

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

493*

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'61
MAGAZINE

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are now using

NCS '61

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- HOLLYWOOD 28, CALIFORNIA—1680 N. Vinê St., HOLlywood 6-4391



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a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

*As of September 1961

WHAT THE HAIR TINT FRACAS MEANS TO TV

Major marketing fight
could lead to billings
hike as leaders push
some new ad strategies

Page 25

Radio proved its impact for supermarkets

Page 28

Can stations satisfy FCC regulations?

Page 30

Commercials si, programs no, says MR firm

Page 36

DIGEST ON PAGE 4

"next to KONO-TV . . .

• this is the surest way
to get audience response"



San Antonio's

K **O** **N** **O** *tv*

Channel 12

The BEST response in San Antonio comes from the BIGGEST television audience!

ARB's June '61 report on 6:00 P.M. to Midnight (Mon. thru Fri.) shows
KONO-TV, ABC, with 44.7 . . . while others trail with 29.8 and 25.9

Get the "Inside Story" on San Antonio Television

Represented by the Katz Agency



How important is the 2nd?

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

WJIM-TV

BASIC



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

WHLI

"THE VOICE OF LONG ISLAND"

*known
by the
companies
we keep!*

FOOD STORE SALES*
\$813,854,000

SOME "BLUE CHIP"
ADVERTISERS
USING WHLI
TO REACH BIG, RICH
LONG ISLAND MARKET

*A & P
Bohack*

*Fischer Baking
General Foods
Hills Supermarket
Horn & Hardart
Krauss Meats
Standard Brands
Swift & Co.*

*... and almost every
major national food
manufacturer,
processor and distributor*

5TH IN TOTAL
FOOD STORES SALES
IN THE UNITED STATES

*Nassau-Suffolk, (Sales Management 1961)

Over 400 top advertisers
chose WHLI in 1960-1961.
Will you be on the
"preferred" list in 1961-1962?

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

Represented by Gill-Perna

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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GOOD NEIGHBORS? Recent events have raised serious doubts about our position throughout Latin America, as often the struggle for men's minds has flared into violence. To report the status of this ideological battle to the people of Chicago, WBBM-TV sent newsman Frank Reynolds and a camera crew on a fifteen-day tour of South America. The result was an eye-opening two-part documentary, "THE OTHER AMERICANS," seen in prime evening time, detailing the extent to which communism is exploiting economic problems of some of our Latin neighbors . . . far-reaching, venturesome, topical television at the local level. People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Television 2, the number one station in Chicago for 75 consecutive Nielsen reports. **WBBM-TV**

CBS OWNED • TELEVISION 2, CHICAGO



there is nothing harder to stop than a trend

Or some interesting illumination shed by Nielsen on the new season.

Here we go again. Into fall again—with more television tubes aglow again.

Glowing, already, with the premiere of a bright new season, with the excitement of such already-premiered new entries as ABC-TV's *Follow the Sun*, and such other, new network shows as *The Defenders*, *Car 54*, *Where are You?*, *International Showtime* and the *Du Pont Show of the Week* . . . as well as with the return of established favorites with first run showings.

And glowing already, the first Nielsen Report* shows, with a prophetically strong ABC glow. In homes where they can watch

all 3 networks, the glowing went:

ABC—largest audience per average minute. ABC—most half-hour firsts (24 to Net Y's 16, Net Z's 11). ABC—3 out of the top 5 shows: (Flintstones, 77 Sunset Strip, Real McCoys).

Sure, one rating doesn't say a season. But ratings that evolve from the pattern set so consistently last season say plenty.

They say the trend keeps trending. And that's the kind of a trend there's nothing harder to stop than.

ABC Television

*Source: Nielsen 24 Market TV Report, week ending Sept. 17, 1961. Average audience, Mon. thru Sat. 7:30-11 PM; Sun., 6:30-11 PM.

2 October 1961

SPONSOR-WEEK

GAIL SMITH BOMBSHELL

General Motors ad chief frankly tells Detroit SRA what GM thinks about spot tv and radio as media

(Detroit): Gail Smith, director of advertising and market research for General Motors Corporation, made a series of frank and provocative remarks about spot tv and spot radio in the course of his address to the new Detroit chapter of the Station Representatives Association last Monday.

Discussing basic media and supplemental media in strategy planning of automotive advertising he characterized spot tv and radio as supplemental media. "Let me hasten to add," he remarked, "that we probably invest more in your fields than many advertisers who use them as basic media."



Gail Smith

Comparing media, he stated: "Magazines and newspapers give us the opportunity to establish imagine in style and appearance.

"Television," he continued, "provides the benefits of practically giving the viewer a demonstration ride."

Then he asked, "What's the problem with spot tv in the overall philosophy?" He cited two problems inhibiting greater use of spot tv: the need to reach men, practical in tv only at night, and the need for long commercials to present GM's

advertising story.

"Spot tv, at night in prime time," stated Smith, "just cannot provide, across the board, selling opportunities of 60 seconds or longer. Believe me there are many choice spot periods between top ranking network shows that we would love to have, but we can't justify the expenditure on a national basis, at the expense of basic effort, for a campaign of IDs or even 20 second spots."

Discussing radio, in which GM corporately was a top spot advertiser during the 1961 model year, Smith said: "Radio does not have the advantage of the printed medium in illustrating style and appearance.

"It does not have the advantage of television in actual action demonstration.

"But," added Smith, "it is virtually impossible and actually illegal in some states to read a publication or watch television while you are driving a car. And there, to us, is where radio fits into our scheme. It can serve as an attention-getting, or reminding, or thought starting device, to register our message about the very type of product or its component parts which you are in and are operating at the moment of the commercial."

Smith felt greater use of radio was justified in the future "if the radio industry, and you gentlemen
(Continued on page 8, col. 2)

P&G tells FCC of 'Program Policy'

Among the most important developments of the current FCC hearings in New York with tv sponsors was P&G's reading of its 21-point "Program Buying Policy." Among the particulars mentioned by general advertising manager Albert N. Halverstatt were these: business men, in tv dramas, may not be treated as "cold" or "ruthless"; no offense should be given to any organized minority group: the Civil War must be treated with special care; prices charged by supermarkets and laundromats may not be compared with those of independents; the world
(Continued on page 10, col. 2)

L&M's \$250,000 FOR 91 EVENTS ON KTTV

(Los Angeles:) L&M brands will sponsor 91 events on KTTV, Los Angeles, over a 60 week period.

Programing will be at least 250 hours in extent and will include special events, public affairs, and sports. Estimated cost is \$250,000.

Purchase was arranged through Norm Varney of JWT in New York and is for Chesterfield and L&M cigarettes.

It is the first time that a major national advertiser has undertaken local sponsorships of this kind of such range and duration.

The purchase was announced by Robert W. Breckner, v.p. and general
(Continued on page 10, col. 3)

HERMAN LAND TO WBC CREATIVE SERVICES

Herman Land has been appointed director of creative services for the Westinghouse Broadcasting Company.

The newly created post has been set up to coordinate the advertising and promotion department and the publicity department.

Land comes to WBC from Corinthian Broadcasting, where he was director of public relations and special events.

The two managers of the present departments will retain their present functions, Dave Partridge in advertising and a successor to Mike Santangelo, who was moved into a programming post at WBC last week, in publicity.



Herman Land

BROADCASTER WHEELER upped to Detroit News

It's quite unusual for a broadcaster to move upstairs into the upper echelons of his own parent company.

Yet that's exactly what's happened in the case of Edwin K. Wheeler, just named general manager of the Detroit News, parent of the WWJ stations.

Wheeler had been general manager of those stations since 1952.

October's many meetings

Among the many trade meetings to be held in October are these: the NAB 9 October in Dallas at the Adolphus, 13 October in St. Louis at the Jefferson (the AMST meets in St. Louis on the 12th), 18 October in Salt Lake City at the Utah, and 20 October in San Francisco at the Sheraton Plaza.

(Continued from page 7, col. 2) in particular, gave more time and effort to constructive thought as to how radio as a medium can further assist us, rather than hacking away at each other and belittling the real strength of your entire industry."

The circulation claim gets "a little silly at times, and quite frankly has created a certain amount of distrust both with the public and with the advertiser," stated Smith.

In closing, Smith made three constructive suggestions.

"I believe this Association could and should take the lead in adopting a code designed to discredit questionable bases for circulation claims."

In the area of research, he said, "we believe that more qualitative, not additional quantitative, work has to be conducted in the area of audience research."

Finally, Smith suggested "some organization such as this Association should consider streamlining the mechanics of spot radio and television buying on a national basis. We believe we are working with a cumbersome and antiquated system. The paper work and time consumed sometimes costs more than the campaign is worth."

Christal Politz findings on radio revealed

Uniform habits on radio use were discovered by Henry I. Christal in a special Politz study covering five widely separated radio stations which it represents.

The study, details of which were published today, covers WGY, Albany-Schenectady-Troy, WBEN, Buffalo; WJR, Detroit; WTIC, Hartford; and WTMJ, Milwaukee.

Sets ownership figures showed little variation from place to place. Households with at least one radio in working order were 98 to 99 percent; for two radios, 60 to 67 percent, and over two, 26 to 32 percent.

NEW PRESIDENT, SALES AND PROGRAMS V.P.s NAMED AT ABC RADIO

Robert R. Pauley has been elected president of ABC Radio, it was announced by Simon B. Siegel, executive v.p. of AB-PT.

James E. Duffy has also been elected v.p. in charge of sales and William T. Rafael has been elected v.p. in charge of programming for ABC radio.

Pauley joined ABC Radio in October 1957 as an account executive.

He was named eastern sales manager in March 1959 and became v.p. in charge of the network last year. He was previously an account executive with CBS Radio, Benton & Bowles, NBC Radio, and WOR, New York. He lives in New Canaan, Conn., and is a graduate of the Harvard Business School.



Robert R. Pauley

NBC TV News sells 10th regular show

NBC TV has an order from Bristol-Myers (Y&R) for what would be, if it can clear sufficient stations, its tenth regular and fully sponsored news show of the season.

Program would be weekly at 6-6:15 p.m. on Saturday, starting in October.

NBC's five other weekly news shows (all sponsored) are those of Huntley, Brinkley, McGee, plus Update and 1-2-3 Go, a total of six counting the new 6 p.m. Saturday buy.

The four daily news shows are "Today" (now under the news department), plus news strips at 12:55 p.m., 4:55 p.m., and 6:45 p.m.



This looks contagious.

A rash of increased viewing for ABC-TV programs has broken out in New York, Chicago, Detroit, Los Angeles, San Francisco.

The stations involved are, respectively, WABC-TV, WBKB, WXYZ-TV, KABC-TV, and KGO-TV... the 5 Owned and Operated ABC-TV stations.

Following the network pattern, four of these stations are now first in their markets... and WABC-TV, a strong second, is closing the gap for first place in N. Y.

How much audience has been gained—and at whose expense—can be quickly charted as follows:

Gain or loss in share of network audience*			
	ABC-TV Station	NET Y Station	NET Z Station
New York (WABC-TV)	+16%	-3%	-11%
Chicago (WBKB)	+13%	-	-14%
Detroit (WXYZ-TV)	+ 8%	-6%	- 3%
Los Angeles (KABC-TV)	+15%	-3%	-12%
San Francisco (KGO-TV)	+14%	-2%	-14%

*Source: ARB March-April 1961, Sun.-Sat., 7.30-11 PM (N.Y.T.) as against same period for 1960. Network Programs.

With scarcely more effort (like phoning one of the 5 ABC-TV National Station Sales offices below) you can get the info needed to plan your smartest ad strategy in these great TV markets.

ABC-TV National Station Sales, Inc.

New York, New York, SUsquehanna 7-5000
 Chicago, Illinois, ANdover 3-0800
 Detroit, Michigan, WOOdward 1-0255
 Hollywood, California, NOrmandy 3-3311
 San Francisco, California, UNderhill 3-0077

BOOZ, ALLEN ADVISE ON NEW PRODUCTS

"New products are the road to business success."

"The cemeteries of failure are filled with companies that have decided their present line is good enough."

These two statements were made by Edmund Ladendorff Jr. of Booz, Allen & Hamilton, speaking before the fourth annual convention of the Pet Food Institute in Chicago.

His conclusions were based on a study of 150 companies, including information from 5,000 executives and 500 client assignments relating to new products.

Ladendorff expected that 75% of the national sales growth in the next three years would come from new products and brands.

"New products are a major contributor to company growth, a primary influence on profit performance, and a key factor in business planning," he stated.

Yet, he pointed out, only 2% of all new product ideas succeed, and even after testing 50% fail. But the further a product gets along the line from inception to delivery, the better its chance of working.

Further along products tend to be pre-empted by other products or else they degenerate into profitless price competition.

Oil & auto making record use of tv sports, news

Gasoline and auto advertisers are making record use of sports, news and weather shows to attract male tv viewers, reports TvB.

In the automotive field this fall, Chrysler Corporation will sponsor the World Series plus the Rose Bowl and Blue-Gray games on NBC TV, Ford will sponsor NFL games on CBS TV and NFL championship contests on NBC TV, Buick has the Orange Bowl game on ABC TV, and UMS has eight bowl games.

(FCC cont. from page 7, col. 3)

situation must be accepted in dramas that deal with it, and the "horror" of war is to be minimized.

Peter G. Peterson, president of Bell & Howell, told of its hands-off policy and how its controversial programs seemed to have even greater tv impact than conventional fare.

Chrysler found action-adventure shows the wrong climate for its tv commercials. Jersey Standard used tv to "make friends" in New York and Washington. These were among the statements made in the first day of the current FCC hearings.

In its two-market use of shows Jersey Standard avoided censorship. But DuPont, Chrysler, and Prudential did check their network shows.

Trade observers have noted that the timing of the FCC hearings is somewhat tardy. Sponsorship was at one time dominant, but at present only 15 network shows are sponsor-controlled.

Other companies whose representatives will testify during these hearings on tv sponsorship are from American Tobacco, B&W, Scott Paper, S. C. Johnson, Alberto-Culver, L&M, GM, Alcoa, Armstrong, Revlon, Lever Bros., Ford, General Mills, Bristol-Myers, Allstate, GE, Texaco, AHP, Philip Morris, National Biscuit, R. J. Reynolds, Sterling Drug, GF, P. Lorillard, U. S. Steel, Colgate-Palmolive, J. B. Williams, Westinghouse, AT&T, Best Foods, Warner-Lambert, National Dairy, and Ralston-Purina.

XEROX' FIRST TV IS CBS REPORTS

First tv buy for Xerox Corporation is half sponsorship of a series of eight CBS Reports starting 9 October.

Campaign is on behalf of its office duplicating equipment.

Agency is Pappert, Koenig, and Lois, Inc.

(L&M cont. from page 7, col. 3)
manager of KTTV.

Besides planned events scheduled in advance, the deal includes coverage of fast-breaking special events, plus station-produced documentaries.



Lawrence W. Bruff, L&M v.p. in New York, commented, "We believe that this



unique and varied year-round program is designed ideally to appeal to the sports-minded, community conscious residents of the vital Southern California area."

Added Breckner: it is now possible for KTTV to provide "the largest, most varied and most comprehensive local special events and public affairs coverage in television history."

He continued, "Television reaches its greatest heights when it assumes the role of the on-the-scene reporter of great events, both predictable and unexpected."

New group acquires control of John E. Pearson rep

A controlling interest in the John E. Pearson Company has been acquired by a group whose principal members are Joseph Savilli, Ralph W. Neil, Arnold Hartley, and Edward B. Connolly.

Pearson is a national radio/tv rep specializing in Negro stations.

Savilli becomes managing director and Pearson himself becomes a consultant. Ray Henze will manage the office in New York, Bob Flanigan in Chicago, Jon Farmer in Atlanta.



GO FIRST CLASS

The March, 1961, Fresno A.R.B. 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*



with **KMJ-TV**

FRESNO

CALIFORNIA

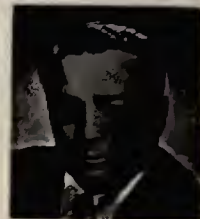
McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY



Sponsor backstage

Joe E.'s pastel-colored world

As far as I know none of the critics liked the first "Open End" show on its new outlet, WNEW-TV. (It had, of course, previously had a long run on WNTA-TV.) Jack Gould, in the *New York Times*, dismissed it as "vacuous babble," and the one reporter-critic on the panel, Marya Mannes, wanted to know why Frank Sinatra and the Clan rated a two hour discussion on a television station in prime time in the nation's number one market. I loved it for one reason above all others. It marked one of the few television appearances of a comic, who to me, is unique, purely one of a kind, and the likes of which we will never see again. I'm talking, of course, about Joe E. Lewis. Normally, in order to catch Joe E., it is necessary to get yourself pushed around at the Copacabana in New York, the Chez Paree in Chicago, or any one of a dozen other cafes.



I agreed with Miss Mannes, one of our brighter and most articulate lady writers, that Sinatra and his scout troop, are made over much more than their individual or collective talents warrant, and I have a wholesome respect for their talents. I also, however, agreed with Jackie Gleason that from the standpoint of showmanship, glamour, color and the other ingredients which enable a performer to make regular and large deposits in his favorite bank, Sinatra and his little band were being very smart and would be idiots to forsake a formula which has proved so successful. Especially since it affords them at the same time full opportunity to play all the games so dear to their juvenile hearts. The very fact that David Susskind's first show on his new outlet was to be devoted wholly to a discussion of the naughty descendants of the original Rat Pack from Holmby Hills was ample testimony to that.

Susskind: foolish, pompous

Of the entire group (in addition to Lewis, Gleason and Miss Mannes, there were Ernie Kovacs, Toots Shor, Lenore Lemmon and Richard Gehman) only Joe E., floating sleepy-eyed in his lovely, private pastel-colored world, struck exactly the note warranted by the topic and the foolishly pompous conduct of Susskind.

Becoming more gently debonair and wobblingly dignified with each sip of his beverage, Lewis put the stuffy moderator in his place early in the proceedings.

"Now, Joe Lewis," ordered Susskind, "you tell us about Sinatra. He played you in a picture about the story of your life. . . ."

Lewis turned to face Susskind, lifted his eyebrows and his glass. "Joe E. Lewis," he said, and drank to his renowned middle initial. Then he proceeded to tell the group and the audience about Sinatra.

(Please turn to page 14)

1020'
above
average
terrain


the
extra
377'
and
new
maximum
power
transmitter
means
3217
square
miles
added
with
more
TV
homes
than
ever
before:

**NEW
TALLER
WOC
TV
TOWER**

SERVING
THE QUINT CITIES

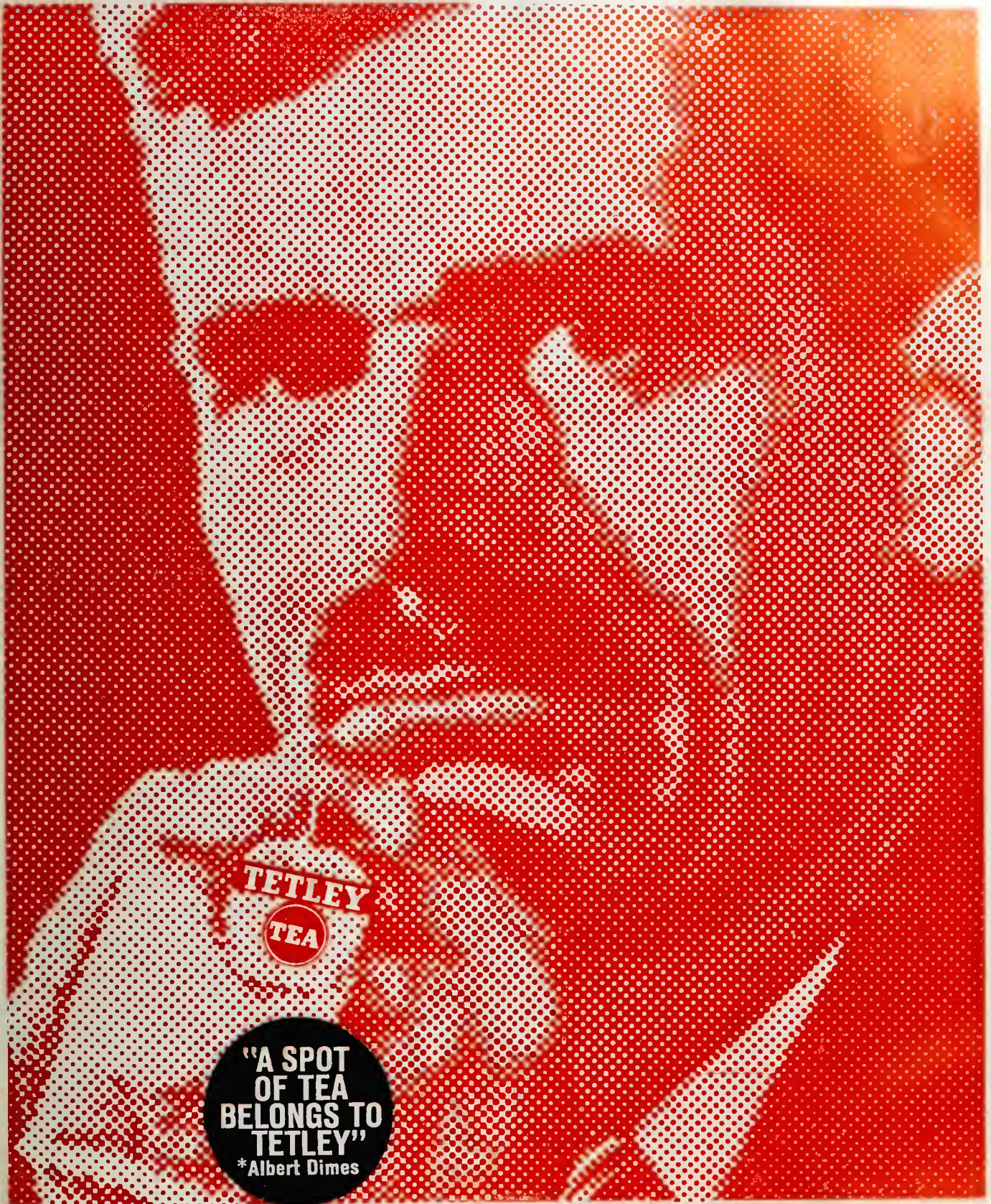
DAVENPORT IOWA
BETTENDORF

ROCK ISLAND ILL.
MOLINE
EAST MOLINE

WOC-TV Channel 6 

D. D. Palmer, President
Raymond E. Guth, General Manager
Pax Shaffer, Sales Manager

Exclusive National Representatives
Peters, Griffin, Woodward, Inc.



TETLEY

TEA

**"A SPOT
OF TEA
BELONGS TO
TETLEY"**
*Albert Dimes



And . . . Tea Time or anytime of the day or night SPOT RADIO brings the Tetley Tea sales message to millions of listeners. Through Ogilvy, Benson & Mather, Tetley Tea matches advertising effort to sales potential market by market . . . with no waste circulation.

Interested? . . . Your HR man will show you all the facts. Call him today.

The Tetley Tea Taster



FELIX THE CAT

is still available in your market... you owe it to the children in your audience to give this world-famous



cartoon character equal time in the interest of pure entertainment.



Unquestionably today's best buy in new cartoons. **260 episodes** in Black and White and Color.



Screen **FELIX** now!

CALL OR WRITE

TRANS-LUX TELEVISION CORP.

625 Madison Avenue
New York 22, New York
PL 1-3110
Chicago • Hollywood

"I go out with him quite a bit," he said, "and he's dull. He never does anything. . . . When he was making the picture, playing me, there was a scene where he was standing at the bar, and he had to refuse a drink. They had to call in a stunt man to play that scene.

". . . But he's all right, really. He drinks about a quart a day now, and he better be careful because that's how I started. . . ." About this clan business, so what, we had a clan in my day, too. There was Clara Kimball Young. . . ."

At one point Miss Mannes got off a scathing and lengthy denunciation of Sinatra.

"I don't know," said Joe E. gently, when she ran out of gas, "I don't care what you say, I don't like Sinatra that much."

He revealed, a little later on, that he was planning to organize a new Clan of his own. "I'm gonna have President Kennedy, and Mickey Mantle, and Judge Marovitz in Chicago. . . ."

Mention of his old friend, Judge Marovitz, reminded Joe E. of the distinguished Judge's great philosophies.

"Judge Marovitz," he reflected, gazing thoughtfully into his cup, "who said: 'It's not so bad if you let money slip through your fingers. It's not even so bad if you let love, or friendship slip through your fingers, but if you let your fingers slip through your fingers . . .'" he shook his head sadly, "then you're in trouble."

Kovacs' quips

By the time Susskind recovered from this philosophical gem, Ernie Kovacs had moved in.

"You show me," said Ernie, "a cowboy who rides sidesaddle, and I'll show you a gay ranchero."

For some reason Susskind and all the panelists stared at Joe E., who was in turn staring fondly at something immediately in front of his eyes, visible to no-one but himself. You would have wagered he had not even heard Kovacs. But by some mildly miraculous, pixie magic sense he became aware that he was being called upon by his companions. Again he lifted his eyebrows and his tumbler.

"Show me," he said, "a Czechoslovakian who is an expert forger, and I'll show you a bad check."

He toasted the Czechoslovakian forger to whom he had referred, and all the other Czechoslovakian forgers in the world, wherever they might be. He didn't say that, but you knew that was what he was doing.

Susskind pressed Joe E. (and he was careful, after the initial reprimand, to use the E) to tell about his work in radio.

"Oh, yeah," said Lewis, "I had a radio show. They took a Hooperating one time and they found out that 75% of the people in the studio weren't listening."

With that remark Joe E. dismissed his career in broadcasting. I know the suggestion has no chance of being adopted, but I do wish somebody would put Lewis on television with a show of his own. Just Joe E. and one or more people per show for him to talk with. It wouldn't matter who the people were. If Susskind couldn't still his elfin, other world warmth and humor nobody possibly could.

It would make a great four a.m. to dawn show. Joe E. could come over right after he does his last show at whatever club he's working. And it would be a natural for a sponsor like Coca Cola or the American Dairy Association.



...we drove it home in six cities!

(all 6 ABC owned radio stations sparked a big community action drive for automobile safety)

The key to safety is community action. And words spark action. The words came from people like the officer in charge of the Golden Gate Bridge; President of the National Safety Council; Indianapolis 500 winner; President of the American Medical Association. These and other interesting people participated in another ABC owned radio station community action campaign. They have helped fight polio; promote physical fitness, city cleanliness, automobile seat belts. This time the point was driven home for street and highway safety. Over three

thousand specially created announcements were broadcast by the ABC owned radio stations in six of the nation's largest cities: New York, Chicago, Pittsburgh, Detroit, Los Angeles, and San Francisco. Once again, the ABC owned radio stations are proving we can produce the kind of radio that generates community action—and listener respect.



ABC OWNED RADIO STATIONS

**WABC NEW YORK WLS CHICAGO KGO SAN FRANCISCO
KQV PITTSBURGH WXYZ DETROIT KABC LOS ANGELES**

555 5th

Pleased with us

That was some story you carried on us in your issue of 21 August, and we are all enormously pleased to see SPONSOR update by a number of years its first Lestoil media report. As your writer put it—most accurately—there've been a lot of changes in the way Lestoil buys time. We are quite proud of Len Tareher at the agency for having put media on a "precision-built" basis.

Charles McCarthy and I aren't exactly the sharpest of Irishmen, so on behalf of both of us, our apologies to your man for having burdened him with so much material. He is to be all the more commended for having seen the wheat for the chaff.

Our thanks for a factual and well-balanced report.

Daniel E. Hogan, Jr.
president
Lestoil Products, Inc.
Holyoke, Mass.

Happy to help

Just a note to tell you how much I appreciated the articles and editorials you have been doing on the issue of government program control, which may be somewhat immodest inasmuch as in one of them you gave quite extensive coverage to the remarks that I made at Northwestern.

In connection with your article on page 68 of the 11 September issue,

can you direct me to the proper place to obtain a copy of the Ketchum, MacLeod & Grove pamphlet?

W. Theodore Pierson
Pierson, Ball & Dowd
Washington, D. C.

• If you wish to obtain a copy of the pamphlet write directly to Ketchum, MacLeod & Grove, 155 E. 41 St., N. Y. 17, as we have already informed Mr. Pierson.

Lending a helping hand

As the following story concerns a vast majority of the general population of the southwest, reflecting their generosity, human kindness and willingness to help their fellowman in a manner embracing the true spirit of our free democratic way of life, by their giving \$185,000 worth of food, clothing, bedding and \$3,948 in cash in seventy-two hours, we feel your readers will be interested.

Trigg-Vaughn radio and tv stations WROD, El Paso and KOSA, Odessa, Texas were among the first to come to the aid of hurricane ravaged residents of the Texas Gulf Coast Area. On arrival of word that thousands were homeless, needed food and clothing, the two operations immediately began appeals to listeners and viewers to contribute what they could for hurricane relief. Our stations received contributions from El Paso, Hatch, Silver City, Las Cruces, Alamogordo, Hobbs, Fort Stockton, Eunice, Jal and many other Texas and New Mexico towns. To date, with contributions still arriving, KROD radio and tv, and KOSA radio and tv, have dispatched nine huge trailer truckloads of canned foods, clothing, and bedding, with a conservative estimate of cash value at \$185,000. In addition, residents of Odessa, El Paso and surrounding areas generously contributed a total of \$3,948 in cash for aiding the victims of Hurricane Carla. The size of contributions ranged from children with a can of food to companies with a hundred cases of canned foods . . . and from \$10 to \$100 cash.

Numerous civic and fraternal organizations in various towns and cities in both New Mexico and Texas, aided in the picking up of contributions from people unable to bring donations to the stations.

Jim Suggs
promotional director
Trigg Vaughn Stations
Odessa, Tex.



**WAVE-TV gives you
28.8% more SMOKERS**

*—and they puff literally 28.8% more
cigarettes, cigars and pipe tobaccos!*



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER
NBC

LOUISVILLE

THE KATZ AGENCY, National Representatives

Says Leonard Patricelli:

Vice President, Programs, WTIC-TV, Hartford, Connecticut

**"We bought Seven Arts'
Vol. II because
you've got to have**

PRIME PRODUCT for PRIME TIME

"Warner's 'Films of the 50's' have name value
and story line, two of the main points I
weigh when I compare the quality of feature films.

We couldn't afford less than the best for
AFTER DINNER MOVIES, 7 to 9 Monday nights."

Leonard Patricelli



**Warner's films of the 50's...
Money makers of the 60's**



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures — "Gigot", starring Jackie Gleason, completed shooting in Paris... Cone Kelly directing...

Theatre — "Gone with the Wind" in preparation...

Television — Distribution of films for T.V., Warner's "Films of the 50's"...

Literary Properties — "Romancero" by Jacques Deval...

Real Estate — The Riviera of the Caribbean, Grand Bahama, in construction...

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

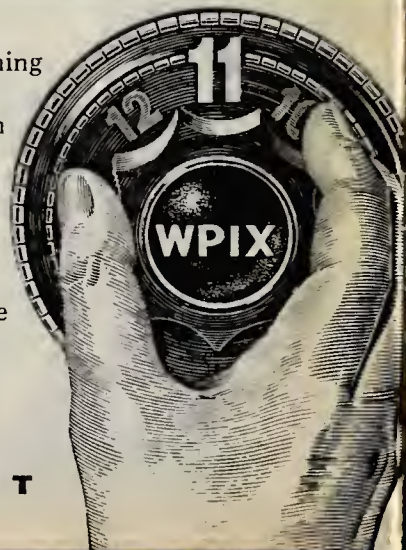
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

kiddy cornered



WPIX-11 has a "corner" on the kiddy market. During the late afternoon and early evening hours when children dominate TV viewing, *wpix-11 dominates all competition* seven days a week. Every year the biggest new children's show is fed into the most fabulous back-to-back lineup of children's shows in television. This year it's *DICK TRACY*. No other station comes close in delivering the tremendous New York children's market of more than *three million* youngsters.



NEW YORK'S PRESTIGE INDEPENDENT

SPONSOR-SCOPE

2 OCTOBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

You may think them a bunch of Cassandras but there are agency men who believe that a prime threat facing tv as a loyal medium is the spread of the practice of bartering time for the sponsor's merchandise on a grand scale.

The practice, according to these warning-pointers, is rapidly making headway on two fronts:

1) The entrepreneur who goes to national advertisers and offers to take in place of cash an equivalent amount of their manufactured product at wholesale value for participations in a well-known entertainment property placed on stations in a stated number of major markets.

2) Stations, particularly around Christmas time, accepting merchandise in lieu of money, figure that they can use this stuff as gifts to customers and prospects.

The question raised by the alarmed agency people: how can we expect our client to pay cash for his tv spot advertising when he sees his competitors are able to get the same stations by putting up so much of his product?

Noted one accountant: "If a competitor of one of our clients should consummate a huge barter-time deal he's now working on, we can look forward to \$2 million in tv spot billings going out the window next year."

The two outstanding gambits of the past week in national spot tv had to do with availability calls on two Christmas promotions: Remington electric shaver (Y&R) and Shulton toiletries (Wesley).

Shulton will be using over 100 markets and Remington will be using 60 markets, each for four weeks.

Other spot tv activity: Tide (B&B); Mobiloil (Bates); Calumet Baking (FC&B), 13 weeks; Lever's Breeze (SSC&B), day and fringe minutes, six weeks, 22 October start; Kayser Hosiery (Daniel & Charles), prime I.D.'s, day and fringe minutes, two flights, first one 14 October; Duffy-Mott apple juice (B&B), night minutes, six weeks, October 22; Raleigh (KM&J).

Apparently, if he'll pay the right premium and not concentrate on major markets, an advertiser can get himself a nice batch of nighttime 40-second tv spots: Y&R has found this out in setting up the current campaign for Gulf Oil.

In the Gulf quest Y&R was rather surprised by the number of 40-second breaks it was able to get for Gulf and the choice periods involved. The average price paid for the 40's: 150% of the 20-second rate.

Another account at Y&R interested in 40's: Johnson & Johnson.

P.S.: Colgate (Bates) is interested in the 30-second spot as a possible franchise tool. In any event, the agency last week put out a call for 30-second availabilities.

A mission that incurred much notice among Madison Avenue's tv gentry: William Paley and president Frank Stanton spending a week in Hollywood sizing up the programing plans and ideas among suppliers of every rank and persuasion for the 1962-63 season.

It was this listening to everybody that particularly caught the fancy of the interested agency people.

Also, it was the first time that the two had repaired tandem on a long-range objective of this sort. One anticipated outcome: a significant change in tang and class of the CBS TV program lineup for next season.

The big topic of palaver among Madison Avenueites last week was the Arbitron scored by the initial feature of NBC TV's Saturday Night at the Movies against CBS TV's Gunsmoke and Have Gun Will Travel.

The figures: Movies got a two-hour average of 24.3. Against Gunsmoke it ran 26.5 to 18.4 and against Have Gun, 24.4 to 16.4. Movies' peak rating (10:30-11) was 27.4.

Admen are now speculating at the implications of all this in terms of programing. Will the other networks start contemplating features in their future?

(See SPONSOR HEARS, page 56, on possible impact on CBS TV scheduling.)

Burnett last week brought into sharper focus a procedure that's been growing in spot radio: asking reps whether they've been authorized by their stations to clear schedules from national advertisers at local rates.

The query was in connection with a Schlitz campaign.

Burnett explained that it preferred not to bypass the Chicago reps if the same end—the local rate—could be achieved.

Many of the reps approached by Burnett disclosed in a check by SPONSOR-SCOPE that, while they agreed it was bad policy to grant the local rate to national distributors, it was difficult for them to resist the trend among reps to take, when authorized, such commissionable business at local rates.

As these reps put it, what makes it still harder to resist is the profession from agencies that they don't like the local-rating any better than the reps but that they are duty-bound to their clients to obtain the same rate available to a local or regional competitor.

Coffee brand packagers in the New York area are bracing themselves for the expected invasion of Folger some time after the first of the year.

As happened in the Folger invasion of Chicago and other markets in recent years, air media can count on being substantial beneficiaries.

In the coffee price war that ensued in Chicago, Folger took off on a blitz that involved radio/tv saturation, deals to grocery chains, swamping of the mails with money-saving coupons, skywriting, and the forcing of at least one national brand off the supermarket shelves.

At least the two leaders in the electric shaver field—Remington and Norelco—have completed their tv plans for the battle of the Christmas trade.

The scope of their tv operations:

Remington (Y&R): 24 commercial minutes on Gunsmoke, plus a total of 22 spots each in 60 markets over four weeks. Estimated home impressions: 680,000,000.

Norelco (LaRoche): 12 minute participations in ABC TV nighttime shows, plus weekend blitzes in 110 markets over eight weeks. Estimated home impressions: 770,000,000.

As for Schick (NC&K), its Christmas push plans are still indefinite. It's bought a couple of nighttime network participations and will get a few more minutes in Revlon properties. Meantime it's dickering for a block of barter time, which, according to reports, will involve an exchange of merchandise—that is, razors for time.

The spread of the tv network spot carrier has made the brand advertiser more conscious than ever of the relative values he gets out of this type of participation as against the use of selective spot tv.

In any event, it's this kind of analysis that Nielsen reports clients are putting more and more emphasis on in their brand research assignments.

A highlight of the probing often sought: the best home prospects in terms of costs that spot can reach as compared to network participation shows.

The relative quiet that exists around tv network sales departments won't be of long duration. Come the November ratings the boys will be out beating the bushes.

The reason: many of the advertisers—because of the heavy ratio of scatter plans, both night and day—aren't actually committed beyond Christmas.

It's certainly not like the old lays—say, before the emergence of ABC TV as a full-fledged contender—when the vast majority of network advertisers were frozen in there for a full 52-weeks and a network salesman could spend the winter in untroubled pensiveness.

Those last-minute buys on the Untouchables and Hawaiian Eye—both in the upper rating brackets—that you'll be reading about are due to overspending of the budget for the fourth quarter.

Concerned in the selloffs are Brylcreem (FCB) in Untouchables and Carter Products (Bates) in Hawaiian Eye.

Another sudden vacaney that's come up in Untouchables: J. B. Williams' minute participation. This is to get away from a product conflict with Miles Laboratories.

Somewhat conspicuous by their absence on this season's tv network nighttime roster are the shirt manufacturers.

To name three: Van Heusen, Cluett Peabody and Manhattan.

They're not a complete loss to tv. Van Heusen has elected to use spot for its Christmas promotion.

The tv networks are still picking up nighttime trade from last minute buyers, with all of it minute participations of an oddment nature.

Buyers include: Texaco (B&B), two minutes each on National Velvet, Bullwinkle and Tales of Wells Fargo, to promote a special kid toy; Jergens (C&W), two minutes each on Ben Casey, Adventures in Paradise and Roaring 20's; Shulton (Wesley), two minutes each on Checkmate, Cain's 100, Eyewitness, and the Investigators; Noreleo (LaRoche), 12 minutes in Bus Stop, Paradise, Hawaiian Eye, Ben Casey, the Corrupters and Roaring 20's.

Incidentally, all three accounts are also using selective spot tv. In the case of Shulton it'll be a four-week schedule in over 100 markets at the rate of five to 10 spots a week, with 27 November the starting date.

In 1960 over 75% of national-regional spot billings wound up in the top 50 markets.

SPONSOR-SCOPE's processing of FCC figures in 10-market batches shows:

NUMBER OF MARKETS	TOTAL SPOT TV EXPENDITURES	PERCENTAGE
First 10	\$197,802,000	43%
First 20	258,955,000	56%
First 30	302,129,000	66%
First 40	327,865,000	72%
First 50	345,834,000	76%

Alcoa's (F&S&R) debut in daytime network tv with its wrap means an additional 25 quarter-hours to the sponsored daytime total for the final 1961 quarter.

The budget split: two-thirds for CBS TV and a third for ABC TV.

Sports-oriented ABC TV has no intentions of putting the Wide World of Sports into mothballs. It can use the audience aud, above all, the added revenue.

The plan is to re-install the strongly flavored international series in a late Sunday or Saturday afternoon period after the first of the year.

Sellers of spot air media, after hearing Gail Smith's frank talk last week, came to the realization that they've still got a tough task in convincing the automotive manufacturers of the values of spot.

Smith, who is now director of advertising and market research at General Motors, expatiated on his conceptions of the assets and limitations of spot before the Detroit chapter of the Stations Representatives Association.

(For a detailed report of Smith's remarks see SPONSOR-WEEK, page 7.)

American Motors (Geyer, MM&B) is using ABC as its radio arm for the introduction of the 1962 line, with spot as the tv anchor.

Network Package, which starts 8 October, embraces co-sponsorship of the weekend news (21 broadcasts). Contract is for 26 weeks.

Standard Brands' Walter E. Armstrong, speaking before the Pet Food Institute's annual meeting in Chicago last week, ticked off a set of comparisons to project the dimensions of the dog food field, which is spending at the rate of \$30 million a year for tv.

The nub of his comparisons:

- Dog food dollar volume in grocery stores has grown at a rate half again as fast as margarines and equal to that of cold cereals.
- More money is spent annually on dog food in groceries alone than is spent on such important products as prepared baking mixes, canned baby food, tea, toilet soap, and package desserts.

From Armstrong's view the pet food business has just about scratched the surface, since only a third of it is commercially prepared.

Sellers of spot radio should find some comfort from this: Bates has ordered from Nielsen its radio coverage survey, tagged NCS '61.

Apparently, Bates is looking forward to pouring more of its clients' largess into radio.

Another interesting sidelight as far as the Nielsen services are concerned: P&G has ordered Nielsen's local tv rating services in six markets, even though this advertiser's top agencies are oriented on that score to ARB.

According to Nielsen, the new coverage surveys have been sold to 350 radio stations and 150 tv stations.

SPONSOR-SCOPE's midwest staff took a look into the latest avenues of the cosmetic business and found that eye makeup and hair products have easily become its biggest fast-developing items.


The keys to this fantastic growth of recent years:

- Women now change the color of their hair and eye makeup as often as they used to change their lipsticks.
- Home permanents seen to be on the wane, since modern hair styling does not require them as much as the styles that have lost vogue, with the result that color has become the raging fashion note.

Incidentally, about 50% of the mass market products in the cosmetic business (shampoos, sprays and hair dressings) are now sold through food chains and supermarkets.

(For an in-depth study on the hair tint field see article on page 25.)

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.

The CBS Eye logo is a large, stylized black eye shape centered on a red background. The eye is composed of two concentric black circles. The space between these circles is filled with a red color that matches the background. The text "CBS TELEVISION STATIONS NATIONAL SALES" is printed in white, bold, sans-serif capital letters in the center of the eye.

**CBS
TELEVISION
STATIONS
NATIONAL
SALES**

AT YOUR SERVICE! Service is the watchword of CBS Television Stations National Sales (formerly CBS Television Spot Sales), now the national sales organization for the five CBS Owned television stations exclusively.

These five major-market stations are being sold now by the same full-strength staff of sales specialists in six regional offices, backstopped by the same array of experienced research, promotion and sales service people. What results is a finely-tuned sales force with the knowledge and the time to be an "extra arm" to advertisers and agencies seeking top efficiency from their television dollars.

An unbeatable combination—the sales impact you get from the CBS Owned stations (WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia and KMOX-TV St. Louis) plus the service-in-depth you get from CBS Television Stations National Sales (with sales offices in New York, Chicago, Los Angeles, Detroit, San Francisco and Atlanta)



HAY WAGON, 1961 MODEL

...in the Land of Milk and ~~X~~^Money

Ours is the land of bountiful living, where the average family stores "Hay" in Banks not Barns. We protect your confidence in us with these safeguards:

1. Channel 2 for those extra Counties.
2. CBS for the best In Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ~~X~~^Money!

WBAY-TV

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by H-R Television, Inc.

2



'60/\$67,610*

HAIR COLOR SALES ZOOM

The field of hair preparations is a booming one. This is especially true in case of hair coloring materials. Rinses, tints and dyes sold to tune of \$67,610,000 in '60

'59/\$46,000

Hair tint fracas— What it means to tv

'58/\$37,300

Hair tint struggle in cosmetic field will result in revenue spurt for the television medium as leaders launch new marketing, ad strategies

'57/\$32,370

'56/\$28,170

A mere decade ago only actresses and damsels of pliable virtue dyed their hair.

'55/\$24,500

Today hair coloring is as fashionable and respectable as joining the Book of the Month Club or shopping in a discount house.

American women now spend in the region of \$60,000,000 annually on home application hair coloring kits. Five years ago an insignificant 5% of the beauty parlor business came from hair coloring. Today professional beauticians derive a glittering \$60,000,000 from hair coloring alone every year.

'54/\$14,720

'53/\$13,740

'52/\$12,480

*All figures in thousand

Obviously, the market for hair coloring preparations is enormous. Companies, large and small, interested in new ventures and expansion, are casting lecherous eyes at this lucrative and highly colorful industry.

Leading hair coloring product execs plan big television drives



LEONARD LAVIN (above) pres. of Alberto-Culver, believes in using both day and nighttime tv to promote hair coloring. Two generations of Clairol 'savvy' (l to r): Richard Gelb, pres.; Bruce Gelb, v.p.; Lawrence Gelb, ch. of board, also stress big promotions



Moreover, it spells vast sums of money to the broadcast industry. Makers of hair coloring preparations are profoundly convinced that the broadcast medium is one of the most luminous roads to use in reaching the American women, a SPONSOR editor was told last week.

"It is the biggest thing to hit the cosmetic industry in a long time," Stephen Mayham, executive vice president of the Toilet Goods Association said recently. "The sales curve is climbing steadily. It looks as though hair tints eventually will be used as commonly as lipstick."

The art of coloring hair is a venerable one. Ancient Greeks and Romans bleached their locks. The Babylonian and Assyrian noblemen and their female companions went in for considerable tinting and bleaching. Near perfection in hair coloring was reached by Venetian patrieians who simply adored blonde locks. They brewed a fragrant concoction of lupin flowers with saltpeter, saffron and madder and then added a sprinkling of sour wine with spermaeeti and a dash of lime and silver salts. Or a Renaissance wren bent on having "golden-thread hair" might have blended alum with black sulphur and honey. Today, for a dollar or two, she gets an infinitely snazzier job with the contents of an attractive bottle picked up at the local apothecary shop. Or she may be one out of ten women who have their hair color treatments done once a week at the beauty parlor or one out of four, who have it done once or twice a month at the beauty shop.

The Toilet Goods Association estimates the volume of sales on hair preparations alone now is considerably above a billion dollar annually in the United States.

A recent Breek questionnaire reveals almost two out of five women have tried a hair coloring treatment at least once in the past and three out of ten had had hair coloring treatments during the past year. It was found that young and middle aged women were more likely to try hair coloring than older women. Another significant finding: the higher the woman's income, the more likely it is that she

tried hair coloring.

In reporting the highlights of the Breek survey, the American Hairdresser, outstanding trade journal, noted that "of these women who have tried hair coloring, more than half have tried temporary color; one out of three permanent color; three out of ten, semi-permanent color; one out of four, color shampoo, and almost one out of five, bleach. Use of temporary color increased sharply by age, dropped as income rose, and increased with amount of gray in hair. Permanent color was more widely used by young women; semi-permanent, by the young and middle aged, and bleach, overwhelmingly by younger women."

Brown shades were preferred by 32% of the women who went in for hair coloring treatment; 25% favored blonde, and 13% chose red. 11% of the women selected gray and white. Black was chosen by 6%.

Practically a new comer in the hair care sphere but playing no insignificant role in the market is Alberto-Culver. The firm is a great believer in the use of television to promote its numerous products. Among the products it manufacturers: Tresemme Oil Bleach which lightens and conditions in various colors; Tresemme Dye Solvent, Alberto VO-5 and a flock of other beauty preparations. Alberto VO-5 is one of the largest selling women's hair conditioners. Its makers say it is the only major hair conditioner without any water in it and is a blend of five oils with lanolin as the biggest derivative.

In the short span of six years the company, under the presidency of Leonard H. Lavin, has been propelled to one of the foremost positions in the cosmetics and toiletries industry. The firm promotes Tresemme on both day and nighttime programs using a high fashion theme. Lavin looks at the hair-coloring renaissance "as the age of enlightenment in which they have come to realize that hair coloring now is safe, easy, and economical, and can be a real beauty asset." Back in 1955 the extent of its television commitments added up to three weekly spot announcements. It is currently buying participations and partial

sponsorships on all three webs in addition to a heavy spot schedule in 30 top markets. In 1960, its network tv expenditure amounted to \$8,822,038. It spent \$1,242,160 in spot tv last year. More than \$1,000,000 was spent on its hair coloring product alone over network tv, according to the Television Bureau of Advertising. For the first six months of this year the firms spent nearly one-half million dollars promoting hair coloring on tv and approximately \$20,000 in spot tv.

Helene Curtis Industries, Inc., headquartered in Chicago, and one of the major advertisers in television, uses the broadcast medium primarily to promote its Product Division brands which include Spray Net, Gay Top hair dressing, Shampoo Plus Egg, etc. Another Helene Curtis division, The Beauty Salon Division, is one of the major suppliers of professional supplies for beauty shops. Products include permanent waves, shampoos and hair preparations, including hair

color products. Color Essense, Curtis' line of permanent tints, is presently being introduced in major markets. Included are 15 different shades in creme toners, and 18 shades in creme color shampoos. Helene Curtis also makes Woman of the World temporary color rinses in eight colors (Vienna Auburn, Roman Beauty, English Pewter, Parisian Brunette, Scandinavian Blonde, Flanders Flaxen, Alpine Mist, Colleen Red). The two Curtis hair color products are sold only to beauty salons. The company told SPONSOR it has no plans for television advertising of its salon color products.

Speaking of the hair coloring outlook in the United States, Arthur Caplin, director of marketing for the beauty salon division of Helene Curtis Industries, told SPONSOR: "In the complicated world we live in today, the psychological impact on women of increasing age is heightened by the emphasis placed on the role of youth. This is reflected in a burgeoning

market demand for hair coloring products which aid in maintaining youth. Recent improvements have made the maintenance of hair color so easy that today no woman must look prematurely old because of gray hair." Helene Curtis spent about \$10,000 in spot television on Wonder Rinse last year.

Largely responsible for changing the moral attitudes towards hair coloring in America was Tintair launched in the early 50's. Once a powerful leader in the field, it ran into difficulties with Federal regulatory agencies. Both its chemical content and advertising methods were questioned. Today it is staging a vigorous comeback with an ad budget of some \$800,000 for this year, twice the sum it spent last year. Its agency is Kastor, Hilton, Chesley, Clifford & Atherton.

A. Mitchell Finlay, president of Bymart-Tintair, told SPONSOR, that his firm plans to increase its expenditure.
(Please turn to page 46)

Hair tint sponsors like all kinds of shows in promoting hair color

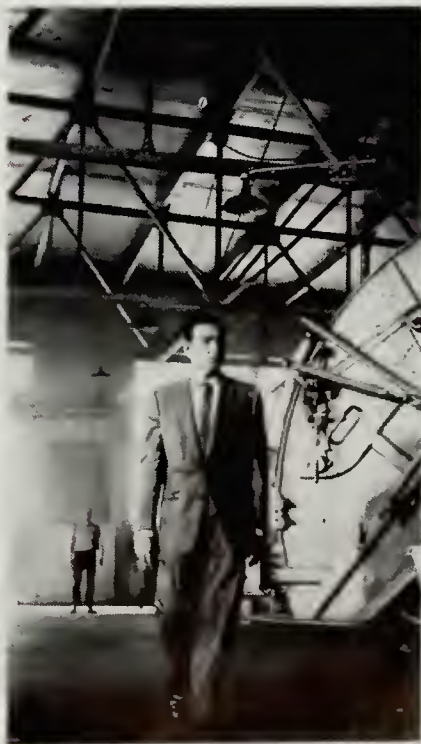
Helene Curtis buys quarter hour participations in soap operas

Alberto-Culver Co. is buying into action-adventure dramas

Revlon has decided upon the special for its many products



'As the World Turns' (CBS TV)



'Target: The Corruptors' (ABC TV)



'Bob Hope Special' (NBC TV)

BUFFALO STUDY SHOWS RADIO

➤ Bruskin research on Bells-IGA shoppers in Buffalo proves radio's ability to sell specific food items

➤ In radio only since 1 Jan., \$30,000,000 food chain finds 20% of shoppers bought radio featured specials

Conclusive evidence of radio's ability to move specific supermarket items was turned up in a recent study conducted by R. H. Bruskin Associates of shoppers in food shops in the Buffalo area.

Personal interviews outside 10 Bells-IGA supermarkets with shoppers who had just completed actual purchases of canned goods, baked

goods, meat and produce showed that over two-fifths of Bells customers were aware of Bells' radio commercials, that two-thirds of these could recall some part of the messages, and that half of those exposed to Bells-IGA radio advertising subsequently had purchased radio-advertised specials.

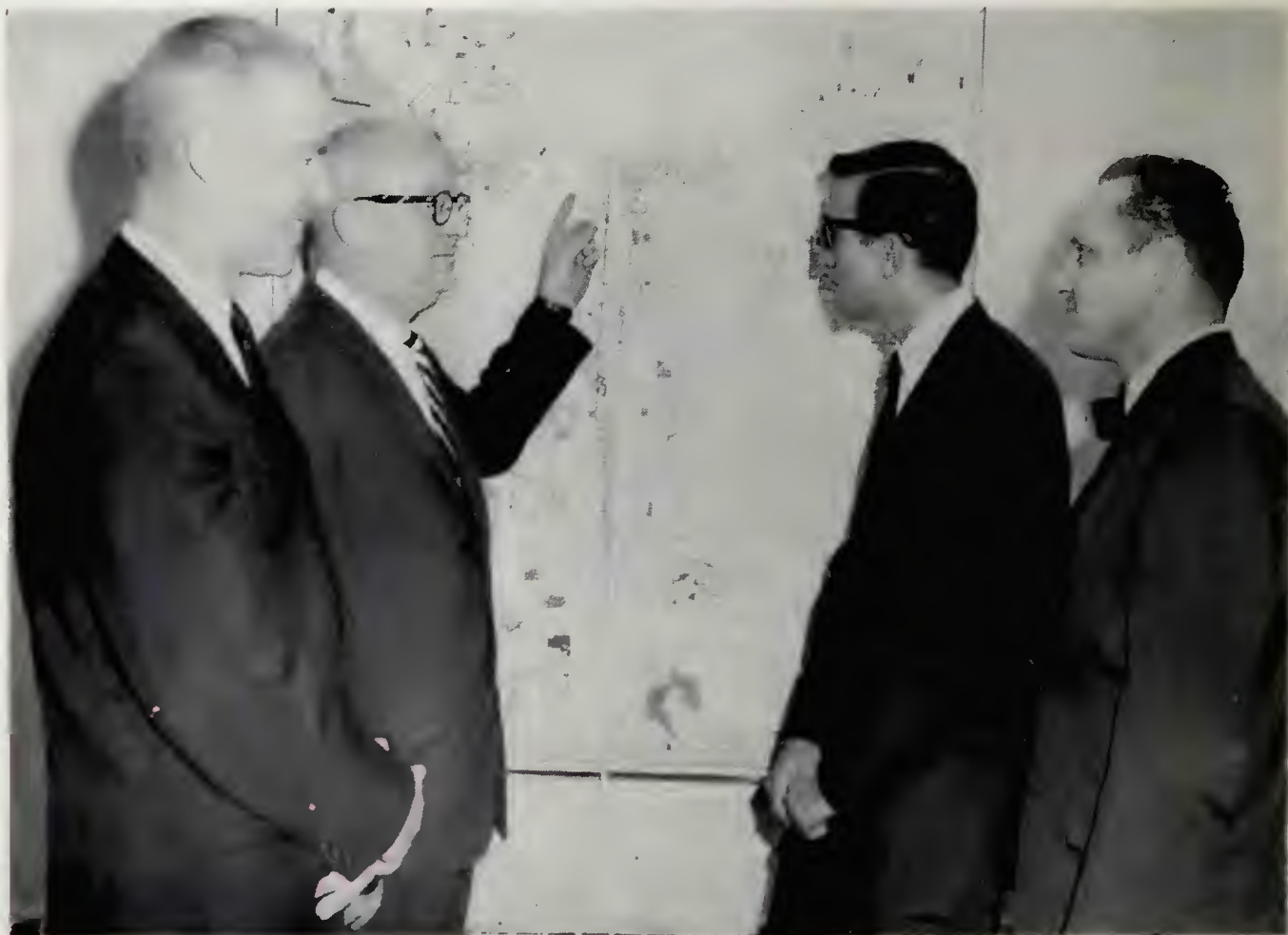
Bells-IGA, third largest supermar-

ket group in the Buffalo area, operates 28 stores with a total yearly volume of \$30,000,000.

Until last January, their advertising, like many other supers had been traditionally in newspapers.

Radio schedules, beginning the first of the year were given 15% of the total yearly ad budget of \$270,000 (5% was set aside for tv). Three radio stations, WKBW, WEBR, WBNY received the bulk of the radio appropriation with schedules of approximately 60 30-second spots per week. (Minutes were used in the WEBR Trafficopter morning program.)

Radio copy has been occasionally institutional, but mainly features spe-



28 SUPERMARKETS IN BUFFALO AREA, figured in Bells-IGA radio drive. Here, Karl Manhardt, A.e. Ellis Advertising, Robert Abels, exec. v.p. Bells-IGA, Jim Arcara, s.m. WKBW, and Norm Schoenig adv. man. Bells-IGA discuss plans for Bruskin radio research project

POWER FOR SUPERMARKETS

cial items; schedules have been heaved up for openings and special events.

Despite the relative newness of Bells-IGA radio announcements the Bruskin firm, which has done a number of RAB studies, found heartening evidence of radio's sales vitality.

A total of 511 women outside Bells-IGA supermarkets who had purchased one or more items of meat, produce, canned or baked goods were interviewed, often within a few seconds of leaving the check-out counter.

89% reported they had seen or heard some form of Bells-IGA advertising, and as might be expected, most first mentioned newspapers.

However, when asked "Have you heard any radio commercials for Bells-IGA Supermarkets?" 40.9% said they had and proved their familiarity by mentioning specific grocery items or copy points.

Of those aware of the supermarkets' radio spots, 33.3% mentioned items on sale, and an additional 10.5% mentioned specials of the day, week or weekend.

Particularly significant to radio and advertising men were the questions linking radio awareness to actual purchasing. Newspapers which have long contended that "radio is just good for institutional advertising" will find their arguments refuted by the Bruskin figures.

49.8% of the shoppers who were aware of Bells-IGA radio commercials reported that they had purchased Bells-IGA radio-featured specials.

Among the radio-featured specials most mentioned as having been purchased were bacon, 23.1%; eggs, 19.2%; sugar, 18.3%; meat (any mention), 9.6%; coffee, 7.7%; cooking oil or shortening, 6.7%; chicken, 5.8%; butter, 4.8%; vegetables, 3.8%.

Equally interesting were the facts uncovered by Bruskin Associates on radio listening during the day of interviewing.

42.3% of the Bells-IGA shoppers had listened to radio that day. Their



CONDUCTED outside 13 Bells-IGA stores, the Buffalo study surveyed only the women who had actually purchased canned goods, baked goods, meat or produce at the supermarkets

Highlights of the Bells-IGA study

1. **40.9%** of shoppers had heard Bells-IGA commercials though announcements had been on the air only seven months.

2. **49.8%** of those who had heard Bells-IGA radio announcements had purchased radio-featured specials.

3. **Radio-featured specials most often purchased:**

BACON	23.1%
EGGS	19.8%
SUGAR	18.3%
MEAT (any mention)	9.6%
COFFEE	7.7%

4. **Two-fifths** of women had heard the radio on the day of the interview.

5. **54%** of those who had heard the radio that day, did so within an hour before shopping.

Radio vs. Sunday newspaper ad

In the Buffalo study women were asked if they had seen the Bells-IGA Sunday ad and had purchased items featured.

Saw the ad 198

Purchased featured items 74

By contrast, here are similar results for radio.

Had heard commercials 209

Purchased featured items 104

Bells-IGA currently spends 80% of its \$270,000 ad budget in newspapers. 15% in radio. 5% in tv.

mean average for listening was 1.6 hours, broken down as follows:

15 minutes or less 11.1%

Over 15 minutes-30 min. 23.1

Over 30 minutes-1 hour 19.9

Over 1 hour-2 hours 16.2

Over 2 hours-3 hours 11.1

Over 3 hours-4 hours 7.4

Over 4 hours 9.8

Unreported 1.3

Asked "Where was it that you last heard the radio." shoppers answered.

Last listened at home 63.4%

Last listened in the car 34.7

Last listened some other place 1.9

The sample of 511 women obviously represented substantial shoppers. Reporting on what they had just bought—

57.5% had purchased canned goods

68.1% had purchased baked goods

78.3% had purchased meats

69.3% had purchased produce

Commenting on the survey, R. H. Bruskin Associates notes as a prime conclusion, "Radio is an effective medium in conveying Bells advertising message."

James Arcara, sales manager for WKBK which commissioned the study, believes that the following points are of extreme significance to other radio advertisers and broadcasters:

The study was exclusively among

female adult supermarket shoppers, and conducted at the *point of purchase*, rather than in the home. Both points, says Arcara, make the Bruskin research more valuable than other, more general radio studies.

Of the Bells-IGA shoppers interviewed, 97.1% were married and 72% were in the 27 to 50 year age class "the female subgroup that controls the family purse strings."

The impact of Bells-IGA radio is particularly significant in as much as the chain gives 80% of its advertising funds to newspapers (two metropolitan dailies and 12 community papers) and its radio schedules had been running for only seven months at the time of the study.

Agencies with food and supermarket accounts will be particularly interested in the Bells-IGA ad strategy and the test results, inasmuch as the emphasis on specific specials runs counter to the way certain other supermarkets have used radio.

SPONSOR (31 July 1961) while noting that "Supermarkets represent a super chance for radio," reported that such chains as Safeway and Daitch Shopwell use radio primarily for institutional-type copy.

The Bells-IGA experience bears out what many radio men have long contended, that the medium can be as effective as any other in promoting specific retail items.

HOW CAN

► New Commission procedure for logging, program reports may cost \$10-15,000

► Michigan station devises plan for check of program types vs. license promise

New FCC rules and regulations which may have a far reaching effect on the structure and programming of both tv and radio have broadcasters in a shock and confusion as the 1961-62 season gets under way.

In an industry already overwhelmed with paperwork, the proposed FCC requirements on station logging and on reports of program-broadcast will, it is believed by competent observers, cost each of the more than 5,000 broadcast stations in the country an additional \$10,000 to \$15,000 per year for clerical and other help.

Whether such voluminous record-keeping will, in the long run, do much to raise program standards in either radio or tv is very debatable. But as long as the Minow-headed Commission seems bent on creating its own type of paper work snowstorm Washington attorneys who represent broadcast stations are advising their clients 1) "make sure your own house is in order." and 2) "Don't let yourself be a guinea or a test case."

Heart of the problem is of course the question as to whether a station's programming actually coincides with promises made in its license application. On the surface this might seem easy to determine but the very fragmentation and flexibility of broadcasting often makes detailed breakdowns laborious.

Broadcasters and agencies and advertisers doing business with radio/tv stations will be interested in the system recently instituted at WJIM-TV, Radio and FM) Lansing, Mich. by Harold F. Gross, president.

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STATIONS SATISFY THE FCC?

WJIM STATIONS KEEP WEEKLY % RECORDS

In Lansing, Michigan, stations WJIM-TV, WJIM-Radio, and WJIM-FM have instituted a new system of weekly "Program Type Sum-

maries" for seeing that programs broadcast follow the percentages for each program type, as represented in WJIM license applications.

WJIM - TV
WEEKLY PROGRAM TYPE SUMMARY
Week of... Sept. 3-9, 1961
Total Operating Time... 7200 minutes

TYPE DEFINITIONS

R - Religious	23
I - Instructional	47
PA - Public Affairs	84
A - Agricultural	10
N - News	58
S - Sports	75

WJIM - RADIO
WEEKLY PROGRAM TYPE SUMMARY
Week of... August 27-Sept. 2, 1961
Total Operating Time... 145 minutes

TYPE DEFINITIONS

R - Religious	23
I - Instructional	23
PA - Public Affairs	24
A - Agricultural	10
N - News	28
S - Sports	73

REACH, McCLINTON MEDIAMEN

➤ Martini & Rossi whimsical, multi-ending spot series raises media problem; solution sparks N.Y. sales hike

➤ Two-station, vertical plan provides main thrust for drive designed to expose viewer to variety of spots

When the wits of Reach, McClinton's creative staff came up with a series of four 20-second tv commercials, all presenting the same whimsical situation, but each with a different ending, the agency's media department had some investigating to do.

It was readily determined that frequency was the prime goal for these commercials, assembled on behalf of Martini & Rossi imported vermouth. The importance of reach was not overlooked of course, but it was felt that for best results viewers ought to see all, or nearly all, of the commercials in the series. To see just one would not convey the ingenuity of the several endings. The more endings each viewer saw, the more his interest would be aroused, and the more likely he would be to pass his viewing experience on by word of mouth. So runs the explanation of Reach, McClinton v.p.-media director Philip C. Kenney.

All of the commercials depict a scene in the cabin of a "rocking ship" and feature a Martini & Rossi crate, out of which reaches a human hand (with bottle and glass), and a porthole. In the course of each commercial, the hand emerges from the open half of the crate top and places a glass and a Martini & Rossi bottle on the closed half. While the crate continues to rock along with the ship, the hand pours vermouth out of the bottle into the glass.

Bottle and glass are turned loose and slide back and forth with the rocking, first to the nearby porthole, then into the other side of the crate. The four endings consist of the hand's attempts, with cliff-hanger suspense, to save bottle and glass from falling

out the porthole or off the other side. In one it succeeds in salvaging both slipping, sliding items, while in the others either bottle or glass disappears out the porthole or off the crate's other side.

While the Reach, McClinton media brains agreed that frequency (with proper reach) was the way to give

these Martini & Rossi mystery-comedy announcements the appropriate send-off, it remained to determine the best way to achieve this within the budgetary allotment for the New York metropolitan area where the campaign had its maiden voyage. At the early planning stages, these approaches were examined:

- Concentrate on the three network stations, on the rationale that high ratings are necessary to accomplish duplication

- Schedule spots adjacent to like program types

- Schedule announcements prior to and after the same program

- Schedule spots, at intervals, on

Martini & Rossi "owned" late afternoon



MAIN STRATEGY for airing humorous, multi-ending vermouth spots consisted of vertical, two-station concentration, assumed to hit the bulk of N. Y.'s Sunday viewers. Prime architect of this plan for the offbeat creative concept is Philip C. Kenney, v.p.-media dir. of Reach, McClinton



SOLVE NOVELTY SPOTS RIDDLE

the same night of the week

- Schedule spots within the same program (such as *The Jack Paar Show* or a feature film)

Reps of the seven New York tv stations were called in for a screening of the commercials and were asked what they had to offer by way of response to this off-beat challenge. When all of the bids were in, the agency found three likely plans:

1) A vertical plan with four Sunday afternoon announcements at 30-minute intervals

2) A scattering of four prime 20-second spots

3) A horizontal plan of three spots adjacent to the same newscast.

Research determined that Plan 2 would produce the greatest exposure with greatest frequency, but its cost came approximately to four times that of Plan 1. Also against plan 2, it was computed to produce only 50% more total audience and 40% more frequency than Plan 1. The third plan (early evening news adjacency, Mon., Wed. and Fri.) was about the same in cost as Plan 1, but would produce only 50% of the male audience, important for M&R's objectives, that would be delivered by the Sunday afternoon schedule.

Based on these findings, M&R bought seven Sunday afternoon spots divided between WCBS-TV and

WNBC-TV. From October, 1960, through March, 1961, the commercial series was aired on both stations at 5 p.m., WCBS-TV at 5:30 p.m., both stations at 6 and 6:30.

As Kenney puts it, "We owned those two hours!" In spelling out the advantages accruing to M&R for such proprietorship, Kenney asserts that most Sunday afternoon tv viewers in New York are tuned to these two stations. Further, he finds a high concentration of upper income families in the audience, which group is a prime target for this premium priced import.

While this was the main thrust of the humor spot series campaign, the vermouth advertiser bought additional exposure for it with a slot in the middle and immediately after *The Roaring 20's* on WABC-TV Saturday nights, and in the *Late Show* on WCBS-TV Tuesday nights.

In addition, straight-sell I.D.'s were aired nightly on WNTA-TV's *Play of the Week*, which caters to upper income families, and three nights a week on the same station's *Picture of the Week*. Other reminder copy I.D.'s ran on the three outlets.

The upshot of all this was sales increases in New York approximately three times as great as the rise registered for M&R over the rest of the country. While M&R had national magazine ads going for it in every market, only New York had the benefit of a tv campaign. According to Kenney, the New York area, which constitutes somewhat over 10% of the country's population was responsible for some 30% of the sales increase notched during this period by M&R.

The New York tv drive was bought for about \$12,000 per week. Of this, 60% went to the 20-second spot series, 40% to the I.D.'s.

Based on the success of this N. Y. approach, the same type of campaign was mounted in Chicago last spring. Three stations were utilized in this initial Chicago push, and for the fall campaign they will add a fourth. ▀

Sunday tv in N.Y. as backdrop for spots

SUNDAY

	WCBS-TV	WNBC-TV
4:30 PM	PRO-FOOTBALL WRAP-UP NEWS	OPEN MIND
5:00 PM	M&R SPOT	M&R SPOT
	AMATEUR HOUR	CELEBRITY GOLF
5:30 PM	M&R SPOT	M&R SPOT
	G.E. COLLEGE BOWL	HUNTLEY-BRINKLEY
6:00 PM	M&R SPOT	M&R SPOT
	OH THOSE BELLS	20TH CENTURY
6:30 PM	M&R SPOT	M&R SPOT
7:00 PM	MEET THE PRESS	PEOPLE ARE FUNNY



MOGUL Williams & Saylor president, Emil Mogul, shown in his Madison Ave. office, began his career as a radio time salesman 30 years ago

P.R. IS RADIO Rx, SAYS MOGUL

► Agency head says radio suffers from lack of self-promotion and suggests radio people set up a “kitty” to advertise the medium’s potential via other ad media

Undoubtedly the biggest perplexity in the industry today centers around the stiekler: why does radio which has racked up outstanding—and countless—performance records, continue to lag in terms of sales performance? And all along Madison Ave. theories run rampant.

There are those who blame it all

on a lack of “creativity” in selling the medium. And then there are others who say radio has been out-ranked by the glamour of tv. And so it goes.

Emil Mogul, president of Mogul Williams & Saylor, a 50-client Gotham agency, doesn’t go along with this kind of thinking. He feels the medi-

um’s allure has turned tepid from a lack of public relations.

The cure for radio’s sagging sales blues, according to the volatile agency executive, lies in a concerted, all-out effort to tout the medium’s potential through the help of other media and on a year-round basis.

Mogul suggests that station heads

—and reps too—get together to combine funds and forces and emulate others in self-promotion in putting other media to work for them.

“Why not,” says Mogul, “do what the magazines do, for instance. who buy large newspaper ads to tell their story? Radio could sell itself through large dramatic ads in the papers, in the trade press and on net tv, too.”

Mogul, whose rise to his present niche—the top rung of a large and prosperous ad agency—rivals the meatiest Horatio Alger saga, has strong feeling about radio. And no inhibitions about speaking his mind on the subject.

“Radio,” he says, “as a medium, is doing a satisfactory selling job. Better than others. Even print. But,” he shrugs, “unless it’s properly promoted, radio is short changing itself shamefully.”

Mogul’s plan for promoting the medium to the prestige status level it deserves—and needs—requires cooperation, and money. The funds, he says, could easily be acquired if stations would contribute a small percentage of their billings to accumulate a “kitty” for this specific purpose.

And it would only take a fraction—a mere pittance, says Mogul. Approximately 1/10 of one percent of a station’s total billings would do the trick. For illustration, Mogul points out that in 1960 spot radio did a volume business of \$680 million. One-tenth of one percent of that amount, he says, would provide a husky total of \$680,000. Enough to finance the advertising campaign—a campaign which “would give the medium the impact it needs,” Mogul says, adding “the impact of the message would set up a responsive wave in the brain. Like frosting on a cake!”

This amount could be bolstered by the rep people, asserts the agency man, also via this same small percentage figure. Based on the rep income last year of \$150 million, it would bring in an additional \$150,000.

This self-promotion plan for radio was not sired by Mogul on an impulse. It was born of long and due consideration, and through love for the medium. And fostered from the

viewpoint of a radio station man. Mogul began his career as a radio time salesman some 30 years ago.

Currently, Mogul and his agency have substantial interests in radio stations in Birmingham, Atlanta and Wheeling, W. Va.

This isn’t the first time Mogul has sounded off on the advisability of the plan. He’s talked about it at meetings and to various groups. There have been items printed about it also and Mogul has been heartened by the interest it has sparked among station people and reps who write him enthusiastically endorsing the idea.

Mogul who thinks the RAB and SRA should be involved in the set-

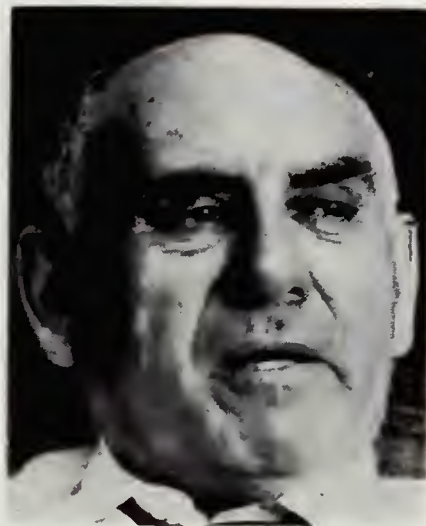
up put the idea to the RAB group not so very long ago. “They weren’t too keen about it,” says Mogul, discernably baffled.

Mogul is quick to defend the RAB despite their apparent lack of zeal for the proposal. He says, “they do a fine job in backing up radio with research and success stories.”

Mogul, whose deep insight into the business of advertising leaves him impatient with the selling approaches labeled hard sell-soft sell (“they’re just cliches,” he says), thinks the proposed public relations job for radio will serve as a double function.

Aside from promoting the medium on a year-round basis to potential
(Please turn to page 53)

Emil Mogul, president of Mogul Williams & Saylor, prescribes remedy for radio ills



“**RADIO** has to shake off its lethargy and promote itself. Why not do what the magazines do, for instance, and buy space in newspapers and the trade press and promote the medium via dramatic impact. Net tv would also help.”

“**STATION** people should combine forces with rep people to subsidize the self promotion of radio through a special ‘kitty.’ The ‘kitty’ would be acquired through the contribution of a mere fraction of the total radio billings.”

“**RADIO** as a medium, is doing a satisfactory selling job. Better than others. Even print. But unless it’s properly promoted, radio is short-changing itself shamefully. It needs an all-out public relations job to sell its potential.”

COMMERCIAL SI, PROGRAM NO

✔ Viewer interest in tv commercials rises, while shows arouse less enthusiasm, says motivational research firm

✔ All economic groups show liking for commercials that bring entertainment and/or genuine information

Tv stations concerned about their image should pay more attention to the commercials they run.

That's one of the conclusions that may be drawn from a number of recent studies by the Institute of Motivational Research, including one commissioned by KRON-TV, San Francisco. Some of that nine-month project's voluminous findings were made public at New York presentations

arranged by the station's representative Peters, Griffin, Woodward.

As related by IMR president Dr. Ernest Dichter ". . . While a number of tv programs are watched with less interest than previously, many commercials are regarded with greater interest and a more positive response."

Elaborating on this "radical change" in viewer attitude, Dr. Dich-

ter stated, "People don't hate advertising: they just want better advertising. They respect ingenuity, and are insulted when producers of commercials don't take the trouble to please them. They're increasingly sophisticated, and that includes the lower income group."

The IMR depth interviews, in which respondents are encouraged to sound off at length on their feelings toward tv in general, and the projective tests geared to particular stations, programs, and commercials, revealed the following attitudes toward commercials.

They like:

- Good humor
- Entertainment value
- Genuine information



RELEASE of station image study by Institute of Motivational Research on behalf of KRON-TV, San Francisco, takes place in New York. At center is IMR pres. Ernest Dichter, flanked by Lloyd Griffin, v.p.-dir. of tv Peters, Griffin, Woodward (l), Harold See, gen. mgr., KRON-TV



Viewer psyches explored to find how they feel about television

They want programs and commercials that give them lessons in living, help them adjust to their everyday problems. They have great expectations of seeing their wishes fulfilled by tv, based on the medium's performance in its early days. Of late they've felt let down by the programing. It seems that they're paying more attention to the commercials, reacting in a positive fashion to those commercials which show ingenuity, entertain or inform them. So found the IMR researchers.

- Real-life people and situations, making possible high degree of self-identification

- Commercials that blend in with program material

- Silent commercials, or those with a minimum of verbalization

They don't like:

- Program interruption by commercials

- Intrusion of their privacy by commercials that depict parts of the body and their functions

- Authoritative, hard sell pitches insisting that they buy.

The quality level of commercials, therefore, is one important element in construction of a tv station's image. Another key component of course is the programing. In fact the IMR study indicates that a two-way street exists here, i.e. that the positive image a station can gain through strong programing carries over to the commercials it delivers. In other words, given identical commercials on two stations, the one aired by a quality-programed station will have greater impact than that carried by a weaker sister.

In general the latest IMR study indicates middle class preference for variety and personality programs. The upper class leans toward serious drama, documentaries, and other educational and cultural fare. The lower class likes westerns, but not to the

extent that might be expected. Middle and lower classes show a surprising interest in news and documentary programing and the greatest objection to violence is encountered among lower-class viewers.

It's the feeling at IMR, therefore, that tv producers under-rate the audience. As Dichter sees it, the "quality level" is more important than program types. Whatever the program type, it must appeal to audiences whose "taste level" has risen as a result of years of viewing. He draws a parallel with Class A feature films of 10 years ago, many of which appear laughable now.

In assessing the import of investigating station images, Dr. Dichter asserted, "It can bring ratings into proper perspective." He allows that, "It is useful to know how many people are watching television. It is also useful to know how many and what kinds of people are watching particular programs." But, Dichter insists, "To sell effectively, the advertiser must reach interested, satisfied people."

The IMR chief considers the crux of a station's impact to be the degree to which it satisfies its viewers' needs. His theory is that people come to tv for lessons in living, ways of adjusting to their surroundings. For instance, when they're watching seemingly escapist comedy, such as Jack

Benny joking about his income tax, they may be getting help in terms of adjusting to their own tax problems. They may feel things aren't so bad if Benny can have some fun with the subject.

Among the more direct methods applied by IMR in developing station image conclusions is a "projected attitude test." This consists of some 30 hypothetical statements by viewers about stations. They are presented to respondents who are asked to specify which stations is most likely and least likely to be the one to which each statement refers. The score for each station represents the mean number of responses for that station.

For instance, in determining which station in a particular market the viewers believe is "most likely to have the best quality programs and personalities," response to the following statements is weighed: 1) This is tops for news-casting and news commentators; 2) Of all the tv stations I know, this has the best children's programs; 3) When I want to watch serious drama I always look to see what that station has for the evening; 4) My son is very much interested in science. It's hard to tear him away from that station; 5) For lively, light and relaxing programs there is nothing like that channel; 6) This channel has more of the kind of programs that make an impression on me. ▀

25 SEPT. - 22 OCT. NIGHTTIME

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00	No net service	Twentieth Century Prudential (B-MeC) D-F \$35,000	Meet The Press co-op I-L \$8,500	ABC News sust.	No net service	No net service	ABC News sust.	No net service	No net service	ABC News sust.
6:30	Maverick (9/24) Kaiser (Y&R) Ideal Toys	Mr. Ed part Studebaker Dow Chem. C \$37,000	No net service	No net service	D. Edwards News Amer Home (Bates) R. J. Reynolds (Esty) N-L \$9,500+	Huntley-Brinkley Rep. Texaco (A&W) R. J. Reynolds (Esty) N-L \$9,500+	No net service	No net service D. Edwards News Am Home alt Goodyear (Bates) N-L \$9,500+	Huntley-Brinkley Rep. Texaco N-L \$8,500+	No net service
7:00	(Grey) Peter Paul (D-F-S) Maytag (Burnett) Brillo (JWT) Keystone (Bresnick) Schlek W \$82,000	Lassie Campbell Soup (BBDO) A-F \$37,000	1, 2, 3-Go! st 10/3 Quaker Oats Beech-Nut Texaco (C&W) Beech-Nut \$15,000	Expedition Ralston Purina (GB&B) \$15,000	No net service D. Edwards News Amer Home (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	Focus on America	No net service D. Edwards News Am Home alt Goodyear (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net service
7:30	Follow the Sun Kaiser (Y&R) Brillo (JWT) L&M (JWT) Dr \$90,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$36,000	Walt Disney's Wonderful World of Color Kodak (JWT) RCA (JWT) \$98,000	Cheyenne (7:30-8:30) W-F \$*7,000 Mobil Oil (Ted Bates) Mead Johnson (K&E)	To Tell The Truth Am.Home (Bates) B.J. Reynolds (Esty) Se-F \$21,000	No net service	Bugs Bunny G. Fds (R&B) (10/10) Mars (N.L.&B) C \$37,000	Marshal Dillon Co-op W	Laramie (7:30-8:30) R. J. Reynolds Beech-Nut Union Carbide (Esty) PPG (Marion) A. C. Spaulding	The Star Allen S. 9/28/61 Pepsi-Cola Co. Calson (E)
8:00	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) T-L \$85,800	Walt Disney's Wonderful World of Color	Cheyenne P&G (R&B) Amer. Tobacco (BBDO)	Pete and Gladys Polaroid (DDB) Menley & James (FCB) Camation (EWR) Se-F \$37,000	National Velvet Gen. Mills Bulora (SSC&B) Beech-Nut \$39,000	Bachelor Father (10/3) Amer. Tob (Gumbinner) Armour (FC&B) Dr \$47,000	Dick Van Dyke P&G C \$60,000	(D. P. Brother) Block Drug (Grey) Pillsbury (C-M) Ludeus (Mathes) Bulova (SSCB) W \$88,000	Maytag (P&M) Maytag (B) Mattel (J) Brillo (J) Brunswick C	
8:30	Lawman M J Reynolds (Esty) Whitehall (Bates) W-F \$51,000	Ed Sullivan	Car 54, Where Are You? P&G (Burnett) \$16,000 W	Rifleman (10/2) P&G \$55,000	Window on Main St. Scott & Toni (JWT) Dr. \$59,000	Price Is Right P. Lorillard (L&N) Amer. Home Products (Bates) \$22,500	Calvin & the Colonel (10/3) Lever (JWT) Whitehall (Bates) A \$39,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Se-F \$37,000	Alfred Hitchcock Lincoln-Mercury (K&E) My-F \$65,000	Top C (9/27) Bristol-Myers Kello
9:00	Bus Stop (10/1) Singer (Y&R) Alberto-Culver	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	Bonanza Chevrolet (C-E) \$88,000	Surfside Six (10/2) Brown & Wmson (Bates) Armour (FC&B) Pontiac	Danny Thomas G.F. (B&B) C \$48,500	87th Precinct st 9/25 Lincoln-Mercury (K&E) Warner-Lambert (L&F) Sunbeam (FC&B) L&M (D-F-S) Latex (Bates)	The New Breed (10/3) Miles (Wade) Mead Johnson (K&E) Scott (JWT) Brown & Wmson (Bates)	Ichabod & Mead Socony Mobil Quaker Oats \$42,000	The Dick Powell Show Reynolds Metals Co. (L&N) Hertz (MCK) Am Tob (SSCB) Pillsbury (C-M)	Hawaiian (9:30-10:00) Carter Newman American My-F
9:30	(Compton) Mobil Oil (Bates) Brown & Wmson (JWT) Dr \$90,000	Jack Benny Lever (SSC&B) State Farm (NL&B) AN-F \$8-9,000	Bonanza	(MacJA) Brillo (JWT) Union Carbide (Esty) Nozema (SSCB) Spidel (Mc-E) A \$98,000	Andy Griffith Gen. Fds. (R&B) Se-F \$47,500	Helene Curtis (Mc-E) My \$53,000 Beechnut	Mobil Oil (Bates) W \$102,000	Red Skelton Sinclair S. C. Johnson \$38,000	Bulova (SSCB) Max Factor (K&E) Helene Curtis (Mc-E) Beech-Nut (Y&B) A \$98,000	Hawaiian Lorillard (E) White (Ted E)
10:00	Adventures in Paradise (10/1) Miles (Wade) Brunswick (Mc-E) Gen. Cigar (Y&R)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000	Dupont Show of the Week Dupont (BBDO) \$75,000	Ben Casey (10/2) Dow (MacJA) Amer. Chicle (Bates) Bristol-Myers (OB&M) Mobil (Bates) War-Lam (Bates)	Hennesey Lorillard (L&N) G. Fds (Y&R) Se \$42,000	Thriller Amer. Tobacco (SSC&B) Sterling (DPS) Corning (Ager) Latex (Bates) Pillsbury (C-M) (thru)	Alcoa Premiere (10,10) Alcoa (FSB) Dr-F \$90,000	Garry Moore Gen Motors Olds (D. P. Brother) S. C. Johnson	Cains 100 Lorillard Sunbeam Latex (Bates) Block (Grey)	Naked (10-11) American My-F
10:30	Polaroid Armour Union Carbide Mobil Oil Keystone Camera Block Drug (SSCB) A \$99,000	What's My Line Kelloge All-Right (Burnett) Q-L \$32,000	Dupont Show of the Week	Block Drug (SSCB) Con. Cigar (EWR&R) Wynn Oil (EWR&R) Dr \$94,200	I've Got a Secret G.F. (B&B) Polaroid (DDB) Hertz, Schultz, Maj \$27,000	Colgate (Bates) Union Carbide Block (Grey) Max Factor (K&E) My \$85,000	Alcoa Premiere	Garry Moore R. J. Reynolds (Esty) Se \$120,000	Cains 100 W-F \$85,000	Naked Brn & Beecham

Specials.

The only regularly scheduled programs not listed are: Jack Paar, NBC TV, 11:15 p.m.-1 a.m. Monday-Friday, participating sponsorship; Sunday News Special, CBS TV, Sunday, 11-11:15 p.m. Specials for this period are: NBC TV: J. F. K. Reports (no price), 9/28, 7:30-8:30 p.m., Lincoln-Mercury (K&E); Theater '62, The Spiral Staircase, 10/4, 10-11 p.m., Westinghouse (McC-E), \$150,000; Purex Special For Women, 10/19, 3-4 p.m., Purex (Weiss); Hallmark Hall of Fame, "Macbeth" repeat, 10/20, 8:30-10:30 p.m., Hallmark (FCB). ABC TV: World Series Special, 10/2, 10:30-11 p.m., Union Carbide (Esty), \$400,000; Accent On Youth, 10/25, 10-11 p.m., Times (Warwick-Legler), \$125,000. CBS TV: Carnegie Hall Salutes Jack Benny, 9/27, 10-11 p.m., Sara Lee and Motorola, \$900,000. Prices do not include sustaining.

COMPARAGRAPH

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Net service	No net service	ABC News sust	No net service	No net service	ABC News sust	No net service	No net service	NCAA Football Games (In progress) American Oil (D'Arcy) Sun Oil (Esty) Fritos	No net service	No net service
Edwards News oma (Bates) rter (Bates) \$9,500††	Huntley- Brinkley Rep. Texas (C&W) N-L \$6,500††	No net service	D. Edwards News alt Goodyear (Burnett) N-L \$9,500††	Huntley- Brinkley Rep. Texas (C&W) N-L \$6,500††	No net service	D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500††	Huntley- Brinkley Rep. Texas (C&W) N-L \$6,500††	(EWR&R) Gillette (Maxon) Humble Oil (Mc-E) R. J. Reynolds (Esty)	No net service	No net service
Net service		No net service	No net service		No net service	No net service	No net service	Matty's Sunday Funnies (10/7) Mattel (C/R)	No net service	No net service
Edwards News er Home t Carter peat feed)	Huntley- Brinkley Rep. Texas (repeat feed)	No net service	D. Edwards News alt Goodyear (repeat feed)	Huntley- Brinkley Rep. Texas (repeat feed)	No net service	D. Edwards News Parliament alt Amer. Home (repeat feed)	Huntley- Brinkley Rep. Texas (repeat feed)			
Alvin Show Fds (B&B) Ten. Toy \$43,000	Wagon Train (7:30-8:30) W-F \$88,000	Ozzie & Harriet (9/23) Mead Johnson (K&E) Mobil Oil (Ted Bates) Peter Paul (D-F-S)	Frontier Circus Part DuPont Vlc Sc \$78,000	The Outlaws B&W, Pillsbury (C-Milham); Union Carbide (Esty) Lincoln-Mercury (K&E) W-F \$88,000	Straightaway (10/6) Auto Lite (BBDO) \$28,000	Rawhide Van Camp Gen. Fds. (B&B) Bristol-Myers Phillip Morris Nat. Biscuit W \$84,000	International Showtime 7-Up (JWT) Sandura (H&G) (M-E Prod. Div. of Mc-E) A \$93,000	The Roaring 20's Mead Johnson Block Drug Dalton Armour	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$91,000	Tales of Wells Fargo Amer. Tobacco (SSC&B) Warner-Lambert (L&F)
er Knows Best \$34,000	Wagon Train R. J. Reynolds (Esty) Nat'l Blsa. (Mc-F) Ford (JWT)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$40,000	Frontier Circus	The Outlaws Block (Grey) Bulova (SSCB) Ludeos B-Nut 1 lfr-Savara Colgate Int. Latex	The Hathaways (10/6) Ralston (Gulld) Mobil Oil Polaroid Mars \$46,000	Rawhide Drackett (Y&R) Colgate (L&N) W-F \$84,000	Bulova (SSC&B) Warner-Lambert (CL&F) Beechnut (Y&R)	The Roaring Mobil Oil (Ted Bates) Peter Paul Gen. Cigar	Perry Mason Sterling (DPA) Drackett (Y&R) Moore (B&R) Phillip Morris	Beechnut (Y&R) Lincoln-Mercury (K&E) A \$85,000
beckmate 3:30-9:30 Mobil Oil y & James Colgate	Joey Bishop P&G (B&B) Amer. Tobacco (SSCB) \$48,000	The Real McCoys P&G (Compton) Sc-F \$41,000	Bob Cummings Show Kellogg Brown & Wms. C \$44,000	Dr. Kildare St 9/28 Singer (Y&R) L&M (D-F-S) \$87,000	Flinstones Mills (Wade) alt R. J. Reynolds (Esty) CC-F \$44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DPS) Phillip Morris (Burnett) A-F \$85,000	Robert Taylor's Detectives Colgate (Bates) Sunbeam B&W (K, M, J) Warner-Lambert	Leave It To Beaver Ralston (Gardner) GB&B) Polaroid (DD&B) Mars (L&B) Sc-F \$45,000	The Defenders Brown & Wmsn (Bates) Kimberly Clark	Tall Man St 9/9 R. J. Reynolds Beechnut (Y&R) Norwich Pharm. Amer. Motors \$39,000
erion Esquire Schulton L&M \$88,000	Kraft Mystery Theatre Kraft (JWT) \$18,000 Perry Como's Kraft Music Hall	My Three Sons Chevrolet (C-E) Sc-F \$49,500	The Investigators Vlc Dow Best Foods	Sterling Warner-Lambert (L-F) Colgate (Bates) My \$87,000	77 Sunset Strip (9-10) Am. Chic (Bates) My-F \$85,000	Route 66	PPG (Maxon) Union Carbide Max Factor Latex (Bates) Pillsbury (C-M) Block (Grey) \$86,000	Lawrence Welk (9-10) J. B. Williams Union Carbide Polaroid Mu \$45,000		Saturday Night at the Movies St 9/23 Lanolin Plus Chemstrand Helene Curtis J. R. Williams
s. C. Goes College Fds (B&B) \$18,000	St 10/1 Mu \$125,000 Kraft Mystery Theatre	Margie 10/12 Procter & Gamble Beecham Mills (Wade) Armour Whitehall (Bates) Culver \$46,000	Pond's Polaroid Mobil Oil Corning Glass Shu'ton A \$91,000	Hazel St 9/28 Ford (JWT) \$43,000	77 Sunset Strip R. J. Reynolds Whitehall Brylcreem A \$102,000	Father of the Bride Gen. Mills Campbell Soup Dr \$46,000	Bell Telephone Hour St 9/25 alt with Dinah Shore Show (N W Ayer) \$150,000 9:30-10:30	Lawrence Welk (9-10) J. B. Williams Union Carbide Polaroid Mu \$45,000	Have Gun, Will Travel W'ball (Bates) alt Lever (JWT) W-F \$40,000	(Park-on) Union Carbide (Esty) Polaroid (DD&B) Union Carbide (Esty)
Steel Hr 10-11 U. S. Steel (BBDO) \$80,000	The Bob New- hart Show St 10/11 Seatest (N. W. Ayer) Beechnut (Y&R) \$65,000	Untouchables Whitehall (Bates) Block Drug (Grey) Corn Prod (L&N)	CBS Reports (10-10) Bristol-Myers (Y&R) Mobil Oil Smith, Kline, French	Sing Along with Mitch Reynolds Ballentine	Target: The Corruptors (9/29) Lorillard (L&N) Lever Alberto-Culver DuPont (Ayer)	Twilight Zone L&M (McCann) Colgate (McC) Part Mobil Ponds A-F \$39,000	Dinah Shore Show St 10/16 Amer. Dairy Assoc. S&H Green Stamps (SSCB) \$160,000	Fight-Week Gillette (Maxon) Sp-L \$45,000 Con. Cigar (EWR&R)	Gunsmoke 10-11 p.m. Remington Rand (Y&R) Gen. Foods	R. J. Reynolds (Esty) Thomas Leemin (Esty) Sunbeam (F. C. B) Novzema (SSCB)
le Theatre 10-11 Armstrong (BBDO) \$80,000	David Brink- ley's Journal St 10/11 Douglas Fir Ply- wood Assoc. PPG M \$20,000	Untouchables Mills Armour (FC&B) Beecham (K&E) Alberto Culver (Compton) D \$98,000	CBS Reports Lever Polaroid AT&T D \$50,000	Bulck Colgate Safeway My \$70,000	Union Carbide Speldel (Mc-M) A \$91,000	Eyewitness Amer. Cyanamid Liggett & Myers D \$25,000	Frank McGee's Here and Now St 9/29 Gulf Oil Corp (Y&R) \$25,000	Make That Spare Brunswick Rrn. & Wmsn. (Bates) (Mc-E) \$15,000	(B&B) S. C. Johnson (B&B) WA \$88,000	Maybelline (Post & Morr) Block (Grey) Latex (Bates) Bulova (SSCB) Beechnut (Y&R) \$200,000

participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. Program types are indicated as follows (A) Adventure, (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (F) Film,

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

SPONSOR ASKS:

HOW CAN AGENCIES AVOID OVER-SPENDING FOR FILM COMMERCIALS?

(PART 1)

Those answering this week's question are:

- **Rollo W. Hunter**, Erwin Wasey, Ruthrauff & Ryan, New York
- **Gordon Webber**, Benton & Bowles, New York
- **Harry B. Stoddart**, Kenyon & Eckhardt, New York
- **John B. Simpson**, Foote, Cone & Belding, New York

Rollo W. Hunter, v.p. and director of w/radio, Erwin Wasey, Ruthrauff & Ryan, Inc., New York

Nothing beats meticulous advance planning as a governor on the outflow of dollars. Foresight is the agency producer's most money-saving attribute. Beware of the Hairbreadth Harry who secretly enjoys shooting day crises and the atmosphere of desperation which too often pervades.

Agency and client should cooperate to plan commercials far ahead and in series as large as possible. This, of course, reduces the unit cost of each and offers perspective for sensible utilization of common footage. Cash conservation starts early.



Plan far ahead; produce in series; bring producer in early; avoid elaborate sets

The production house serves the agency better and more economically if brought in before storyboards are locked up tight with the client. This helps to clean up such disaster areas as the overlong, unproducable board which eats up camera time in extemporary patching while the crew stands around.

It's also possible to save money by spending it. The cut-rate job with the "backyard" or "garage" variety of

producer doesn't effect the saving which prompts its use. More likely it will cost more in the long run—in dollars, quality and headaches. Sticking to reputable firms helps insure against unrealistic bidding and expensive reshooting.

Money dribbles away into elaborate sets of which only a fraction will be seen in the close-ups intended for use. If you want to shoot the top of an electric range, don't let the producer build a housing development as a "cover" shot. Similarly, if you know that your announcer track will fill a whole minute, don't let an arranger orchestrate for fifty violins to be heard only as the faintest background.

Some items for the thrifty producer's check list: careful casting (Will her hair really be long enough by shooting day? Will his pot belly show in the scene with his jacket off?); dry rehearsals, walk-through of action ahead of filming; set construction finished and checked so cameras can roll at an unfashionable hour of the morning; color corrected packages pre-tested for lighting and enough on hand to minimize trauma; in commercials with children, dogs or food, spares ready to take over.

One of the best ways to avoid overspending is to avoid getting a reputation for never knowing what you want. When that word gets around, production bids come in padded in self defense to cover your costly befuddlement.

Gordon Webber, v.p. and director of broadcast commercial production, Benton & Bowles, Inc., New York

Here is some overheard dialogue in the battle to keep commercial film costs down:

ACCOUNT EXECUTIVE: We've got to get on the air in two weeks.

COMMERCIAL PRODUCER: But—but—
ACCOUNT EXECUTIVE: That means an answer print by next Friday. Okay?

Rule No. 1: Avoid "panic production." Plan ahead. It's cheaper and faster to do it right the first time.

* * *
VIDEO

1. *Open on girl walking across St. Mark's Square in Venice followed by a crowd of pigeons. On cue a pigeon alights on her outstretched hand. Zoom in to cue of pigeon.*

AUDIO

1. PIGEON: (on cue) *Coo!*
Rule No. 2: Discourage "Gone



Keep commercial's concept simple; shoot storyboard first, then get creative

With the Wind" copyrighting. Keep concepts relevant, simple.

* * *

CLIENT: Let's produce just one and see how it looks.

Rule No. 3: Produce in pools when possible. Piecemeal production can up a brand's unit cost.

* * *

COMMERCIAL PRODUCER: Your guess is as good as mine what the hell it means. I only saw the storyboard this morning myself.

Rule No. 4: Note to copywriter: Don't keep the producer in the dark. Talk to him. Early and often. He deserves to know what he is going to be hung for before the noose is tied. If he's brought into the act early enough, maybe he can save both your necks. And some production costs, too.

* * *

COMMERCIAL PRODUCER: The storyboard says "girl in surf."

ACCOUNT EXECUTIVE (looking out window at snowplow on Madison)
(Please turn to page 42)

NOW DOES IT SAY SUCCESS TO YOU? You're looking at the new symbol of the most successful spot radio plan in advertising history. Why most successful? Because it has never failed to meet the sales goals of its users.* Through the Blair Group Plan you can reach over 80% of the nation's buying power with one order, one affidavit, one invoice. You can focus on any segment of the mass market — with local personalities delivering your product message. There's nothing like the Blair Group Plan anywhere. We've tried to visualize its uniqueness in this new symbol. The spiral signifies the nationwide group of radio stations working together to generate increased selling power for the advertiser — power dramatized by the upward thrust of the arrow. See how the Blair Group Plan can strengthen the local impact of your marketing strategy. Get the convincing evidence from your nearby office of John Blair & Company.***For example, Ac'cent, Beech-Nut Coffee, Columbia Pictures, Cut-Rite Wax Paper, Dash Dog Food, Dodge Trucks, duPont Zerex, Dormeyer Appliances, Flako Mixes, Ipana, Keds, Marlboro, Mennen, M-G-M, Parker Brothers Games, Parker Pens, Philip Morris, Purolator, Tanfastic Lotion, Tea Council of the U. S. A.**

BLAIR GROUP PLAN



New York PL 2-0400 • Chicago SU 7-2300 • Boston KE 6-1472 • Philadelphia LO 8-0290 • Detroit WO 1-6030 • Atlanta 875-7567
St. Louis GA 1-5262 • Dallas RI 1-4228 • Los Angeles DU 7-1333 • San Francisco DO 2-3188 • Seattle MA 3-6270

SPONSOR ASKS :

(Continued from page 10)

Avenue) That means Florida. I guess. Or Jamaica. When do we leave?

Rule No. 5: Avoid the winter junket to far-off sunny isles. Whenever possible, plan and shoot in sync with the seasons.

* * *

COPYWRITER: I think the girl should have her shoes on.

COMMERCIAL PRODUCER: I see her with one shoe off and one shoe on.

DIRECTOR: Okay, we'll shoot it both ways, then the *right* way. Bare-footed.

Rule No. 6: Avoid shooting it seven ways for Sunday. Careful preproduction planning in which common agreement is reached on all aspects of the job can cut costly overtime.

* * *

CLIENT: But it's not like the storyboard.

Rule No. 7: Shoot the storyboard, *then* get creative. This usually means shooting it two ways, but can save costly reshooting.

(Rule No. 7 seems inconsistent with Rule No. 6. It is. This leads us

to the eighth and final rule:)
Rule No. 8: Don't let rules stand in the way of producing the best darned commercial possible. The cheapest commercial in the world costs too much if it doesn't do the job. A commercial that does the job hardly ever costs too much.

Harry B. Stoddart, *manager of tv/radio commercial production, Kenyon & Eckhardt, Inc., New York*

Hire smart people! It's not smart to be thrifty when you employ second hand writers, pedestrian producers and apprentice artists. The good ones can pay the excess fare in one major production job.

Build a three-man team! It takes three to tangle with the complexities of a tv commercial. Writer. Visualizer. Producer. Guys who can work, live and think together. Nothing beats creative chemistry for setting hot ideas on fire.

Spend client dollars like your own! Under-the-table deals are still plaguing the industry. Get your bidding out in the open. Invite at least three qualified production houses to a joint briefing session. Have sealed bids

submitted on the agency's bid form to be opened in the presence of all concerned.

Pre-plan! Get with the problems early. Hold pre-production meetings well in advance. Make a shooting storyboard or better yet an animatic test. Nine out of 10 production problems would never happen if the job were properly planned.

Get the client in the act! Many of the loud noises in screening rooms



Build a writer-visualizer-producer team: pick your location: watch residuals

are justified. When a client sees nothing till the answer print, he's entitled to yell. And one good loud yell can knock the hell out of a budget.

Allow more time! The greatest waste in tv today is the insane "Beat-The-Clock" pace to meet impossible air dates. Double, triple and penalty time can blow a budget a mile high.

Shoot in packages! Buy your commercials wholesale. Shoot three, six, nine at a crack and save a bundle.

Watch those residuals! The time to guard against a SAG in your budget is before shooting. A single spot can cost over \$5,000 for 13 weeks just for residuals.

Pick your locations! You can't beat the production facilities and skilled personnel in New York and L. A., but you can beat the high prices by going on location for some commercials!

One word of warning! There are many sensible ways to cut production costs—true! Just be sure you don't end up with a cut-rate drug-store commercial. If you weaken a million dollar idea, or cheapen a billion dollar product to save a few dollars, you should see an expensive head doctor.

John B. Simpson, *v.p. and national director of broadcast, Foote, Cone & Belding, New York*

There are several obvious ingredients that prevent excessive costs in

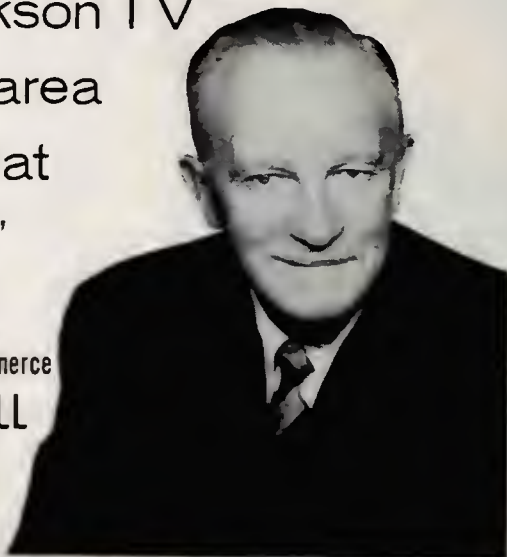
(Please turn to page 66)

"America looks to the South for economic growth, and the Jackson TV market area leads that growth."

Past President,
U.S. Chamber of Commerce

BOYD CAMPBELL

Pres., Mississippi
School Supply



WJTV Katz **12**

WLBT Hollingsberg **3**

Serving the Jackson, Miss., Television Market



Look at all two!

one ever bought a goose and lived happily ever
r. Or a car or a bar of soap or anything! It pays
compare constantly, keep abreast, shap around.
rs ago, a great advertisement appeared with this
e headline, almost. They were referring to three
omobiles.

Ve are talking about two ways to sell your product
television. Film and Videotape*—both changing
growing techniques. In fact, Videotape has pro-
sing so rapidly in the last few months that you are
ing the boat if you're not looking into what it can
or your product everytime you plan a commercial.

The place to see the vast difference between Videotape and film is not in the agency projection room where a few executives see it. It's on the home TV screen where 100,000,000 consumers are sold. This is where the picture and sound superiority of Videotape over film really pays off. This is where the important new editing techniques, the unlimited effects and illusions now possible on Videotape really show up and sound off. Because Videotape and only Videotape is electronically compatible with the television system.

Videotape is faster. Less costly. Surer. You see exactly what you're getting as you get it. You don't

tie up a top creative agency team for weeks when you assign them to a commercial. They came to Videotape Center, walk out with the job done, exactly as visualized.

This brings us to our great new Videotape Center. It is equipped with three superb studios, every newest technological improvement, the creative staff in Videotape today and world-wide mobile facilities. Videotape offers you more than film, but don't just take our word for it. Go to any network, any television station, better still, come to Videotape Center and look at all two—side by side on pipeline to the home screen.

Videotape Productions of New York, Inc. • 101 West 67th Street, New York • TR 3-5800

SPOT BUYS

TV BUYS

Lever Brothers, New York, will open a spot campaign for its Breeze. This will have its start 22 October and will run through 2 December. Time segments will be day and early and late night minutes. There will be some 40 to 50 markets involved. Agency: SSC&B, New York. Buyer: Chuck Woodruff.

Procter & Gamble, Cincinnati, has expanded its campaign for Crisco with an addition of 20 markets. Time segment: night minutes. Agency: Compton, New York. Buyer: Joel Segal. Another campaign will begin in October for Crisco oil. This will use day minutes and will continue through the P&G year. This will go into some 30 to 40 markets. Agency: Compton, New York. Buyer: Len Werner.

The Remington-Rand division of Sperry Rand Corp., Bridgeport, Conn., is coming up with a substantial campaign for its electric shaver. This will start 26 November and have a four week flight. Time segment: prime breaks. It will go into 60 markets at a frequency of 22 spots per week. Agency: Y&R, New York. Buyer: Don Proctor.

American Home Products, New York, will begin a campaign for its Dristan on 8 October. This will use fringe and prime late night minutes for time. It will have a 52-week run in over 40 markets. Agency: T-L, New York. Buyer: Don Douglas.

Colgate-Palmolive Company, New York, will enter a promotion for its Rapid Shave. This will begin 15 October and will have a six week flight. Time segment: minutes and breaks. Naturally, this campaign seeks a male audience. It will go into about 40 to 50 markets. Agency: Bates, New York. Buyer: Eileen Greer.

General Foods, White Plains, N. Y., will run a test promotion for a new product, Open Pit Barbecue Sauce. This will use only one market, that being Atlanta and it will run over there for 25 weeks. The start is set for 8 October. Time segments: Day minutes on Wednesday, Thursday, and Friday only. Agency: OBM, New York. Buyer: Pete Berla.

Procter & Gamble, Cincinnati, has another promotion coming up this time for its Downy. This will begin in October and go through the P&G year. Time segments: day and night minutes. It will enter some 40 to 50 markets. Agency: Gray, New York. Buyer: Irene Levy

Kayser-Roth Hosiery Company, New York, will begin a promotion in October. This will have two starts: 14 October through 20 October and 28 October through 3 November. Time segments: day and early and late evening minutes, also prime I.D.'s. It will involve 20 to 30 markets.

General Foods, White Plains, N. Y., has another promotion planned for its La France. This will start 15 October and will have a flight of six weeks. Time segment: day minutes. There will be about 30 markets in this one. Agency: Y&R, New York. Buyer: Lou Fox.

SPONSOR
IS ON
THE MOVE

SEE THE
INSIDE BACK COVER

DENSITY*

Compact, close, crowded . . . Providence, the "Must Buy" market . . . where fresh sales impact springs from the coverage dominance of WJAR-TV. Programmed to penetrate, WJAR-TV reaches more homes, more people, in the most compact, close, crowded market in the country with a showmanship that translates advertising into sales for coverage conscious sponsors.

* ARB 1960 TV Homes

WJAR-TV

NBC · ABC

Represented by
Edward Petry & Co. Inc.

HAIR TINTS

(Continued from page 27)

tures in television. It previously spent most of its money in magazine space.

"The competition in the hair coloring field will get a lot hotter," Finlay said. "Some big companies came into the field but made no impact on consumers. Hair coloring is a tough product to formulate. It's a narcotic (that's a dirty word) but that's what hair coloring is. Having once purchased the product, it is like giving a needle to the woman. She must go back to the use of the product time and again."

When Tintair first appeared on the market, its backers, greater believers in the demonstration possibilities of video, purchased a flock of shows, notably the *Somerset Maugham Theater* over CBS TV, and also bought into such programs as the Frank Sinatra show, Jack Carter program and *Cavalcade of Bands*. It spent several million dollars promoting Tintair via the broadcasting medium. But, as indicated previously, Tintair ran into calumny and governmental obstacles. Professional hairdressers spread a base story that the product would turn madam's hair green which, of course, was a canard. But Tintair made hair coloring fashionable and, indeed, respectable. Finlay is a great believer in the use of tv to promote his product and indicate to SPONSOR that Tintair was planning a spot campaign (one-minute spots) in major markets including New York, Los Angeles, Detroit, Boston, Philadelphia, etc. starting the middle of this month.

"Television can't be surpassed for the demonstration of hair coloring," Finlay declared. "In our TV commercials we never miss an opportunity to spell out Tintair's simplicity and ease of application. Of course, we take abuse from the beauty parlor operators because we sell only to the consumer, but we'll lick that problem before long. Also there are still pockets of resistance in this land insofar as haircoloring is concerned. But it is a minor factor, to be sure." Color television, in Finlay's opinion, will be a superb blessing for the manufacturer and sponsor of hair coloring. "Selling color with color is most effective," he exclaimed. It is

simply terrific. Color television will be hard to beat in the promotion of such products." Finlay estimated that Tintair's total expenditures since its first appearance on television adds up to approximately \$7,000,000. Among its current products are Beauty Set Color Rinse and Tintair Creme Color Shampoo.

Clairol is undoubtedly the number one hair coloring product in the land—a product made famous by Lawrence Gelb, now chairman of the board of Clairol Inc. This hair coloring manufacturer is indeed the fabulous story of the Gelb family despite the cheerful fact that it is presently a wholly owned subsidiary of the Bristol-Myers Corp. which purchased it two years ago for the tidy sum of \$22,500,000. Clairol may have been sold to a large organization, but its key execs are still the Gelbs. Clairol sells to both the professional beauticians and to the consumer. The Gelbs introduced Lady Clairol Hair Color Bath in 1950 and it was the spark that set off a marketing explosion. Later came Lady Clairol Whipped Creme Hair Lightener, Miss Clairol Creme Formula, Salon Formula Creme Toner, Come Alive Gray, Blue Lightning Powder Bleach and Pure White Creme Developer.

Like its parent company, Clairol is a great believer in Tv advertising. Bristol-Myers sales jumped more than 11% to \$146,716,000 last year (seventh consecutive yearly increase). In its annual report, B-M observed: "Major factors in producing this result were the growth of the Clairol business . . ." In this instance B-M purchased a company with sales figured at an annual rate of approximately \$15,000,000. Jack Shor, merchandising and public relation director of Clairol, told SPONSOR last week that the hair coloring business was a phenomenon and that the sales and advertising battles for the consumer's dollars haven't really begun. It is, without doubt, a skyrocketing, nay, jet-propelled industry that has barely scratched the surface, according to Shor.

Television, in Shor's opinion helped considerably to break down the resistance of women toward hair coloring. No longer can a cartoonist draw a cartoon, as he did in 1932, depicting an outraged husband with

SPONSOR
IS ON
THE MOVE

SEE THE
INSIDE BACK COVER



A man can do a lot of thinking while waiting for the moving van

AT THE END OF SEPTEMBER, THE 136 PEOPLE WHO ARE YOUNG & RUBICAM IN CHICAGO MOVED FROM 333 NORTH MICHIGAN AVENUE TO ONE EAST WACKER DRIVE

THESE ARE THE THOUGHTS THAT WENT THROUGH ONE MAN'S MIND WHILE WAITING FOR THE MOVERS TO COME.

I am in advertising and I believe in it.

I believe in advertising as a worthwhile career, but more importantly as a force for good in a free economy.

I know of no more significant opportunity than telling an honest public about an honest product.

I believe in words and I believe in pictures, not so much in the way they can be put together to arrest the eye and ear, but in the way they get ideas out of the package into the buying mind.

I respect the arithmetic of the census, but in so doing, I try to listen to the heart beat of the people.

The size of the market impresses me, but it is the feel of it I trust.

When it comes to publications, I do not question the number of people they reach as closely as I do the way they talk to them; and it isn't the power of TV that stirs me as much as the purpose to which it can aspire.

I believe that in the act of advertising you move from principle, not merely policy. You seek to lead and to build, and you accept the risk, and if you fail, you dare the risk again.

Or you are neither leading nor building.

It is difficult to believe like this, because it is more popular to hedge the bet than to make the book.

It is safer to repeat a platitude than to suppose a philosophy.

It is easier to arrest attention than to earn your welcome.

Imagination can be dangerous. But lack of it is fatal.

Figures comfort business minds and formulas promise refuge. But in neither do I repose my full belief because I am of the people.

Of, not above them, and most decidedly for them. And when I have kept faith with my job, I am with them.

Advertising is my business, and this is why I believe in it.

FRESHEN UP ON YOUR FALL PROGRAMMING

Now Available!

**ONE
MINUTE
RADIO
FEATURES!**

Individual Series

STARRING

OLEG CASSINI

Fashion Commentary

HY GARDNER

Show Biz Round-up

VINCENT LOPEZ

Numerology and Predictions

HENRY MORGAN

Comedy

★

For Complete Details and Sample Tapes
Write or Phone

CHUCK PRAGER

Radio Syndications Inc.

441 West End Ave.

New York 24, N. Y.

Phone: TRafalgor 7-8402

**We'd like to be
the cream in
Doug Humm's Coffee**

Dear Doug: Your copywriters at Charles W. Hoyt insist that since your client's coffee is better black, it's better every way.

The logic is crushing.

So is our logic at WHIH. We maintain that if you want to talk up coffee in the Tidewater, you'd best tell your story over a radio station that people really listen to.

WHiH, for example . . . where the news is hot, the music cool and the public service programming grown-up and important.

Granted, we're the newest station down here, hence temporarily embarrassed for case histories as long as your arm. But we're also the *freshest* station. And after all, Mr. Humm, isn't that the name of the game? Would you have your coffee or your commercials (or your media) any other way?

WHiH

FORMERLY WLOW

TIDEWATER, VIRGINIA

AN ELLIOT STATION

Representatives: Avery-Knodel

club in his hand, rushing into a beauty parlor and exclaiming: "I want to see the man who made my wife a red-head!" Shor said that most hair coloring makers have learned how to make hair look good on black and white television. "It was a struggle at first but we are breaking through," he said. "Television reaches the women most effectively. In addition to buying spots in all major markets and partial sponsorship of tv programs as well as some radio. Clairol indicated it was planning the purchase of several specials—notably two on NBC. One of the specials would deal with high society in American. The title of the special is "Story of a Debutante." The other special is "The Vanishing 400." Foote, Cone & Belding, the Clairol Agency, purchased the two programs for a reported sum of \$340,000, including time and talent. No exact dates have been set for the presentation of these two NBC TV specials. They will be produced by Bill Wilson. More than \$1,500,000 was spent last year on network and spot tv. In the first six months of '61, it spent more than \$1,200,000.

Statistics show one out of every three women colors her hair today—and this illuminating factor has convinced the Clairol executives not to broaden their base and enter other branches of the cosmetic business. Said Larry Gelb, in discussing the future of Clairol: "Color professionally opens doors so wide to a business so fabulous, that no company need go afield to find business potentials. We're right here—and here in color—is where we're going to stay."

Perhaps more than others, Clairol touts color day and night in all its dealings. It stages color clinics throughout the country. Every woman is a likely prospect for a color job, according to Clairol, in the salon if not in the home, but the emphasis is on the beauty salon. Its consumer copy is to the effect that "Clairol believes only her hairdresser knows for sure! . . . today haircoloring has become the one single service most in demand in beauty salons . . . Clairol will never cease in its efforts to help keep America's beauticians the best trained, the best equipped, the most respected, and most prosperous in the world."

Another recent and powerful entry

into the hair coloring field is Revlon. It introduced Color-Up, a hair conditioner and color rinse last fall. Rivals in the field expect Revlon will prove a heavy competitor, as it has been in other branches of the cosmetic business. Revlon is also a deep believer in the use of television to promote its products. Revlon entered the hair coloring products field in 1959 by purchasing the Bressard Hair Products Corp. Revlon, in the promotion of all of its products on television, spent approximately \$6,500,000 in each of the past three years. In 1960, its network television appropriation added up to \$4,219,000. In spot tv last year it spent \$2,359,000.

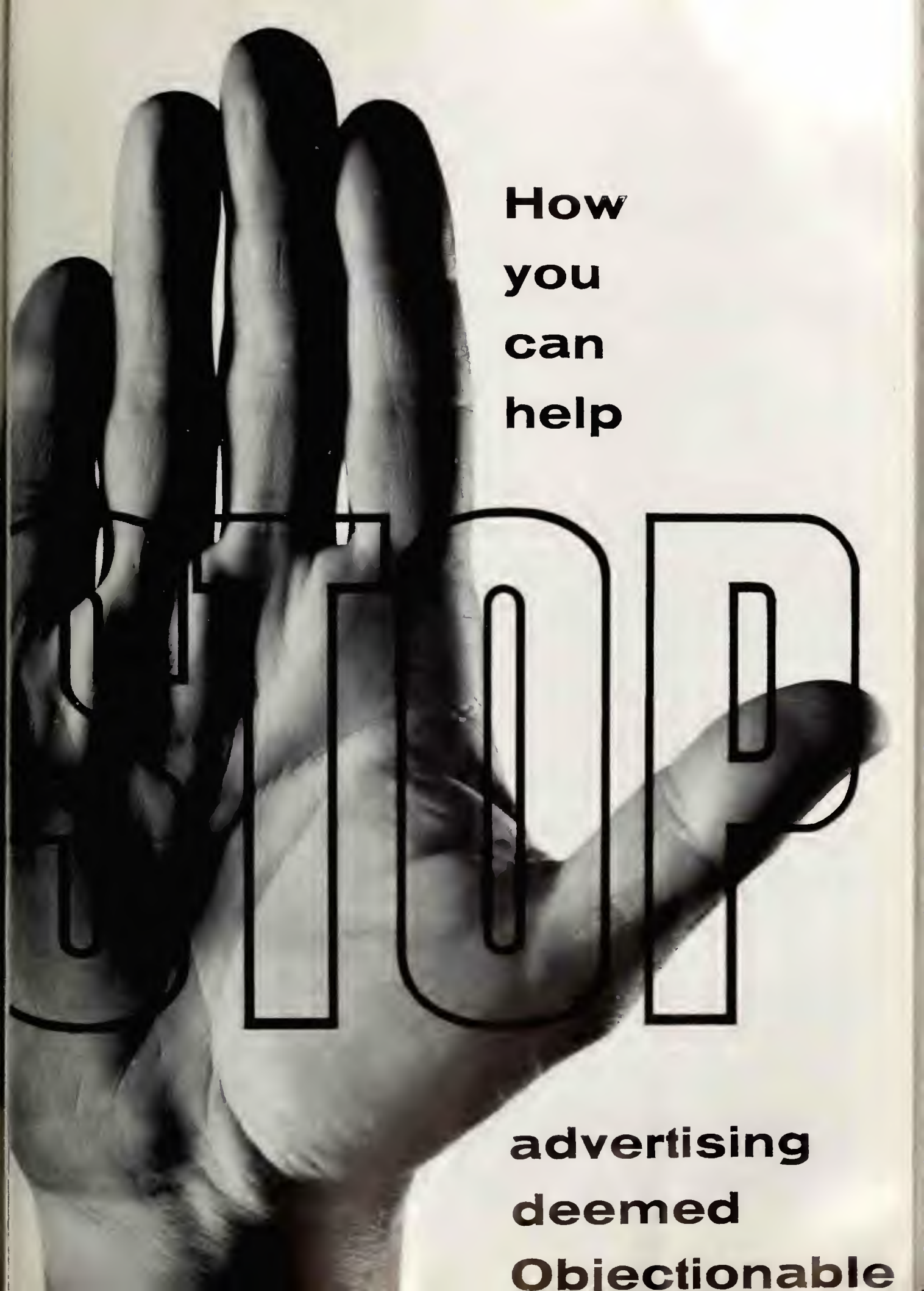
Also strong in the field is Helena Rubinstein who has made considerable impact with her Color Lift Hair Rinse which, according to the manufacturer, "is the first and only color rinse guaranteed to last through five shampoos." It is supposed to condition as it colors, blends in gray, covers up the faded look in between tints and adds an aura of color to natural shades of hair. Spot television gets most of the Helena Rubinstein business via Ogilvy, Benson & Mather.

Nor can the student of hair coloring overlook the prominence of Roux among the leaders in permanent coloring on the retail level. Other leaders in the temporary coloring market include Nestle (manufactured by Nestle-LeMuir Co.) and Noreen (made by Beauty Products, Ltd., Denver).

Favorites in the permanent color field, according to professional beauticians, are Clairol, Roux and L'Oréal. Zotos, Tiz and Clairol are the leaders, in that order, for temporary colors in the beauty shops.

Surprisingly, a goodly number of men use hair coloring for economic reasons, according to industry experts. When hair begins to gray and it is difficult to land a job, that's the time to tint the hair, it is reported. But exact figures on how many men color their hair are difficult to obtain.

Said one large hair coloring manufacturer, "Don't worry, we're not quite ready to sponsor the World Series or the Fight of the Week on television. The market among men for permanent or temporary tints isn't staggering—not yet. But hope does spring eternal!"

A black and white photograph of a hand, palm facing forward, with the word "STOP" overlaid in large, outlined letters. The hand is positioned on the left side of the frame, with fingers slightly spread. The background is a light, textured surface.

**How
you
can
help**

**advertising
deemed
Objectionable**

... In TV, radio and print

Through the Interchange of Opinion on Objectionable Advertising, every advertising man and woman can help reduce still further the small percentage of advertising which is harmful to advertising as a whole.

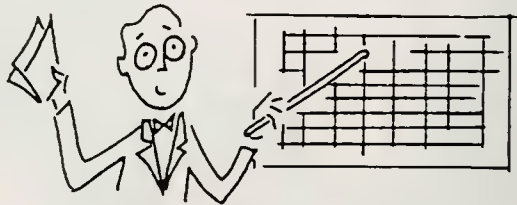
What Is The Problem?

From time to time, elements which are considered offensive and objectionable tend to creep into advertisements or commercials.

Cumulatively, these elements irritate people against advertising, impair their confidence in advertising as a whole and weaken the effectiveness of all advertising.

When advertising is "false" or "misleading," it is contrary to *law*. Such advertising is dealt with by government regulatory bodies and by the Better Business Bureaus.

But some advertising which is not *illegal* may be considered objectionable on the grounds of *taste and opinion*.



What Can Be Done About It?

One of the important industry efforts to discourage all objectionable aspects of advertising is the Copy Code shown in this folder.

The Copy Code is jointly sponsored by the American Association of Advertising Agencies (A.A.A.A.) and the Association of National Advertisers (A.N.A.), endorsed also by the Advertising Federation of America and by some of the media associations.

There is also a *continuing program* to deal with *specific criticisms* of advertising deemed to be in bad taste or otherwise harmful to advertising as a whole.

This is the INTERCHANGE OF OPINION ON OBJECTIONABLE ADVERTISING, operated by the A.N.A. - A.A.A.A. Committee for Improvement of Advertising Content.

The plan is described in this folder. You are invited to participate.

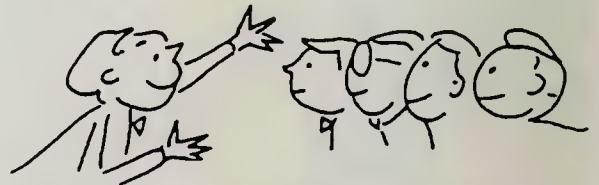


What Does The Interchange Cover?

The Interchange of Opinion is set up to deal with all national or regional agency-placed advertising considered harmful or potentially harmful to all advertising. For example:

- Bad taste,
- Suggestiveness,
- Statements offensive to public decency,
- Visual trickery,
- Weasel wording,
- Improper disparagement of other products or industries,
- Derogation of advertising.

The Interchange deals essentially with questions of taste and opinion. It does not deal with the factuality of claims as such, since the Committee does not have access to the facts. Hence, it does not attempt to duplicate the work of government regulatory bodies or the Better Business Bureaus in this area.



How Does The Interchange Work?

Through the Interchange, advertisers and agencies may make criticisms at any time, have the criticisms evaluated by a panel of advertiser and agency leaders and if the panel considers the advertising objectionable, have their opinions registered with the *advertiser or the placing agency*.

Here Is How It Works:

1. Report your criticism of any objectionable advertising to the designated person in your organization — the official A.N.A. Member Representative, in the case of advertiser companies; the appointed "coordinator" or A.A.A.A. Official Contact, in the case of agencies.
2. Criticisms by advertisers or agencies are sent to the Secretary of the A.N.A. — A.A.A.A. Committee, c/o 420 Lexington Avenue, New York 17.
3. Those in the scope of the Interchange are sent without identification to the ten advertiser people and ten agency people who make up the A.N.A. — A.A.A.A. Committee.
4. Each member of the Committee is asked whether he considers any element in the advertisement to be objectionable; if so, what and why, and whether it is regarded as "serious."
5. If a majority of the Committee considers the advertising objectionable, the criticism and the Committee's votes and comments are sent concurrently to the advertiser and to the placing agency of record.
6. If a majority of the Committee regards the advertising as "seriously" objectionable, the advertiser and placing agency are asked to take corrective action. If within thirty days the advertiser and agency do not answer, or answer unsatisfactorily, the Committee will so notify the Boards of Directors of the A.N.A. and A.A.A.A.

The Committee vote is not reported to the complainant, since the Committee works in confidence with the advertiser and placing agency.

The Interchange is not censorship. It is helpful criticism and must rely on voluntary self-regulation. But it has helped to bring about considerable number of improvements in advertising, many in campaigns having wide exposure.



What Can You Do?

Looking out for objectionable features in advertising is a job for each of us in advertising.

Through the Interchange of Opinion, you as an individual can help.

If you see or hear what you consider an objectionable commercial on television or radio, note the advertiser, the network or station, the date and time — enough to describe them accurately.

If you see an objectionable ad in print, tear it out or make a note of it.

Watch for objectionable advertisements on outdoor posters, carcards, and in other forms of advertising too, and make enough notes to describe them accurately.

Give your criticism to the person in your organization who has been appointed to forward complaints to the A.N.A. — A.A.A.A. Committee.

If you — an advertiser or a placing agency — receive a communication from the Committee, please consider it carefully. It may express a valuable point of view.

Your cooperation will help raise confidence in and acceptability of advertising still further in the minds of the public.

You strengthen your own advertising when you help to reduce objectionable advertising which is harmful to advertising as a whole.

COPY CODE

The following copy practices are disapproved in a code jointly adopted by the American Association of Advertising Agencies and the Association of National Advertisers, and also by the Advertising Federation of America:

a. False statements or misleading exaggerations.

b. Indirect misrepresentation of a product, or service, through distortion of details, or of their true perspective, either editorially or pictorially.

c. Statements or suggestions offensive to public decency.

d. Statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few.

e. Price claims that are misleading.

f. Pseudoscientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning or practicable application of a statement made by professional or scientific authority.

g. Testimonials which do not reflect the real choice of a competent witness.

*The A.N.A.—A.A.A.A. Committee for
Improvement of Advertising Content*

*Association of
National Advertisers, Inc.*

*American Association of
Advertising Agencies, Inc.*

*Address:
420 Lexington Avenue,
New York 17, N. Y.*



HOW TO SATISFY FCC

(Continued from page 30)

To insure that schedules on the three outlets are paralleling program plans outlined in the WJIM license applications, weekly program type summaries (see cut) are prepared from the daily logs. Each lists all programs broadcast the previous week, broken down by the FCC "Type definitions" (i.e. religious, instructive, public affairs, agriculture, etc.) and provides the percentage of total operating time devoted to each type. Printed in the right hand corner of the form are WJIM's percentages for each type as provided to the FCC in its license application.

Each Monday morning these Program Type Summaries are placed on President Gross' desk. A quick look at the two sets of percentage figures provides him with a continuing running record of each station's operations.

In addition, a monthly summary of program types is drawn up detailing the same type of information. Interestingly enough the WJIM standards differ for each of its three outlets. Par for news, for example, at WJIM-Radio is 14.7%, for WJIM-FM is 13.4% and for WJIM-TV is 5.9%. (Incidentally, in the WJIM breakdowns, all programs other than in the six specified categories are entertainment.)

Broadcasters, and others who have seen the WJIM program type report declare it a remarkably simple and effective way of keeping track of station programming.

In the proposed new FCC regulations, applicants for license renewals are required to report to the Commission on two different samples of programming—1) a "Composite Week" and 2) an "Applicant's Selected Week."

The "Composite Week" consists of the record of seven different specific days designated by the Commission from the previous year's operation.

The "applicant's selected week" covers seven different weeks, chosen by the station as typical of its programming pattern (but not including dates in the "Composite week.")

All in all, the amount of detailed information will be flowing into FCC headquarters in the next few years staggers the imagination. And how much of it, broadcasters are asking, is really worth all the trouble? ■

MOGUL

(Continued from page 35)

clients it would serve as a means of educating a lot of people in the business.

There are too many existing cases where account people don't know enough about radio. Moreover, this general lack of knowledge about the medium's potential also exists among advertisers, says Mogul. Mogul feels sure that the proposed plan would be applauded by the majority of agencies which have worked—like Mogul, Williams & Saylor—in the interest of radio. "There are some," states Mogul, "who have worked hard to further the medium along. BBDO," he adds, "is a good example."

Blunt-speaking Mogul who is known along the Avenue as something of a maverick was born in New York City during the summer of 1900. His alert brown eyes and firm-jawed countenance belie his calendar years.

Even while seated on the couch in his quietly dignified office, Mogul exudes unharnessed energy. With gestures adding credence to his comments, Mogul told a SPONSOR editor of his belief in radio's potential. And in the feasibility of his proposed plan.

Mogul made it to his present position by way of the obstacle course. He was out earning a living at age 13 when most boys are concerned only with bartering bubble gum cards. He was errand boy and shipping clerk in a clothing factory. At the same time he joined the ranks of the subway scholar brigade, getting in a few licks of law school learning at night.

In 1934, after a two-year stint as a salesman for a New Jersey radio station, Mogul—with two associates—set up a small advertising agency that specialized in radio. Three years later, he formed a partnership with Alvin Austin and Raymond Spector to set up a general agency which they called Austin Spector Co.

On January 13, 1940 (apparently thumbing his nose at the not-so-lucky number 13) Mogul formed Emil Mogul Co. That first year he had exactly three accounts—a retail shoe chain, a clothing store and a mens clothing manufacturer, and a total billing of less than \$200,000. (Two of the original accounts are still with him, by the way).

By 1949, Emil Mogul Co. was reaching up to a billings tab of close to \$1.5 million. On January 1, 1950, with 19 clients and \$11 million in billings, Mogul merged with Lewin Williams & Saylor.

Mogul who is justifiably proud that his agency has won a number of awards for art, copy and tv commercials, takes a dim view (and doesn't mind saying so) of triple and quadruple spotting and over-commercialization.

He also has some strong words to say about time bartering deals which are currently being practiced by a number of radio and television stations across the country.

Mogul is leery of the bartering practice as it generally involves a lot of unnecessary paper work, and more important, often results in a failure to deliver the schedule contracted for. But, it isn't the extra work that disturbs him as much as the fact that the advertiser and his agency lose control of expenditures in a specific market.

Mogul doesn't take issue with local barter or trade-out deals. This exchange of merchandise for time is legitimate, he says, providing the local merchant uses the time to promote his own business. The evil in barter arrangement happens when a chunk of time is traded by a hungry station to a barter agency at a ratio of four to one, for something the station needs (it could be anything from a new transmitter to office furniture) and the barter agency is then free to sell this time to anyone at considerably lower than card rate. The general practice is about 40% off the card rate, he says.

This type of deal sounds and looks good on paper, Mogul says, but when it's put to the test, the deal invariably falls apart at the seams, he contends. "Moreover," he adds, "the station which barter the time in this fashion will all too often treat the barter 'partner' like a stepchild."

What Mogul means is this: schedules are subject to pre-emption and rescheduling is done in non-desirable time area. Not until the monthly affidavit and statement arrives is this situation fully realized and then it is too late to correct the damage.

"I strongly urge the FCC and FTC to take a good, hard look at the practice as it currently exists," he says emphatically. ■



IN LOS ANGELES, TAKE THE **abc** TRAIN

A fun city. That's Los Angeles. Informal, exciting, designed for leisure-time pursuits, yet bold in its outlook for the future. All this and more is Los Angeles...and KABC-TV. Channel 7 is programmed for thoroughly enjoyable entertainment and downright fun, both day and night. Why not align your product with pleasure...on KABC-TV...

GO FIRST CLASS ON...

7 KABC-TV
Owned and Operated by American
Broadcasting-Paramount Theatres, Inc.

Represented by ABC-TV National Station Sales, Inc.



WASHINGTON WEEK

2 OCTOBER 1961

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PUBLICATIONS INC.

Officials of the FCC are in a conciliatory mood as they prepare for the 6 October meeting with broadcasters brought in by NAB to complain about proposed new application forms and logging requirements.

They and the Commissioners will give careful consideration to all complaints, and will simplify where they think it can be done without sacrificing the obtaining of the information they want and broadcasters really don't want to give; that is, about programming.

The Commissioners and staff will not listen during this particular meeting to accusations of censorship or to any arguments going to the heart of the question involving FCC power to call for the information it wants. They will show every willingness to work with the industry on engineering forms which will do the job the FCC wants done without putting a burden of excessive paper work on broadcasters.

A. Everette MacIntyre has formally been sworn in for a seven-year term as a member of the Federal Trade Commission.

He replaces Robert T. Secrest, and is the second New Frontiersman on the 5-man FTC. Chairman Paul Rand Dixon is the other.

Dixon and MacIntyre both came from Congressional committees. Both were specialists on antitrust problems. Their work in Congress indicates they are pretty much alike in their thinking, and it appears MacIntyre will strengthen Dixon's hand on the FTC.

Despite all the publicity about toughened regulatory attitudes at the FCC, therefore, it appears the real toughening will be at FTC. Both Dixon and MacIntyre have made it clear that antitrust backgrounds notwithstanding, they will work for tighter reins on advertising. Both have expressed special interest in broadcast advertising.

In MacIntyre's background are 25 years as an attorney with the FTC, then a switch to the House Small Business Committee. He has conducted probes of the Federal regulatory agencies, on one of which he now sits as a member. Point of his probes was whether these agencies have been negligent in policing their respective fields. And, if so, whether this negligence has harmed small business.

Within his field of interest in these investigations was television advertising. This was true both from the point of interest of truthfulness, and whether false and misleading commercials by large advertisers could put small business out of business, and also whether large national advertisers are permitted an unfair advantage through domination of the airwaves.

It appears that both Dixon and MacIntyre will be pushing for a step-up in radio/tv monitoring, as well as in a general step-up in the field of false advertising. The FTC, in short, looks much tougher right now.

The first session of the 87th Congress appeared to do little about radio and television.

The only major legislation passed were the FCC and FTC reorganizations and the bill legalizing league-wide tv contracts, such as the CBS contract with the National Football League which had been disallowed by Federal Judge Grim under the NFL consent decree.

(Please turn to page 57)

FILM-SCOPE

2 OCTOBER 1961

Copyright 1961

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PUBLICATIONS INC.

The syndicators are entering a new documentary vogue.

Aside from the companies that have gone out of new product distribution, there are very few syndicators left who haven't handled something related to documentaries lately.

Reasons for the vogue are two-fold: a heightened interest in news, news features, and factual or informational shows, and the economics of documentaries.

What's more exciting lately than the headlines, ask some syndicators; no action-adventure fiction, they say, **can beat today's news.**

Then again, for distributors who don't want to invest \$1 million or more to produce an adventure, documentaries can be had relatively cheaply, some for apparently **hardly more than the cost of reshuffling stock news footage.**

This is important in a market where shows may have to take the station-by-station route and where an expensive show without regional backing could have its troubles.

This week, for instance, **Cinema-Vue** entered a co-production deal with **Pathe News** to produce **25 biographical half hours**, called **They Made History**. Sales will be handled by Joseph Smith in New York and Frank Smith in California.

Ziv-UA feels that its King of Diamonds is well on its way to becoming another Highway Patrol.

The new series also stars Broderick Crawford and has a hefty advance sale: 185 markets reported before telecast started. (Highway Patrol never passed more than 210 markets at once.)

The new series is being supported by many medium and small sized regionals, including **Jax, Piels, Schmidt, Kroger, Safeway, Fels, and International Harvester.**

At the same time Ziv-UA is building up Ripcord as another Sea Hunt, adding yet one more twist to action-adventure programing. (For latest sales details, see FILM WRAP-UP, p. 66.)

Station sales of The Beachcomber in the last few weeks bring the Filmaster series up to 117 markets reported.

Quite a few of its recent sales come from station groups adding on extra markets: Storcr's WITI-TV, Milwaukee, and Corinthian's KOTV, Tulsa, fall into this category.

Other station groups making initial buys are Friendly's WSTV, Steubenville, and WBOY-TV, Clarksburg, plus Southwest States' KOSA-TV, Odessa, and KVII-TV, Amarillo.

Other stations bringing recent sales to ten are KTTV, Los Angeles; WAVE-TV, Louisville; WJAC-TV, Johnstown, and WRDW-TV, Augusta.

One dilemma of the distributors who did filming in color some seasons ago is when, if at all, to try to re-release series for effective colorcast.

A touchy problem could be this: some of the backlog filmed in color has gone through extended re-run in black-and-white and it's hard to foretell whether their **re-release in tint** would be received with sufficient viewer and advertiser interest.

Official Films has reported a pre-tax profit of \$0.4 million for the fiscal year ended in June compared to a \$1.3 million loss the previous year.

That's \$237,000 profit after taxes, compared to \$691,000 loss before.

Distribution commissions and gross profit from sales went up \$778,650 to reach \$1.2 million.

President Seymour Reed attributed the turnabout to streamlining which reduced overhead costs plus a new sales organization and very salable new product.

Incidentally, Howard B. Koerner, in charge of product acquisition for Official, was awarded his v.p. stripes this week.

He now has a \$1 million fund for new product or co-production of both fictional and informational series—"as long as they are entertaining."

That's Volume III of the Warners group that Seven Arts will bring out in January (not II as mentioned here last week).

Volume II is already in 49 stations thanks to these four latest sales: WISH-TV, Indianapolis; WSLS-TV, Roanoke; KXTV, Sacramento, and WCTV, Tallahassee.

Elsewhere in feature films this week KBTW, Denver, picked up 40 Lopert and UA features from UAA, all in color.

Elliott Abrams has been elected syndication sales v.p. of Sterling Tv.

A pioneer in the syndication field, Abrams has been with Sterling for ten years, being previously midwest and then general sales manager.

Banner Films has added renewals for three of its shows

They are: Night Court to KTLA, Los Angeles; WNEW-TV, New York, and KOVR, Stockton; also I Search for Adventure to WPIX, New York, and Bold Journey to KOMO-TV, Seattle, and KHQ-TV, Spokane.

(For new sales on these plus Tarzan features, see FILM WRAP-UP, p. 66.)

WASHINGTON WEEK

(Continued from page 55)

Actually Congress was quite active, and will remain so through the adjournment period. Major feature, as has been true of most recent Congresses, were **investigations rather than specific new laws**. By and large, in the past few years the probes have shaken the broadcasting and ad industries, while important new laws affecting these industries have been few.

The Dodd Senate Judiciary juvenile delinquency subcommittee hearings came after the Minow "vast wasteland" charges, and they hurt. **These hearings are set to resume soon.**

Once again, the **proposal to regulate networks will be in the spotlight**, when the Senate Commerce communications subcommittee begins hearings on that subject. This series will also be during the adjournment period.

There is an outside possibility of new hearings by the Senate Watchdog subcommittee of alleged political unfairness by broadcasters.

In any event, there will be some action in this direction, since there is a strong possibility of attempts to loosen Sec. 315 a bit more during the next (pre-election) session of Congress.

Counted either in number of hearing days or in number of new bills enacted, the Congressional session didn't appear to be any great shakes. **But judging the session by the numbers can be misleading.**

However, there is a very definite likelihood that the final session of the 87th Congress will be even more significant. **And many of the seeds might be planted during the adjournment period.**

SPONSOR HEARS

2 OCTOBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Matty Fox, of C&C renown, is reported to be the man behind the scene in the maneuver by Dunnan & Jeffrey to spot the Hans Christian Andersen Story on stations in 60 major markets.

The D&J proposition, in essence: (a) the two-hour film would be telecast four times during the Thanksgiving weekend; (b) 13 participating advertisers would be delivered as part of the package; (c) the station, in turn, would be paid on a block basis—the hourly cardrate; (d) D&J would be recognized as the agency of record for each participating advertiser.

Moot point posed by some of the stations approached: could this arrangement be interpreted as a case of time brokering?

The movement to get the networks out of the TvB may blow up into so much smoke if the issue materializes at the Detroit TvB board meeting in November.

Two of the networks have insinuated that they're prepared to pull out their o&o's, which in terms of membership dues, plus the \$10,000 tab each network antes up, adds up to around \$130,000.

One possible way around the promotional crisis: setting up of a separate spot division.

Watch for more piggyback commercials than ever on the tv networks this season.

They serve at least this useful purpose: siphoning off most of the budget accorded the smaller brands on the advertiser's roster.

In the spot tv sector the piggyback commercial is still an item of very limited acceptance. Hence, their spread on the network participation carrier.

CBS TV shouldn't be surprised if the sponsors of Gunsmoke try to pressure it into moving the show up to 8:30 p.m. in the event Saturday Night at the Movies (NBC TV) proves too formidable.

The argument they'll advance: the Defenders will do just as well in the 10-11 period, and the network will be protecting a much more valuable property.

What Gunsmoke may run into is strong opposition from the Defenders group and on this specific score: 10:30-11 time belongs to the affiliates and a lot of them probably won't be agreeable to clearing for the new tenant.

Talk about agency men moonlighting, a number of small agencies are finding it beneficial to the creative end of their tv interests.

It's got quite common for high-priced commercial writers to do such chores on their own time, and it makes a good selling point to clients by the smaller agencies.

Another of the JWT account maharajahs gearing down for retirement within the next year or so is Kenneth Hincks and among his plans for that day is this one: Fulfilling a lifetime ambition to mound enough credits for a master's degree at the University of Virginia.

Meanwhile he's bought himself a house in Charlottesville.

REACH MORE FARMERS IN THE TEXAS HOT SPOT

In the Beaumont-
Port Arthur-Orange
market more than
300,000 people live in
rural agricultural
communities. Average
effective buying
income for the market
is over \$6,500
per family.
You reach them and
a total of 750,000
prosperous Texans
and Louisianans
in this agricultural,
petroleum, petro-
chemical, manufacturing,
lumbering and
shipping rich Hot
Spot only through
KFDM-TV.



Peters-Griffin
-Woodward



KFDM-TV CHANNEL 6 RADIO 560

BEAUMONT • PORT ARTHUR • ORANGE

SPONSOR WEEK WRAP-UP

WINNING FOURSOME—Winners of the two-day "Media Masters Invitational Tournament" at the Seaview County Club, Atlantic City. The tournament was sponsored by WBTV, Charlotte, N. C. Competing in the Media Masters were forty agency and ad execs. The winners shown are (l-r) Bob McGredy, TvAR; Pete McLean, DCSS; Jim Thompson, kneeling, B&B; Gary Wilson, OBM



SNOW MOUNTAIN in Miami Shopping Center was built from 7,900 pounds of shaved ice by WFUN. Listeners were invited to guess when it would melt. Winner received \$790 (station's frequency) in merchandise. Native kids hurled their first snowballs at WFUN personality Kay O'Shay

Advertisers

An FTC examiner last week rapped Carter Product's knuckles for using a substance other than shaving cream in a tv commercial.

The product was Rise and the examiner pooh-pooed the advertiser's argument that it used the foreign substance because of technical photographic problems.

He said that advertisers should be granted reasonable latitude in matters of product makeup but there's a limit to which such reasonableness applies.

Keystone Camera Company, Boston, (Bresnick), will make its first entry into network tv with an expanded budget for its fall-through-Christmas campaign.

The company will be a participating sponsor on *Maverick*, *Adventures In Paradise*, *American Football League Games*, *The Tall Man*, and *Thriller*. The promotion will use, via networks, 125 major markets.

Keystone's record budget for this



POLICE HELICOPTER PATROL for traffic in nation's capital is in effect. WMAL broadcasts on-scene reports. Discussing patrol are, (l-r) James G. Ray, Sr., pres., Wash.-Baltimore Helicopter Airways; Fred S. Houwink, gen. mgr., Evening Star Bdcstg. Co.; Police Sgt. Clinton Humphries; pilot Ray Chaisson



period amounts to \$1 million.

Campaigns:

- Introduction of the 1962 Dodge lines includes a two-week tv spot campaign. The saturation effort will use some 265 stations in 97 key Dodge markets and will be carried on eight and 10-second I.D.'s.

- Bristol-Myers will use tv to promote its new Excedrin, an extra-strength pain reliever.

- S&W Fine Foods is stepping up its fall advertising campaign with expanded spot saturation on tv. It's using 20's and 60's in a group of western and eastern markets.

- National Distillers will run saturation spot radio promotion for its Cinzano (Fletcher, RC&H) scheduled to start this week. The campaign will be open in California with about four stations and in New York with some six stations. It will use minutes and 20's on the five-minute Chevalier shows.

- Borden Foods is introducing a new product, Instant Litemilk. (D-F-S), a low fat dry milk, with a

spot tv campaign in introductory markets.

PEOPLE ON THE MOVE: Royal I. Gow to advertising and sales promotion manager for Whirlpool's commercial laundry and drycleaning equipment division . . . **Morris D. Dettman**, advertising manager of Minneapolis-Honeywell's Electronic Data Processing division, Boston, will assume the additional duties of advertising manager for the company's Precision Meter division, Manchester, N. H. . . . **Bruce Crawford** to advertising manager of Chesebrough-Pond's Properties and Toiletries division . . . **Samuel C. Johnson** and **John J. Louis, Jr.**, to board of directors at Johnson's Wax . . . **Tad Jeffery** to advertising and merchandising manager at General Foods.

Acquisition: Pet Milk will acquire the R. E. Funsten Company, processor of pecan nuts. After approval by the boards of directors of both firms, the terms of the contract was announced. Pet Milk will take the as-

sets and business of Funsten in exchange for 136,728 of Pet's common stock.

Agencies

The Hollywood Advertising Club has begun its second world-wide search for radio and tv commercials.

This second annual contest has to do with commercials produced any place in the world and broadcast at least once between 1 December 1960 to 1 December 1961.

Agency appointments: Dr. Salsbury's Laboratories, Charles City, Ia., (\$5 million plus) manufacturer of poultry medicines and feed additives, to **Aubrey, Finlay, Marley & Hodgson**, Chicago, from the Biddle Co. . . . Electronic Industries Association to **Henry J. Kaufman Associates**, Washington, D. C., for a public relations program for the association's parts division . . . International House of Pancakes restaurants

NEW DISNEY SERIES, 'The Wonderful World of Color,' is being heralded by one of the largest advertisements ever devised for a tv show. Alternate sponsor, Eastman Kodak, is devoting its giant Colorama (16 by 60 foot transparency, on east balcony of Grand Central Terminal, New York) to the ad. On display from 18 September through 9 October, it features a family watching Disney and newest character Ludwig von Drake



FLAG-RAISING CEREMONY marked second year of KMOX in Hampton Ave. studios in St. Louis. (L-r) Rex Davis, KMOX news dir.; Marijona Macijaukiene, Lithuania, guest of honor; her daughter, Mrs. Bataitis; Robert Hyland, gen. mgr., KMOX; back row, John Bataitis and daughters

EVER POPULAR—Deputy Dawg of WALB-TV met his fans when he spent two days at Midtown Shopping Center in Albany, Ga.



and pancake mixes to **Wade** . . . **KMSP-TV**, Minneapolis, to **Knox Reeves**, same city . . . **Northeastern Fiberglass**, Schenectady, to **Storm Advertising**, St. Louis . . . **Pet Dairy Products**, a division of Pet Milk in Johnson City, Tenn., to **Henderson Advertising**, Greenville, S. C. . . . **KXTV**, Sacramento, Cal., to **Allen, de St. Maurice & Spitz Advertising**, San Francisco, . . . **Stanley Tools** division of the Stanley Works, New Britain, Conn., to **Hugh H. Graham & Associates**, Framington, Conn. . . . **Venezuelan International Airlines** to **Mouroe F. Dreher**.

Affiliation: The Feeley Advertising Agency, New York, and **LaRue, Cleveland, Inc.**, Detroit, have announced an affiliation for the branch office. The combined billings of the two agencies will exceed \$3.5 million for 1961.

PEOPLE ON THE MOVE: Sid Tamber to tv/radio producer at **EWR&R** . . . **Robert Wilkins** to supervisor of marketing and research and **Carole Wilstein** to senior marketing and research analyst, both at **Post and Morr**, Chicago . . . **Roy Rutkoff** to account executive for **Stern, Walters & Simmons**, Chicago . . . **Norman Feuer** to assistant media services supervisor at **DCS&S** . . . **John F. Lenzian** to manager of marketing research at **Meldrum and Fewsmith**, Cleveland . . . **Frank A. Sherer** to executive v.p. of **Interpublic Incorporated** . . . **Bill Lynn** to radio/tv supervisor at **Y&R** from program director and supervisor at **ABC TV**, Hollywood . . . **James R. Cronin** to radio/tv director at **Lilienfeld**, Chicago . . . **Richard L. Thompson** to account executive at **Clinton E. Frank, Inc.** . . . **Judson H. Irish**, a v.p. of **FC&B**, has been appointed copy director of the agency's New York office . . . **Wallace A. Ross**, director of the **American TV Commercials Festival** and film industry consultant has been retained in an advisory capacity by **U. S. Tele-Service Corp.**, a commercials monitoring service.

New quarters: The Garland Agency in Phoenix, Ariz., has established a branch in Los Angeles. **Ray Barnett** has been named v.p. and general manager.

Stations on the Move

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

AM: 3,618

FM: 907

TV: 547

BOUGHT/SOLD/APPROVED

Sold: WAKY, Louisville, Ky., to a group headed by **Frederick Gregg, Jr.** and **John R. Ozier** from the **McLendon Corporation** (**Gordon B. and Barton R.**). Price: \$1,350,000. Brokered by: **Blackburn & Company**, Washington, D. C. . . . **WEZL**, Richmond, Va., to the **Eastern States Radio Corporation** from **WEZL, Inc.**, **Ben Strouse**, president. Price: \$175,000. Brokered by: **Blackburn & Company**, Washington, D. C. . . . **WCSR**, Hillsdale, Mich., to **Fahey Flynn** from **Ruth Keister** and **Russell Holcomb**. Price: \$105,000. Brokered by: **Hamilton-Landis & Associates**, Washington, D. C. Approved: The **FTC** has approved the sale of **WNEL**, Caguas, Puerto Rico, to the **Atlantic Broadcasting Corporation**.

Associations

During the past few weeks a series of important events took place at the **National Association of Broadcasters**.

Highlights of these actions were:

- **LeRoy Collins** announced a realignment of the **NAB** executive staff in line with the action of the summer **NAB** board meeting. The plan includes two positions: **Robert D. Swezey** will be code authority director and **Vincent T. Wasilewski**, formerly v.p. for government affairs, will be the new executive v.p.

- The **NAB** asked the **FCC** to suspend temporarily the issuance of construction permits for fm facilities that would conflict with mileage separations in the **FCC's** proposed revision of fm broadcast rules.

- The advisory committee met at **NAB** headquarters and made plans for the program form and logging hearing to be conducted by the **FCC** on 6 October.

- A special committee of the **NAB** formally opened a study this week into the feasibility of establishing a coordinated research program for both radio and tv and an **NAB** research center.

The **Colorado Broadcasters Association** has elected **Mason Dixon**, general manager of **KFTM**, Fort Morgan, as president.

Dixon succeeds **Clayton Brace** who resigned to accept a position as resident operations manager of **Time-Life** operations in **Beirut, Lebanon**.

Tv Stations

American tv viewing levels surpassed the levels reached in 1960 seven out of eight times in the first eight months of 1961, it was reported last week by TvB.

All-time monthly highs were set in three of the eight months, and for three successive months—**June, July and August**—records were reached or tied, **Nielsen** data shows.

TvB also reported that associations are making a greatly increased use of tv both for selling ideas and products.

In the first half of 1961, 41 associations used tv with gross time billings of \$8,448,041.

Ideas at work:


- **KABC**, Los Angeles, took 300 members of the press, agency people, and clients to the races. In a special train, decorated with photos and posters for the station's coming season, the party took off for a day at the **Del Mar** races.

- **KGUN-TV**, Tucson, has gone after the local Indian population by signing a real Navajo Indian to assist with one of the station's kid shows.

- **WTTG-TV**, Washington, D. C., will debut its program entitled *The Important Night*. The new programming concept will take the shape of four continuous hours of provocative discussion at prime time. The schedule calls for 7:00-11:00 p.m. every Sunday night starting 1 October.

PEOPLE ON THE MOVE:

Michael R. Santangelo to programming department as assistant to the v.p. at **Westinghouse Broadcasting** . . . **David Bader** to national sales manager at **Intercontinental Television** . . . **William R. Preston** elected to the presidency of the **Richmond Television Corporation** in **Richmond, Va.**



EXCITING ACTORS in absorbing motion pictures provide the finest TV entertainment.

Cary Grant is only one of Hollywood's biggest stars appearing daily over Channel 9.

Whether your spots are tailored for daytime, early or late evening viewing, CKLW-TV can place them within the shows whose stars are attracting hundreds of thousands of viewers in the Detroit and Windsor area.

For prime time spots at reasonable rates powerful **325,000 WATT CHANNEL 9** is your answer in the nation's fifth market.

CKLW-TV

**WINDSOR, SERVING THE
WINDSOR AND DETROIT AREA**

**ESSEX BROADCASTERS, INC.
GUARDIAN BLDG., DETROIT**

**AN RKO GENERAL STATION
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO**

**CHANNEL
9**

. . . **John DeMarco** to station manager at KGMB, Honolulu . . . **Sheridan D. Reid** to supervisor of programming and sales at the Hawaiian Broadcasting System Ltd. . . **Hugh Del Regno** to director of business affairs at WNBQ and WMAQ, Chicago . . . **Wilson C. Wearn** to general manager of WFBC-TV, Greenville, S. C., and **Robert Q. Glass** to general sales manager of the same station.

Sport sales: Standard Oil of California will sponsor one-third of the radio and tv broadcasts of San Francisco Giants Baseball games starting in 1962.

Happy birthday: WSTV, Steubenville, O., celebrated the second birthday of Tel-All, the news and public information program on the station's daytime schedule.

Radio Stations

A new firm, **Radioprofit Research**, has been formed to provide programming, management services, and sales promotion to radio stations throughout the United States.

"Chip" Atkins, head of the Texas group of radio and advertising men who created the organization, tells of a Shangri-la radio staff of top-notch people who will provide a full-time service which any station can afford.

The current trend toward featurettes in radio programming is being taken advantage of particularly in one area: the syndicated minute feature.

Among those specializing in this minute field is **Chuck Prager Radio Syndications, Inc.**

WBNX, New York, has announced that it will go completely Spanish, Monday through Friday, from 10:30 a.m. to midnight.

Jose de la Vega has been made consultant for the evening program. He was director for 11 years of Spanish programming at **WWRL**, Woodside, N. Y.

The **American Machine and Foundry Company** will make possible international broadcasting of all the sessions of the United

Nations' 16th General Assembly.

The company will sponsor the broadcasts on station **WRUL**, the Worldwide Broadcasting's international shortwave set-up.

The formation of **Trojan Productions, Chicago**, was announced this past week.

The firm will be active in the production and syndication of radio programs.

Ted Weber, president of the new firm, said that his company will seek to translate the finest in newspaper features to broadcasting, aiming both at entertainment and informing the listener.

Ideas at work:

- **WITH**, Baltimore, will air 54 to 108 announcements per week to introduce the public to the 1962 line of automobiles. The announcements will be of some 45 seconds in duration and new car dealers will have the opportunity to tie into the public service campaign with agencies.

- **WJPS**, Evansville, Ind., sealed its leading d.j., **Dave Wood**, into a fallout shelter for the first live demonstration in the State of Indiana.

PEOPLE ON THE MOVE: John

Hummer to sales staff at **KFRC**, San Francisco, as an account executive . . .

Howard Saunders to account executive at **WWRL**, New York, from **Bob Dore Associates** . . .

Reid Leath to account executive at **WWOK**, Charlotte, N. C. . . .

Charles B. Jordan, Jr., to regional account executive at **KBOX**, Dallas, from **KLIF**, Dallas . . .

John E. Surrick to national sales manager at **WPEN**, Philadelphia, from development manager, same station . . .

Claude Frazier to station manager, **WTMA**, Charleston, S. C., from v.p. and general manager at **WAGA**, Atlanta . . .

C. B. Rogers to commercial manager at **WIST**, Charlotte, N. C. . . .

Ed Denton to account executive at **WNBQ**, Chicago . . .

Michael E. O'Laughlin to account executive at **WMAQ**, Chicago . . .

Larry Saunders to local sales manager at **WTAR**, Norfolk, Va. . . .

Offbeat sales: Electronics Institute of Technology has signed with **WXYZ**, Detroit, to sponsor a 13-week series of "Space" documentaries.

Nostalgia: WJBK, Detroit, starting Monday, 25 September, will broadcast programs heard on that station 15 years ago. **Newsman Norm Lenhardt** is doing the research and broadcasting.

New quarters: WJJD-AM-FM, Chicago, will split its office forces and broadcast facilities to two separate locations.

Networks

Radio sales: The **Miller Brewing Company** is now sponsoring news commentator **Alex Drier's Drive Time** newscasts over the **ABC Radio** network.

Tv sales: **Beech-Nut** and **Texaco** have joined **Quaker Oats** as sponsors of **NBC TV's 1, 2, 3—Go** series . . .

M. J. Holloway & Co., as its initial venture into network tv, will sponsor **Magic Ranch** on **ABC TV** . . .

Olin Mathieson Chemical will be one of two corporate supporters of the new **Continental Classroom**

course on the structure and function of American government, being offered this fall by **NBC TV**.

Kudos: The **Electronics Institute of Technology** in Detroit has presented the Institute's **Communications Award**

to **James G. Riddell**, executive v.p. in charge of Western operations for the **American Broadcasting Co.**; the recipient of the Institute's **Science Award** was **William P. Lear**, board chairman of **Lear, Inc.** Grand Rapids.

Representatives

The **Clark Brown Company** southern regional rep firm headquartered in Dallas, has announced a reshuffling of its staff.

The moves include **Richard M. Walker**, v.p. and manager of the firm's Atlanta office, to executive v.p. and **Harry H. Harkins**, also in the Atlanta office, has been elected secretary and will serve on the board of directors.

Clarke R. Brown, president, has also announced the reorganization of the company's mid South territory. **Jack Hetherington**, whose residence office covers Missouri, will include Memphis.

Rep appointments: WDAU-TV and WGBI, Scranton, Pa., to A. A. McDermott for advertising sales in Canada . . . WLEE, and WXEX-TV, Richmond, Va., and WITH, Baltimore, return to the Clarke Brown Company for representation in the South . . . WDRC, Hartford, Conn., to John Blair & Company as national representative.

PEOPLE ON THE MOVE: Bruce Houston to Gill-Perna, Inc., as an account executive from timebuyer at the Meyerhoff agency in Chicago . . . John H. Wrath to Chicago manager of the Paul H. Raymer Company from the presidency of Headley-Reed . . . Mike Keating to the L. A. office of CBS Radio Spot Sales . . . Thomas R. Winters to the Detroit radio sales staff of the Katz agency from account executive at WWJ, Detroit.

Film

Telesynd, set up by Wrather to handle Lone Ranger re-runs, has named three new men, all under manager Hardie Frieberg.

Richard Buch, formerly of ABC Films and Screen Gems, will handle the midwest out of Chicago; Owen Duffy, once with Guild Films, takes over the West Coast zone from Los Angeles, and Frank Spiegelman, ex-ITC, covers the Northeast from Buffalo.

George Green Associates, a public relations firm with its own integral film operation, will construct new film studios in Oakland, N. J.

The new studios, which will replace the New York studios, will include outside locations, editing and sound recording facilities and prop and scenery construction.

New offices: WCD will open West coast offices and facilities under the supervision of Bob Carlisle, Jr.

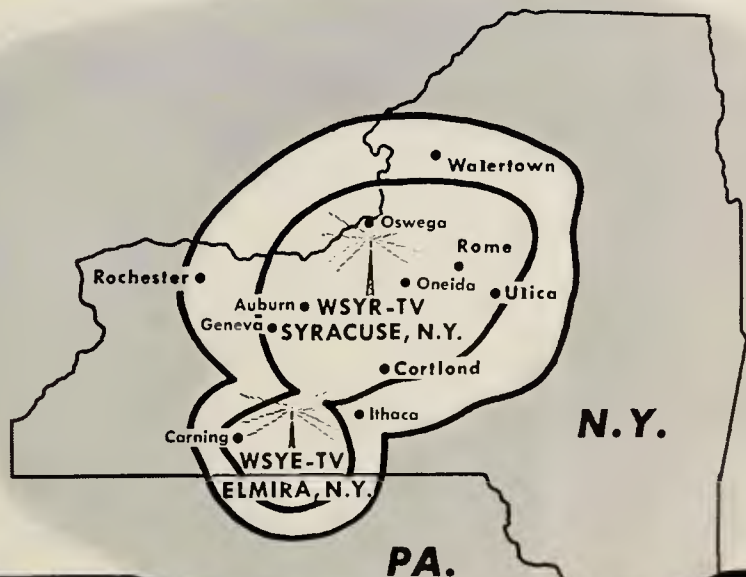
Commercials: Music Makers, Inc., has completed two tv spots for DDB in behalf of Columbian Coffee.

PEOPLE ON THE MOVE: Allan Roberts has been appointed eastern division sales manager for the Allied Artists Television Corporation.

THE LEADER* IN THE SYRACUSE MARKET!

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR!

*ARB MARKET REPORT
MARCH, 1961



WSYR • TV

NBC
Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

Sales: Household Finance (NL&B) has bought the *Everglades* series to debut on KRCA, L. A. . . . **ZIV-UA's Ripcord** begins its run this week with the addition of five markets: WABG, Greenwood, Miss.; WGAL, Lancaster; WEAU, Eau Claire, Wis.; WICD, Danville; and WBTW, Florence, S. C. . . . **Banner Films** has had recent sales for these features; for *Night Court U.S.A.*: WXIX, Milwaukee; KARD, Wichita; WRBL, Columbus; WTTG, Washington; KOVR, Stockton; For *I Search For Adventure*: KPLR, St. Louis; KPHO, Phoenix; KENS, San Antonio; KTVR, Denver; KREM, Spokane; KOTA, Rapid City; KIVA, Yuma; For *Bold Journey*: KENS, San Antonio; KVOA, Tucson; WNEM, Bay City; WMBD, Peoria; WHAS, Louisville; KTBS Shreveport; KIMA, Yakima; KATU, Portland; KLIX, Twin Falls; WTTV, Indianapolis KHOL, Holdrege; For *Tarzan Features*: WOW, Omaha; WSAV, Savannah; WTMJ, Milwaukee; KLZ, Denver; WAVE, Louisville; KBMT, Beaumont; WRVA, Richmond; WHIO, Dayton; KYTV, Springfield; KDAL, Duluth; WTVD, Durham.

Public Service

Public service in action:

- **WITH**, Baltimore, in cooperation with National, Maryland and Baltimore Civil Defense is conducting a radiation-fallout shelter demonstration. Personality Buddy McGregor will enter a shelter at Mondawmin Shopping Center where he will live under simulated emergency conditions for an indefinite period of time.

- **WLW-T**, Cincinnati, has presented to the Cincinnati and Hamilton County Public Library Films and Recording Center, 26 15-minute *Date-line: U. N.* programs which have been telecast in the past two years on WLW-T and WCET. The films have been produced by the United Nations under the sponsorship of the U. S. Broadcasters Committee for the U. N. and are now available to the general public through the library.

- **WKRC-TV**, Cincinnati, will telecast the controversial 12-minute movie *Operation Abolition*.

- **WTRL**, Bradenton, Fla., has worked for one month with the local civil defense in a preparedness and

personal survival campaign, called "Project Prepared."

- **WWCO**, Waterbury, Conn., is donating a tape recording of President Kennedy's United Nations address to the Waterbury School and Library systems.

- **The Florida Association of Broadcasters** has established a \$500 scholarship to be awarded to a third-year student at the University of Florida, Florida State University or the University of Miami to "assist him to complete his education in broadcasting."

Herbert E. Evans, president of Peoples Broadcasting Corporation, Columbus, Ohio, will be guest speaker at the YMCA of Greater New York Annual Dinner.

Evans, who is the president of the National Council of YMCA's, also served on the official board of several educational institutions.

Other industry leaders who will be active this year at the YMCA include Charles H. Brower, president of BBDO, who will head the general advertising and publicity for the board of directors division on the YMCA's 1962 finance campaign.

Esther and Carla: WTAR (AM-TV), Norfolk, Va., gave continual coverage to the oncoming hurricane Esther. The station provided reports through both its outlets and helped coordinate a CBS news team sent from Washington . . . **WNAC**, Boston, kept New England listeners informed all day Thursday on the progress of Esther . . . **WNBC (AM-FM-TV), New York,** inaugurated its "Community Service Alert" and kept New York Metropolitan residents posted on every move made by Esther, including 28 live tv reports . . .

WFAA-TV, Dallas, took its self-functioning mobile cruiser into the heart of the area hit by hurricane Carla . . . **KFJZ, Fort Worth, Texas,** manned a hurricane watch for 60 hours as Carla readied to strike that state . . . At **WBZ, Boston,** a full contingent of nine newsmen were on around the clock duty to report on Esther in the New England area . . . **WNTA, Newark, N. J.,** got a record listener response as it offered special hurricane maps enabling them to follow the progress of Esther.

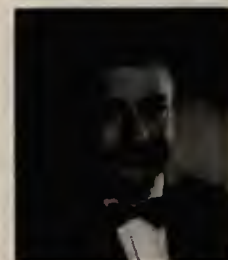
SPONSOR ASKS

(Continued from page 12)

the successful production of a tv commercial, but none can be effective without the thoroughly professional experience of the agency producer.

Working closely with the copy and art people, the producer should first evaluate the creative details for careful pre-production planning. He knows that any change or delay in the schedule will prove costly, but that the schedule should be sufficiently flexible for the introduction of significant improvements.

Among the first concerns in pre-production cost estimate is the evaluation of the ingredients of the commercial. Experience determines whether an outdoor scene, for example, can be satisfactorily simulated in a studio (with considerable savings in production costs). But even a cost-conscious producer shouldn't



Based on the copy and art work, it's essential first to evaluate creative ingredients

dismiss creative quality if location shooting would enhance the commercial's message.

Whether the commercial is produced in a studio or on location, elaborate sets, production gimmicks, excessive talent fees and transportation expenses are only worth their contribution toward achieving the end result. Will the costly minute details of a set design be visible on the home tv screen? Are certain technical gimmicks necessary to dramatize the selling message? Is it important to have four characters, or will two or three be just as effective? These are just a few examples of the type of pre-production questions that should be resolved as further insurance against over-spending.

Finally, be wise in the selection of a film studio. Their facilities and the talent of their personnel should provide the technical assistance that enables the agency producer to get the maximum dollar value on the screen in the production of commercials of outstanding quality.



WATCHing! This was overheard: "Watching TV I discovered that the cigaret I've been smoking doesn't even have it in the middle."

"WATCH, man!"

WATCH wtrf-tv

WATCH it! Cy Ackermann said it!... "Not only is the cost of living higher—some of it isn't fit to drink!"

WATCH Wheeling

WATCH out! A landlubber went to the East coast for skindiving outfitted with the newest and best gear: rubber suit, depth gauge, flippers, waterproof watch, sling gun, Aqua-Lung, mask, etc. etc—even a blackboard and special chalk for underwater communication with other divers. After twenty minutes of discovering in the strange and wonderful underwater world, he looked up and saw a swimmer clad in nothing but bathing trunks. Puzzled, then infuriated, the diver pulled out his blackboard and wrote: "What gives? Spent \$450 for special gear. You here with nothing?" Whereupon the other man took the chalk and scrawled rapidly: "Stupid, I'm drowning!"

WATCH Seven

WATCH 'em! If you don't think peanuts are fattening, just look at some of the elephants who love eating them.

WATCH wtrf-tv

WATCHA say? Seen the Grand Canyon? It's gorges!...

WATCH Wheeling

WATCHful! If you want to say something in the average American home today you have to go through channels.

WATCH Seven

WATCHing channel seven is a habit with the folks around here and our rep, George P. Hollingbery will be glad to give you details to prove it. Pull in the Wheeling-Steubenville TV audience from WTRF-TV in Wheeling.

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

SPONSOR IS ON THE MOVE

SEE THE INSIDE BACK COVER

Tv and radio NEWSMAKERS



James O. Luce has been made director at the Detroit office of J. Walter Thompson. In his new capacity he will handle all the Detroit office business in addition to the Ford account, which is 90% of the total. Luce, with JWT for 17 years, started as an assistant buyer on all agency accounts and then became a head timebuyer. His next position was associate media director working on Ford and then he moved up to supervisor of the Ford and Champion Sparkplug accounts. In his new post he will shuttle between New York and Chicago.

Rosa B. Evans has been appointed general manager of WOKY, Milwaukee. She is a v.p. of the parent Bartell Company which owns and operates in addition to WOKY, stations in New York, San Francisco, and San Diego. Merger of Bartell radio stations with Macfadden Publications and Process Lithographers was recently voted by the respective board of directors. Mrs. Evans has been an active and integral part of the company since its inception in 1947.



Roy Whisnand, recently resigned v.p. of Plough Broadcasting Company and general manager of WCOP, Boston, for the past ten years moves to the presidency of his own company, Whizzer Enterprises. The company will be active in the purchase and management of radio and tv stations and in the creation, packaging and marketing of radio and tv sales and audience building ideas. Whisnand is the chairman of the Massachusetts State Industry Advisory Committee and is a past president of the New England Broadcasting Executives Club.

Michael R. Santangelo has joined the programing department of Westinghouse Broadcasting Company as assistant to the v.p. Director of public relations and special events for WBC, New York, since 1957. Meanwhile, he has served the programing department on a contributory basis. Santangelo formerly served Robert Gray Associates, Motion Pictures for Television, and Kelly-Nason Advertising. In 1959 he was the program chairman for RTES.



The seller's viewpoint

Of utmost importance among the services radio performs for its audiences is reporting the news. Here is a vivid, colorful, downright literary account of the radio newsman's activities, created by Richard W. Davis, president-general manager of WELI, New Haven. Mr. Davis wrote it in response to the Connecticut Broadcasting Association's request for material for its new publication, The Voice. In the words of Association president Sy Byrnes (WADS, Ansonia), "It turned out to be such a fine piece of work we felt it deserved a wider audience." Due to space limitations, some portions were deleted.



The familiar voice

The swirling snows of a winter morning in New England. Dark of night remains. The people sleep on, their heads buried in the warm comfort of pillows and quilts as the nippy below zero breezes waft insultingly through the open windows. The quiet of night is broken by an occasional lumbering tractor-trailer rig on the highway or the crunching of police patrol car tires on snow-laden city streets. And the heavy snow continues.

A figure fights his way through the mounting drifts. While the town and city are oblivious to time, the seconds tick by for him because his rendezvous is with time—he is a morning radio newsman.

Alarm clocks start to ring—clock radios come to life. Bedroom blankets stir ever so slightly and long shadows are cast by the dial lights.

The familiar voice is on the air, long before daybreak. It is there without fail just as sure as these words are in black and white; reporting the news, telling the people what happened while they slept, what the weather is doing before they chance to look out the window.

What type of person is this radio newsman who is the voice always there, taken for granted at the flip of a radio knob? What kind of life does he live, this voice who ministers to the people—weekdays, Sundays, holidays—and who gets a half day's work done before the average person has had a chance to think about that first cup of coffee?

He enjoys the things you enjoy—family, home, the backyard barbecue, the lawn. His life is more regimented but in a topsy-turvy fashion. When others are at play, he may be at work and vice versa. While others are awake he may be sleeping. Occasionally he is able to snatch precious hours to live as others do. Sometimes he tries too soon. Five-day week, holidays off—not for him.

The job of our familiar radio voice doesn't end with

just "reading the news." Let us take a look into the typical radio newsroom, unadorned by frills of television stage settings. This is the scene—

A man in shirt sleeves, perhaps unshaven (time for that later), is pouring through the overnight copy from the wire service. He may have a telephone headset on, making dozens of calls to the local and area town protective services to determine what happened in your town overnight. On stormy days there are more incoming calls than outgoing. He is taking down the school cancellations on the unlisted wire from area superintendents and is also answering the familiar query phoned in on the listed number, "Is there any school today in . . .?" from the listener whose "radio broke down" or who refuses to bother to tune in, read newspapers or keep informed about anything.

And the eye of our early bird friend jumps back and forth from the clock: Western Union Naval Observatory Time, set to the Master Clock in Washington, set to the Earth's rotation, following the stars.

No assembly line this. No calling in at the last minute to say "I'm sick." No one can step in and "cover" on a moment's notice. The radio man may be running a fever that would keep beings of lesser stamina under wraps. He may be sick to the stomach, moody, fed up. But he has to be there because the well being of countless families depends on it. Hit the microphone switch, smile slightly, lift the voice, be alert, sound authoritative, be persuasive.

The radio man enjoys one distinct advantage over the print media. He reports the news while it is happening or within minutes of its occurrence. He knows that people tune to him to find out about that local tragedy or the status of the summit conference. He also knows that his listeners will read the newspaper for "all the details." In a sense he helps to sell newspapers.

SPONSOR SPEAKS

SPONSOR Moves to 555 5th Ave.

This week, SPONSOR is operating out of our handsome new quarters at 555 5th Avenue, New York 17.

To say that our staff is happy is putting it mildly. Our offices in the new American Oil Building on the corner of 46th and 5th, have central air conditioning, engineered acoustics, maximum window space, and provide us with 6400 square feet to move around in (50% more than our previous location).

We've built a coffee room, a conference room, a library, and even a special office for out-of-town visitors. We hope you'll come to see us soon. Just one word of warning. The entrances to some of these Fifth Avenue addresses are sometimes confusing. Ours is just around the corner—on 46th St.

We believe that these vastly improved working conditions will help us give you an even better SPONSOR. We also like to feel that they represent another advance in the growing importance of the broadcast trade press.


So make a note of it now. Address SPONSOR at 555 5th Avenue. Our telephone number is Murray Hill 7-8080. And we're looking forward to welcoming you soon.

Courageous public service

The outstanding job done by a number of East Coast radio and tv stations in covering Hurricane Carla and the less dangerous but ominous Hurricane Esther, deserves more than ordinary notice.

Here was public service "over and beyond the call of duty." Literally scores of broadcast people risked their lives in order to provide prompt warnings, and full scale on-the-spot coverage of the two hurricanes.

As a result of their unselfish, and voluntary efforts the death toll among members of the general public was reduced to a minimum, and rescue and salvage work, and the care of thousands of displaced people (over 500,000 on the Gulf Coast alone during Carla) was carried forward with a maximum of efficiency.

Our hats are off to all the radio and tv men who participated in this magnificent effort. 

10-SECOND SPOTS

Chivalry is back: Jay Ward Productions sent out formal invitations to "the world premiere" of *The Bullwinkle Show* on NBC, Sunday evening, September 24, 1961. It read, "The producers have made arrangements with The National Broadcasting Company to have this gala premiere piped into your own home for your convenience. Refreshments immediately following the show at your friendly neighborhood tavern. *Ward spared no expense to get this show off the ground!*

It pays to advertise: A recent *New Yorker* cartoon finds a doctor seated at his desk, turning a quizzical face toward his patient who is seated across from him, relating his problem in the following manner: "Doctor, I'm suffering from pains of headache, neuritis, and neuralgia. I wonder if you could recommend something with not just one but a combination of medically proven active ingredients in easy-to-take tablet form." *For this he went to medical school!*

Noble savages: Publisher Street & Smith received a memo from its publication empire owner, Conde-Nast, stating that the former's staffers were to be provided with free Asiatic Flu shots. The memo went on to insist that the vaccine be administered before Street & Smith makes the planned October move from its present quarters at Madison & 57th to the Greybar Bldg. at Lexington & 43rd, site of Conde-Nast headquarters. *Can't have the home office blighted with epidemics from the provinces!*

On the Bell & Howell Close-Up, "Walk in my Shows." (ABC TV) which depicted what it means to be a negro in the U.S., comedian Dick Gregory, who is a member of that race, observed, "I wouldn't mind paying my income tax if I knew it were going to a friendly country." This is the same guy who recently spoofed the push button age by saying he'll carry a tv set next time he goes to war, and after firing a rocket, will turn on Huntley and Brinkley to find out what he hit.



Our new address is 555 Fifth Avenue!

It's a beautiful new building whose entrance is on 46th Street going towards Madison.

Don't ask us why.

We've got 50% more space than before; 6,400 sq. ft. to be exact. It has central air-conditioning and engineered acoustics as well. It's all been designed to suit our specifications.

Our new location even includes a special private office for out of town visitors. You are cordially invited to drop in and use it anytime you're in town.

SPONSOR

NEW ADDRESS: 555 Fifth Ave. N. Y. 17.

NEW PHONE: Mu 7-8080

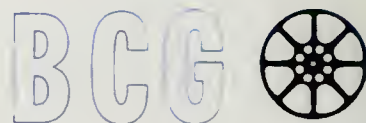
PERSPECTIVE ON GREATNESS



NEW WAVE?

Possibly. Advertising men, networks, stations, and — most significant — important advertisers have been quick to recognize "The Man From Oliver Street," first show in the series, as an important new approach to documentaries. "...excellent..."; "...superb..."; "...outstanding production..."; "...high caliber television..."; "...consider it a coup d'etat to have exclusive..."; "...outstanding work..."; "...proud to show them in prime time...".

"PERSPECTIVE ON GREATNESS" is indeed an unique series. Each of the 26 hour-long specials features a great name of our time. Al Smith, Lindbergh, MacArthur, the Windsors, and so on. Here is unrehearsed drama of real life... actual on-the-scene exclusive footage from the incomparable Hearst Metrotone film libraries, brilliantly edited and augmented.



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A HEARST METROTONE PRODUCTION
26 GREAT NEW HOUR-LONG DOCUMENTARIES