw her daughter graduate.

- **KTVH-Kansas Centennial \$12,000 Pro-Amateur Golf Tournament** at Wichita drew 195 golfers from 26 cities in four states. The station gave prizes to each member of the seven teams and the five low pros, as well as the best scorers.

Kudos: Tom Chanucey, president and general manager, KOOL, Phoenix, Ariz., elected director of Greater Arizona Savings and Loan Assn., for his interest in and efforts to help the 35,000 savings account holders of the old association which has been in receivership since 1959 . . . **Frank P. Fogarty**, executive v.p. Meredith Broadcasting and v.p. and general manager, WOW-AM-FM-TV, Omaha, recipient of *Americanism Citation* of Henry Monsky Lodge, B'nai B'rith, in recognition of outstanding service in community and civic affairs for the general advancement of Americanism and citizenship responsibility . . . **John Harrington**, WBBM, Chicago, was presented with a special

Award of Merit from Sales Marketing Executives Club for his outstanding service to the Midwest for the past 30 years.

PEOPLE ON THE MOVE: William G. (Dusty) Rhodes to sales department, WHIC, Pittsburgh, from district manager, National Telefilm Associates . . . **George Vickery** to promotion manager, WJBF-TV, Augusta, Ga. . . . **Robert E. Hagan** to sales representative, KYW-TV, Cleveland, from WTRF-TV, Wheeling, West Va., sales manager . . . **Ansley D. Cohen, Jr.** to assistant general manager, WUSN-TV, Charleston, S. C., from national sales director, same station.

KGLO, Mason City, Iowa, parent organization for the Lee Radio Group, announced six new assignments: **Lloyd Loers**, sales manager, KGLO, to be national sales representative for the group; **Doug Sherwin** to radio and tv program director and film buyer for the group; **Ken Kew** to director of public services; **Bob Clausen** to assistant program director for radio and tv, and chief weatherman; **Al Heinz**, farm director, also to be news editor; **Paul Millen**, assistant national sales manager for the group to work with national sales manager Walter Rothschild in Quincy, Ill. . . . **Jim Dickey** to program co-ordinator from program director; **Jim Sheff** to assistant news director from tv newscaster; **Ray Chitwood** to director-producer from technical director; **Andy Petersen** to tv technical director and staff announcer; all at WSLS-TV, Roanoke, Va. . . . **Donald Peacock** to director of advertising and promotion WBAL-TV, Baltimore, from promotional assistant same station.

New quarters: WFIL, Philadelphia, bought a four-acre tract along City Line Ave. for new multi-million dollar studios and offices. It will be new headquarters for Radio & Television division of Triangle.

Social note: WMTW-TV, Portland, Maine, was host to more than 400 members of the New England Wholesale Food Distributors Association at their 86th annual convention in Poland Spring, Maine.

Radio Stations

Ideas at work:

• **WLEE**, Richmond, Va., with the Life and Casualty Insurance Company of Tennessee, have been trying to locate policy holders to the tune of \$1 million. They have been missing for as long as 20 years. After three weeks, eight missing people had been found, after all other means had failed.

• **WCAU**, Philadelphia, with the city's cooperation, drew 25,000 entrants in a *Gateway To Europe* contest. The contest gave away a free trip to Europe for two and 13 transistor radios. The purpose: to help attract people to Philadelphia's Aviation Day.

• **WINS**, New York, is supplying reels of music tape for the sound systems of nuclear polaris submarines *George Washington* and *U.S.S. Patrick Henry*. The station has offered this to the U. S. Navy, for all nuclear submarines.

PEOPLE ON THE MOVE: Dale R. Woods to manager, KGVO, Missoula, Mont., from division manager. RAB . . . Harold S. Tower to sales staffer, WSAI, Cincinnati, from Reader's Digest . . . Gil Faggen to program manager, WJAS, Pittsburgh, from assistant program manager and operations supervisor, KYW, Cleveland . . . Bob Swanson to sales staffer, Chicago, WLW-Crosley, from account executive, CBS, WBBM, Chicago . . . Robert D. Gilman and Marshall R. Nanis to account executives, WORL, Boston . . . Milton H. Klein, KEWB, Frisco, general manager, to supervise sales department . . . Tom O'Brien to director of news and public affairs at WABC, New York, from WINS, New York, director of news . . . Alan Kennedy, Jr., to technical director of Tedesco, Minn., from KDWB, Twin Cities . . . James C. Crawford to tv sales manager, Donald S. Schardt to radio sales manager, and Joseph F. Foster to regional sales manager for radio-tv, all at WSYR, radio and tv, Syracuse, New York . . . Fred H. Kaufman to head radio sales for KOMO, Seattle . . . Tom Green to account executive, WABC, New York, from sales staffer, WBIC, Bayshore, Long Island, N. Y.

KRON is TV in SF



San Franciscans are sold on KRON-TV

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



MORE PEOPLE ON THE MOVE: Charles E. Wilson to director of research, merchandising, and promotion, WCFL, Chicago . . . **Tim Moore** to assistant local sales manager, KOIL, Omaha, from account executive, same station . . . **Harry J. Diettinger** to account executive, WJAS, Pittsburgh, NBC o&o . . . **Raymond J. Cheney** to sales manager, WBNF, Binghamton, N. Y. from v.p. and general manager, WMIX, Mt. Vernon, Ill. . . . **Uie Altman** to local sales manager, KOGO, San Diego, Calif., from sales staffer same station . . . **William D. Stiles** resigned from v.p. and supervisor of broadcasting, Donrey Media Group, Las Vegas.

Sports sales: KNX, L.A., sold one-half sponsorship for the 1961-62 University of Southern California's sports line-up, 13 football games and 23 basketball, to Clougherty Packing for its Farmer John Products.

Kudos: Max M. Leon, president and owner of WDAS (AM-FM), Philadelphia, and conductor of the Philadelphia Pops Orchestra, received an honorary degree of Director of Music from Combs College of Music, University of Pa., for his life-long devotion to music and local music circles . . . **Clayton S. Staley**, WPEN, Philadelphia, account executive, was given the Distinguished Salesmanship Award by the Salesmanagers Association of Philadelphia for his achievements in promoting "Better standards of living for everyone through better selling." . . . **George J. Gray**, v.p. and general manager, WLW-D, Dayton, Ohio, appointed to the national Radio-Television Station Advisory Committee of the National Foundation for the coming year . . . **Dorothy A. Sanders**, promotion manager, WLW-D, Dayton, Ohio, elected for a two year term to the board of directors of the Dayton Advertising Club.

Happy birthday: KCMO, Kansas City, Mo., celebrates its 25th anniversary in the Mid-America area.

This m'n' data: WLIB, New York, starting 26 June will concentrate programming on the Negro audience in Metropolitan New York.

Audience promotion: WCAU, Philadelphia, to climax its audience-building campaign, completely covered 50 city and suburban buses with posters advertising its personalities, news coverage and audience participation program *The Talk of Philadelphia*.

Networks

NBC TV ran ahead of CBS TV in daytime billings for the first 1961 quarter.

According to the LNA/BAR estimates, the billings by network for that quarter and the percentage change over the like quarter of 1960 were:

NETWORK	MILLIONS	% CHANGE
ABC TV	\$9.9	+48.1%
CBS TV	18.2	-11.0%
NBC TV	15.0	+57.2%

To spur summer listening, CBS Radio gave a kit full of jingles, called Radio's Fm — Anywhere Under the Sun, to its affiliates.

The new jingles are made to inform listeners and advertisers that CBS Radio is "the best place to spend the summer." Aimed at new twists for the hot season, the jingles were played for affiliates in a half hour closed circuit broadcast.

ABC TV moves into a \$2-million expansion program for the network's Hollywood facilities.

The program includes: remodeling of Hollywood's largest production sound stage—including a 350-person capacity audience section; construction of a new administration building to be completed early in '62.

Tv sales: Sunbeam buys into three NBC TV nighttime series beginning in the Fall. The programs are: *87th Precinct*, *Cain's Hundred*, and *Robert Taylor's Detectives*. The company will also sponsor N.B.A. pro basketball.

Kudos: Clark George, general manager, CBS-Chicago, was presented with the Industrial Good Neighbor award for 1961 by the Chicago Association of Commerce and industry . . . **Arthur Hull Hayes**, president,

CBS Radio, received the honorary degree of Doctor of Humane Letters at the commencement of Le Moyne College, Syracuse, N. Y., in recognition "of his accomplishments in the broadcasting industry."

New affiliates: WKYN and WFQM-FM, San Juan; WORA and WORA-FM, Mayaguez; WPRP, Ponce; all of the Supreme Broadcasting group, Puerto Rico, have linked to MBS . . . WHYS, Ocala, Fla.; WLNH, Laconia, N. H.; WMRT, Lansing, Mich., have joined with ABC . . . WMIL, Milwaukee, to join CBS Radio 26 June.

Representatives

Earl G. Thomas was appointed to the staff of Blair-TV's special projects division, specializing in the sale of "Factuals."

They are dramatized presentations of a documentary nature which have gained important sales impact in major markets.

Instead of bringing the Katz people to St. Louis, KSD-TV-AM brought 90 minutes of tape to them in New York for indoctrination purposes.

What happened was this: for two successive evenings the KSD sales brass played two sets of tapes for the Katz staffs who will represent the stations as of 1 July. One tape dealt with the KSD-TV up-to-the-minute story, and the other with KSD Radio's story.

Rep appointments: KJEO-TV, Fresno, Cal., to George P. Hollingbery Co. as the station's national reps . . . WADO, New York, to National Time Sales outside New York Metropolitan area.

PEOPLE ON THE MOVE: George Arnold to director of marketing and client relations, CBS Radio Spot Sales, from manager of client relations, same company, and Allan Hughes to fill his position as manager of client relations . . . William H. Ensign to sales staff of the Blair Group Plan from account executive, CBS Radio . . . James Curran to New York tv sales staff, Bolling, from Ted Bates . . . William H.



DISCOVER

North Carolina's Grade A World

Only this one station provides Grade A Coverage of thirty-three populous counties in the heart of the rich Piedmont, dominated by the metropolitan tri-cities of Winston-Salem, Greensboro, High Point—a responsive market of more than 300,000 television homes!

Call Peter Griffin, 336-733-1212

WSJS TELEVISION
NBC **MST** **12**
 CHANNEL 12
 WINSTON-SALEM / GREENSBORO / HIGH POINT

Shaw to Chicago tv staff. Katz, from NBC Spot Sales.

New quarters: Spot Time Sales moved to 400 North Michigan Ave., Chicago office, with new phone number—467-6106.

Film

Sales planning seems to be the order of the day. UAA is holding a national sales meeting in New Orleans while MGM-TV's Richard Harper is off to Europe for a month on a sales planning tour.

Main order of business at UAA's meeting was presentation of a new group of recent feature motion pictures, to go into tv release later this month.

Harper will meet tv executives and MGM international execs to discuss availability and distribution of MGM tv series and short subjects.

International: Intercontinental Tv has prepared a brochure introducing their first package of films ready for immediate release to tv . . . The first two film properties of **Magnum Tv International**, *Peter Gunn* and *Mr. Lucky*, have been sold for the Venezuelan market to Venevisa, the ABC TV Venezuelan affiliate. Both will be telecast in Spanish-dubbed version in Mexico, Argentina, Uruguay, and Venezuela.

PEOPLE ON THE MOVE: Paul Kavin to account executive, United Artists Associated, from TV Industries . . . Alex A. Nolfi to account executive, Jayark Films, from Ziv-United . . . Frank Reel to v.p. in charge of business affairs, Ziv-UA, from v.p., legal affairs . . . Leonard Davis to chairman of the board,

president and chief executive officer, National Telefilm Associates.

Public Service

Colombia, South America, will be introduced to the Peace Corps via 8-week series of programs by short wave station WRUL.

The program is to originate at Rutgers U. where the 61-man Peace Corps is training for their end-of-the-summer arrival in Colombia.

ABC's o&o radio stations will campaign for street and highway safety during the month of June.

The campaign, conducted in cooperation with the Advertising Council, will use national celebrities as well as people such as Howard Pyle, president, National Safety Council.

Public service in action: WEJL, Seranton, Pa., began a five minute weekly program, *Today's Health*, along with the Lackawanna County Medical Society. The show's function is to help combat health problems on every level . . . WSPA (AM-FM-TV), Spartanburg, S. C., has started an on-the-air campaign to fire the citizens of the lower Piedmont area to paint up, clean up, and fix up . . . Gov. Edmund G. Brown has signed into law a bill granting radio and tv newsmen and news commentators the right to protect their news sources . . . WAAF, Chicago, is running 20 announcements daily for the *Tractors For Freedom Campaign* . . . WHIC, Pittsburgh, Pa., will telecast *Luncheon at the Ones*. The program is an exclusive five part report on the numbers racket in Pittsburgh, uncovered by Post-Gazette crime reporter Vince Johnson and filmed by WHC chief cameraman Fred Silhol . . .

KVOO-TV, Tulsa, was the center of activity of the first national Conference on the Peaceful Uses of Space. To open the three day meeting, the station telecast live one hour of NBC's *Today* show . . . WAST, Albany, donated a microwave system complete with transmitter and a special receiver to the Mohawk-Hudson Council for Educational Television.

Kndos: WBZ, Boston, was awarded a Certificate of Merit from the Leukemia Society as an expression of appreciation in the community-wide volunteer effort to combat leukemia . . . WMAQ, Chicago, and traffic reporter, Bill Warrick, winners of the Traffic Safety Achievement Award by the Chicago Motor Club for the promotion of traffic safety . . . James E. Allen, general manager, WBZ-TV, Boston, has been named to the board of the Northeastern Regional National Conference of Christians and Jews . . . WHLI, Hempstead, N. Y., received a bronze plaque for "outstanding support of the program and objectives of the National Foundation over the years" . . . Jack Marsh, WJZ-TV, Baltimore, newsman, was awarded a certificate of honor by the Baltimore City Police Department for oft-rendered assistance to numerous officers in the performance of their duties.

Trade Dates

The Florida Association of Broadcasters, which now includes all tv stations and 85% of radio stations in the state, will hold its **Annual Convention, 14-17 June at the Seville Hotel, Miami Beach.**

Two hundred broadcasters are expected to attend. Speakers will include Howard Cowgill, former chief of the FCC's Broadcast Bureau, and FCC Commissioner Robert T. Bartley.

High on the FAB's agenda will be a discussion of ratings and editorializing.

22 June, fourth annual meeting of the promotion and information services directors of the five CBS o&o tv stations at the St. Regis Hotel, New York.

19 June, national conference of the American Marketing Association, L.A.

Q.

Can **BONDED** provide a better shipping service for TV syndicators?

A.

Yes, **BONDED** provides nighttime and weekend service and maintains Teletype connections to all cities.

**BONDED
TV FILM
SERVICE**

NEW YORK
CHICAGO
LOS ANGELES
TORONTO



A Division of
NOVO INDUSTRIAL CORP.

Tv and radio NEWSMAKERS



Harold (Hap) Anderson has accepted the position of president and general manager of The First Carolina Corp., Columbia, S. C. the group received an FCC permit 1 June for WCCA-TV. In 1950 he became manager of KOLN, Lincoln, Neb., and in 1952 purchased the station; in 1952 he was granted a permit for tv. Anderson designed and constructed Lincoln's first

tv station which went on the air in 1953. In 1954 he moved to Chattanooga, Tenn., and put the city's first tv station on the air.

James A. Gordon was named to succeed William H. Parshall as manager of advertising for H. J. Heinz. Until recently he had worked as assistant advertising manager. Gordon joined Heinz in 1946 and served in a number of distribution and planning positions prior to his transfer, in 1954, to the advertising department. He served as media field supervisor, in charge of outdoor, newspaper, and magazine advertising. In 1960 he became assistant advertising manager. He makes his home in Pittsburgh.



John T. King has been appointed manager of the new Boston office of the Katz Agency. He had been New England manager for Peters, Griffin, Woodward. From 1956 to 1957 he was the associate producer for *Your On Your Own*, CBS TV, Barry and Enright Productions. King began his stay at Peters, Griffin, Woodward in 1957 as sales account executive, New York office.

He graduated from Colby College in 1954 with a BA degree in English. He is active in the New England Radio-TV Station Reps.

Henry R. Flynn has been named to west coast sales manager for Storer Television Sales. He comes from a post as v.p. and general manager of Crosley/Brown Productions and prior to that with NAFI-Broadcasting Division, both of the West Coast. Flynn has also held the position of general manager of KTLA-TV, Los Angeles, and general manager of CBS Radio Spot Sales in New York. He has five children and lives with his family in Encino, Cal. He is a graduate of the University of Southern Cal.



*they're
cheering
the new
U. S. RADIO!*

The seller's viewpoint

Programing and promotion do not have a cause and effect relationship at station WEBR, Buffalo, according to David F. Leopold. "We regard (them) as both sides of the same coin—of equal importance and to be applied simultaneously," the station's general manager said. Leopold pointed out that creativity in selling is an oft-misunderstood phrase, and that one method of achieving it is to create programing-promotion "packages." Leopold feels that both of these aspects complement each other and result in maximum impact for advertisers in addition to increased revenue for the station.



"Creativity may be achieved by interaction of promotion and programing"

Much has been said, and even more written, about creativity in selling radio time, and there are almost as many opinions as there are radio salesmen. But possibly some people may have gotten the opinion that creativity is a highly intangible concept that everybody talks about but few put their finger on.

However, in my opinion, creativity is a down-to-earth working tool, and there's nothing mysterious about it. In fact, creativeness is something that's been around since time immemorial—right in front of our noses. But it's up to us to take advantage of it.

We have developed a special idea of what sales creativeness is. In our opinion, a very basic and useful kind of creativity is achieved by combining programing and promotional aspects of a new format or program venture into an integral whole. In other words, according to this formula, stations should rarely conceive new programing and then begin to worry how to promote it, nor should they suddenly decide to "promote the station." Programing and promotion might be regarded as both sides of the same coin—of equal importance—to be jointly conceived and developed. Here are a few illustrations.

Now fairly well known, WEBR was the first station in the country to program "sing along" as a full-time format. However, elaborate promotion was a built-in as-

pect of the concept. For example, numerous half-page ads were placed in local newspaper, as well as elaborate tabloids that were included in the Sunday *Courier-Express*. These tabloids, designed with a Gay 90's motif, contained lyrics to some 200 sing-along numbers. They were designed for listeners to keep and use the sing along on WEBR when (or rather if) they were called on the telephone. This enables listeners to actually sing along on the air. If a listener sings one chorus successfully, he is awarded a transistor radio. To be eligible, listeners must join the "Sing Along Club" by simply mailing WEBR their name, address, phone number and time they wish to be called.

Here's another sample: Twin Fair, which operates five giant variety stores in the Buffalo area, was sold this promotion-program package. Over 100,000 bumper strips reading "Copter for Cash" were given away in the stores and the drive-in theatre operated by this chain. At specified times, the WEBR news helicopter swoops down and reads license plates of a car bearing this sticker. A helicopter newsman reads this number on the air, then and there, and the driver has 24 hours to claim \$50. Oh yes, as part of the deal, Twin Fair purchased a substantial schedule on "Traffic Copter," traffic reports from aloft.

They say "Creativity is its own reward," but in radio selling, it can be highly profitable as well. ■

QUALITY BROADCASTING SELLS RICH, RICH SOUTHERN NEW ENGLAND



QUALITY IN THE SADDLER'S CRAFT IS REPRESENTED BY THE WORLD FAMOUS SMITH-WORTHINGTON FORWARD SEAT SADDLE, CUSTOM MADE IN HARTFORD, CONNECTICUT. A HARTFORD FIRM SINCE 1794, THE SMITH-WORTHINGTON SADDLERY COMPANY IS THE OLDEST ORGANIZATION OF ITS KIND IN THE NATION.

QUALITY IN BROADCASTING IS THE HALLMARK OF WTIC TELEVISION AND RADIO WHOSE FIRST CONSIDERATION IS ALWAYS THE VIEWER AND LISTENER.

WTIC-TV 3 CBS Affiliate

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts NBC Affiliate

REPRESENTED BY THE HENRY I. CRISTAL COMPANY

SPONSOR SPEAKS

Lessons in the 40-Second Breaks

Now that the question of 40-second chain breaks has been settled with both NBC-TV and CBS-TV going along with the ABC-TV plan, and with formerly hostile agencies wooing network affiliates for availabilities, it is probably well to re-examine just what happened.

In SPONSOR's opinion, the whole matter was rather badly handled on all sides.

Let us say, right here, that we are in favor of the new expanded chain breaks, and believe they are wholly justified by complex industry economies.

But, unfortunately, these reasons were not made clear at the time the 40-second structure was announced, and they were wholly and wilfully disregarded by some agencies which seemed determined to gain easy publicity out of the issue.

Furthermore, competing media were quick to try to exploit the 40-second hassle as evidence of the "over-commercialization" of television.

A recent announcement by the McClure Newspaper syndicate says that, according to a "randomized" survey, an "overwhelming number of Americans are opposed to the increased chainbreaks.

All in all, the industry received a needless blackeye for a technical matter that should have been handled with greater public relations skill.

Much more to be proud of

All of which brings us to a problem which we are going to pound and pound hard on in the months ahead—the need for a greatly expanded program of industry public relations.

Both radio and tv have far more to be proud of than current activities would indicate. We believe that within their limitations, the TIO and the NAB are doing a good job.

But we don't believe that it is anywhere near enough—or that their work covers a broad enough spectrum.

The time has come for the industry to mount a massive public relations offensive on many fronts. It will require more money, more brains, more horsepower than has ever been employed in the past.

10-SECOND SPOTS

Rescue at sea: WCBS, New York, wake-up man Jack Sterling reports that on a sunny spring Sunday an adventurous toddler leaned way over the Seagram Building pool to see if he could spot any "fishies." Sure enough, in he splashed, and as his soggy mom was wading her way out of the pool with babe in arms, she looked angrily up at the "big, brown, booze building" and exclaimed, "You'd think a big outfit like that could afford to hire a lifeguard!"

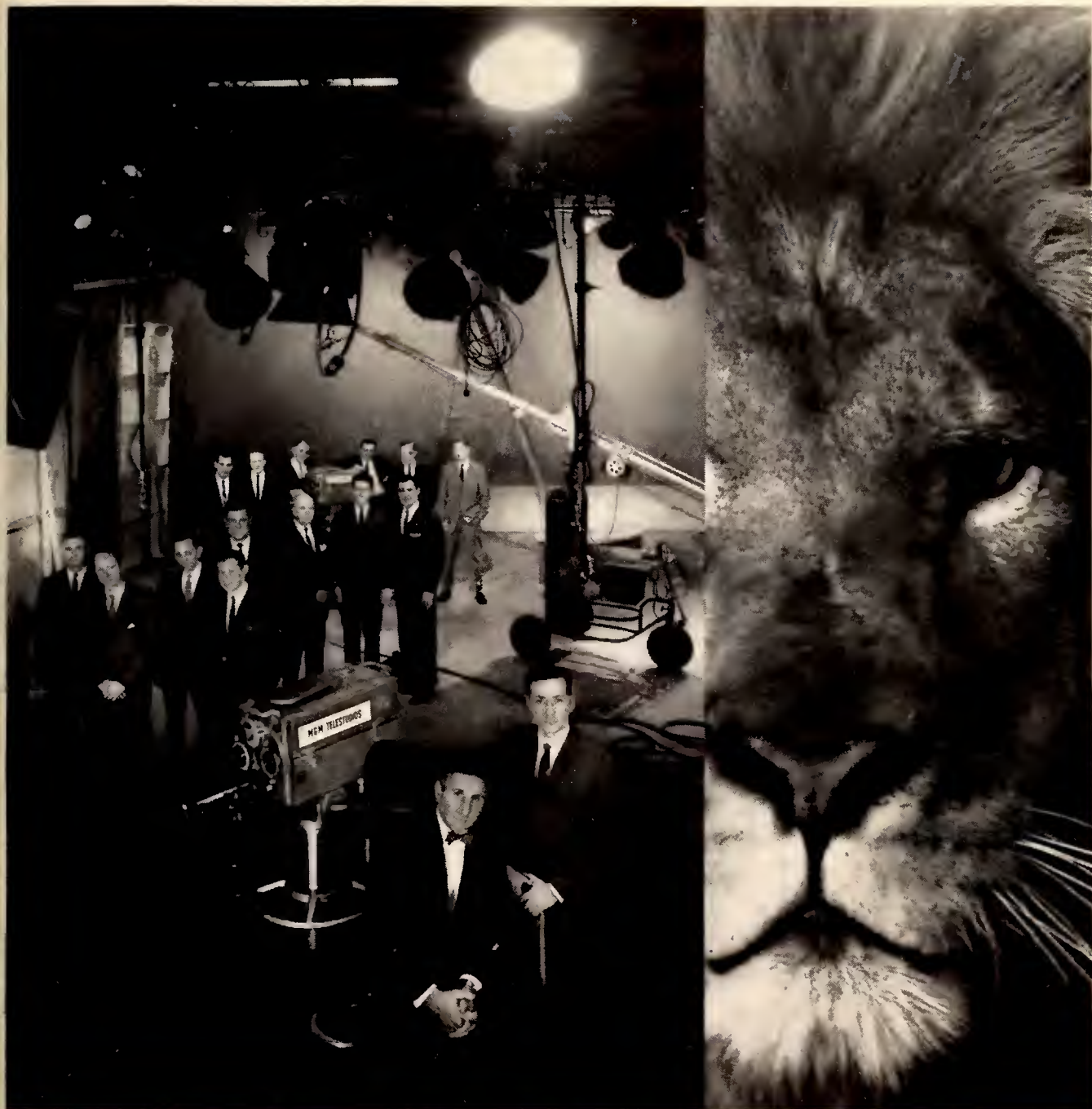
La gloom de ma tante: Oft-seen *Tonight* guest, and top tv gag writer Selma Diamond told this story about her quick rise to fame via the *Paar* show. It seems an aunt of hers, who she visits with frequently, acted surprisingly unimpressed with Miss Diamond's initial appearance on network tv. Her only comment was: "For Jack Paar you have time, but not for me?"

Women and children first: Egg-head comedian Mort Sahl, a frequent tv performer, has been telling his audiences at Basin Street East (N. Y.) that fear of a Castro invasion seems to be pervading the Miami Beach resort. In fact, Sahl relates, a goodly number of the men have sent their wives back home.

What's in a name?: Have you heard about the folk song accompanist who recently appeared on Westinghouse Broadcasting's *PM West* program. His handle: *Lenin Castro*.

A dip in the archives: Tv humor historians still chuckle when they recapture the Milton Berle classic tacked on to a Kraft commercial. "They haven't sold too much cheese these last ten years, but *they've sold a heck of a lot of hands*."

Tough cookie: In describing some of summer tv's best known personalities, namely the managers of major league clubs, *N. Y. Post* sports columnist Milton Gross had this to say about tumbling Minnesota's Cookie Lavagetto: "Looks like *Untouchables* threw him out of union for being too tough. *He isn't*."



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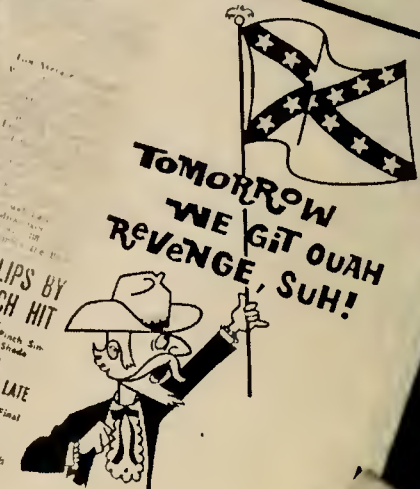
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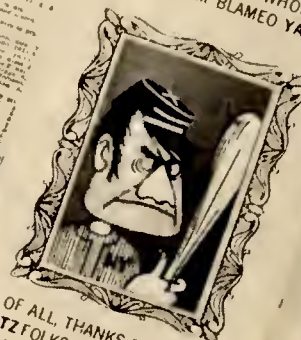
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NINE BLESSEO SOUTHERN CHAPS**



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