

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

11 JUNE 1962—40c a copy / \$8 a year

SPONSOR CODES—
Their influence on program content wanes as tv tries more meaty material p 27

TALENT VACUUM
—Freberg's winning streak in radio commercials—why is he alone? p 30



moves
 with
 a
 going
 America

Train, plane, bus and car—America is a nation always on the move. Radio reaches people wherever they *are*, wherever they're *going*, and on their *way* as well. Best of all, with Spot Radio you pick the right time and place to sell them. These great stations *will sell* your product!

Albuquerque	KPRC	Houston	KFAB	Omaha	KMA	Shenandoah
Atlanta	WDAF	Kansas City	KPOJ	Portland	KREM	Spokane
Buffalo	KARK	Little Rock	WRNL	Richmond	WGTO	Tampa-Lakeland-Orlando
Chicago	KLAC	Los Angeles	WROC	Rochester	KVOO	Tulsa
Cleveland	WINZ	Miami	KCRA	Sacramento	KIRL	Wichita
Dallas-Ft. Worth	KSTP	Minneapolis-St. Paul	WOAI	San Antonio		
Duluth-Superior	WTAR	Norfolk-Newport News	KFMB	San Diego		Intermountain Network

Radio Division

Edward Petry & Co., Inc.

The Original Station
 Representative

"next to KONO-tv...

- this is the perfect way to reflect your best image"



San Antonio's

KONO tv

Channel 12

KONO TV, ABC in San Antonio, gives you more audience than either competitor with 45% . . . while others follow with 31% and 26%. (10:00 PM to Midnight, Monday thru Sunday, ARB March '62)

Double your image impact on KONO TV



THE KATZ AGENCY, INC.

National Representatives



**IT
TAKES
TWO**

...to cover Michigan!

Even Nancy Ann Fleming (Miss America, '61) needs a groom to complete the picture...and to complete your Michigan coverage you need WJIM-TV, covering 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...821,000 TV homes (ARB November, '61)...served exclusively by WJIM-TV for over 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

Miss America's gown by Knapp's of Lansing



POPULAR GAL! EVERYBODY KNOWS HER NUMBER!

It's WKOW/1070, Madison. When Luella Mortenson, the homemaker's friend, takes to the mike, the mail pours in from all over Wisconsin, and beyond. Like the 1,937 requests Luella received for a cookie recipe. They were post-marked from 195 cities in 47 counties of Wisconsin, Illinois, Iowa and Minnesota.

Luella Mortenson is one of the EXCLUSIVES that make 10,000-watt WKOW/1070 first in total weekly homes—first in total audience.

To get your share of this EXCLUSIVE sales impact, phone H-R . . . or Ben Hovel in Madison.



Tony Moe

CBS IN MADISON

WKOW / 1070

Wisconsin's Most Powerful
Full-Time Station

TONY MOE, Exec. Vice-Pres. & Gen. Mgr.
WKOW represented nationally by H-R
WKOW-TV represented by Young TV

MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND
TV and RADIO Sioux Falls, S. D. • WLWL-
AM, FM Mpls.-St Paul • KSO Des Moines



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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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RED CROSS LOOKS TO YOU

*When you help,
Red Cross can help*



TV SPOTS



RADIO SPOTS

LOWELL THOMAS speaks for the Red Cross as he shows how the organization helps people in need from Puerto Montt, Chile, to the edge of the Bamboo Curtain. Zeroing in on still pictures gathered from around the world, and with dramatic drum beats and a musical score, he beats home the message "When you help . . . Red Cross can help."

60 - 20 - 10 seconds

Also **COLOR SLIDES, TELOPS, FLIP CARDS**
with voice over copy

AND— a recording with ID's for station breaks,
voice over credits, and crawls

Recorded appeals by ☆ **PAT BOONE**
☆ **BING CROSBY**
☆ **BOB HOPE**
☆ **THE FOUR LADS**
☆ **FRANCES LANGFORD**
☆ **ART LINKLETTER**
☆ **TED MALONE**
☆ **MITCH MILLER**
☆ **ROSALIND RUSSELL**

all lengths from
05 to 60 seconds

PLUS A VARIETY OF SHORT IDS

TELEVISION FILM

EVERY PART OF TOWN

(14½ minutes—16mm—color or black and white—sound cleared for TV)

STARRING:

- ☆ **PATTY CAVIN — NBC**
- ☆ **LEWIS SHOLLENBERGER — ABC**
- ☆ **SAM DONALDSON — CBS**

☆ Colorful Hurricane Carla is also the star of this news-worthy account of how Red Cross volunteers took on the momentous task of caring for the people involved in the greatest human exodus in modern history. These scenes, plus vivid demonstrations of mouth-to-mouth resuscitation, highway first aid, nursing in disaster, and services to the armed forces, dramatically show what Red Cross is doing around the world and in "every part of town."

All these materials available from

YOUR LOCAL RED CROSS CHAPTER

THE AMERICAN NATIONAL RED CROSS

In New York, call MUrray Hill 9-1000

In Hollywood, call HOLlywood 5-5262

THE ADVERTISING COUNCIL

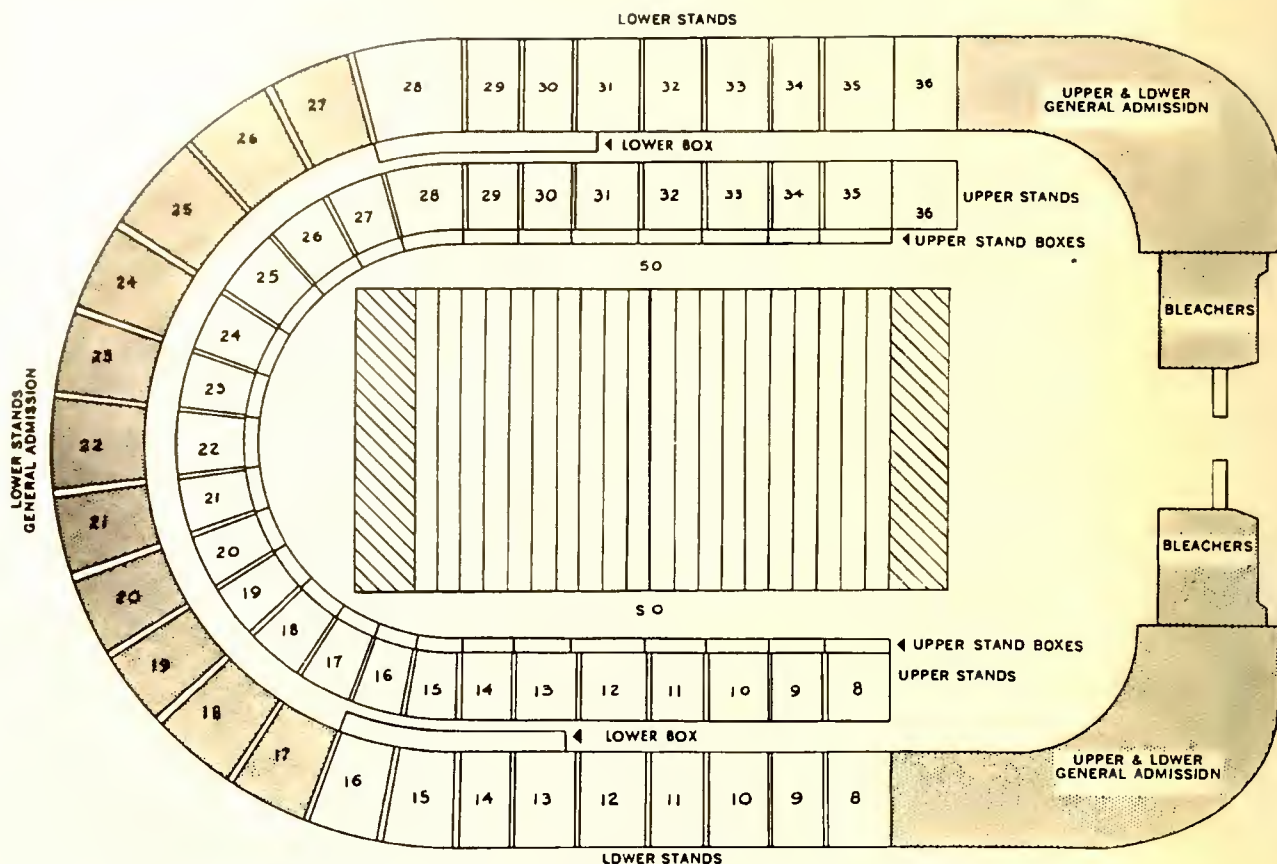


New York

Chicago

Hollywood

• THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE •



Seating capacity: 15,000,000.

That's a big stadium they play those AFL football games in.

Every Sunday, come September, a conservatively-estimated turnout of 15,000,000 fans will take their ABC-TV seats (on the 50-yard line) and follow the AFL's exciting brand of football.

It's the AFL's 3rd spectacularly successful season on ABC-TV.

If you're looking for reasons why AFL football is such a good buy, look at the football audience.

Football, according to a recent Nielsen survey,* leads all major sports in attracting the top of the market—

the younger, larger families with higher incomes.

And AFL football, with its razzle-dazzle, wide-open style of play that is made to order for home screens, delivers these responsive families in concentrated strength.

Huddle with your ABC-TV sales representative. Get the story on the extended coverage, exceptional reach and cost efficiency your sponsoring dollar buys on a full 18-game schedule, including the Big Championship play-off.

It's quite a story.

*Source: Nielsen special analysis.

AMERICAN FOOTBALL LEAGUE...ON ABC-TV



11 June 1962

Latest tv and
radio developments of
the week, briefed
for busy readers

SPONSOR-WEEK

B&B PROTECTION STAND

No. 2 spot agency warns it won't pay for tv spots placed unknowingly without 15 minutes of protection

Benton & Bowles has fallen in behind Ted Bates in a hold-the-line effort on 15 minutes of product protection for tv commercials.

Last week Lee Rich, B&B senior v.p. for media and tv programing, said the agency, second largest in the nation in spot placement, wouldn't pay for spots that didn't have 15 minutes of competitive separation.

Rich denied guaranteed separation would immediately become part of station and network contracts but the idea, he said, was being considered.

He insisted the agency was getting the protection it wanted in practice, but was concerned about announcements from station groups, WBC and Corinthian in particular, that they would not be bound by 15 minute protection guarantees.

Rich said B&B would occasionally buy without 15 minutes protection but wanted to be fully aware of doing so. He compared the protection situation in tv to print and outdoor, where protection is guaranteed and the agency doesn't pay for advertising that gets less than the contractual minimums.

The B&B stance has been cleared with some of its major clients including P&G, it is understood.

Network spokesmen are perplexed by the whole furor. An NBC representative, denying published re-

ports that NBC gives less protection than the other networks, pointed out it has been following present policies for two years without complaints. In practice, all of the networks endeavor to give 15 minutes protection.

The question has come up of whether networks give stations ample warning of spot schedules. NBC, for instance, sends its affiliated stations its daytime commercial schedule Wednesdays for the following week and tentative nighttime schedules on the 15th of each month for the following two months with final schedules the day before. CBS TV has plans for keeping affiliates more closely apprised of product protection status.

SWEENEY SUCCESSOR NOW BEING PICKED

Chicago:

Midwest broadcast circles were abuzz last week with reports that a successor to Kevin Sweeney as president of RAB was about to be named in a wide open race.

The four candidates in the running, according to reports, were Ollie Treyz, now of Warner Bros., Steve Labunski of WMCA, New York. Ralf Brent of WRUL, New York, and Robert Hyland of KMOX, St. Louis.

It was learned that Joe Culligan was not interested in the post.

The selection committee consists

of Frank Fogarty of Meredith Broadcasting, as chairman, Harold Krelstein of Plough, Weston C. Pullen of Time-Life, and Kevin Sweeney.

Sweeney has been president of RAB since 1954. He announced in April that he would resign in February, 1963. He had advised the RAB board of directors of his intention to resign last summer. In April, when his resignation was announced, it was expected that a successor would be named by mid-summer of this year.

NBC TV'S \$13 MILLION RECORD DAYTIME

NBC TV reported last week that it wrote \$13.7 million in daytime network business in May, its greatest daytime volume ever achieved in a single month, topping the previous high of \$11.5 million booked in June 1961.

ABC's Pauley blasts new NRI service

Last week Robert Pauley renewed the ABC Radio network's controversy with Nielsen.

He accused Nielsen of "short-changing" the radio networks in its modified NRI, which starts in July. ABC is letting its subscription lapse.

The issue was out-of-home rating coverage of auto and battery radios. Nielsen initiated a new plan to compute out-of-home as a "plus" in sets in use based on in-home.

Said Pauley: "We want radios measured, not homes. We want program ratings, not sets-in-use."

(Continued on page 10, col. 2)

CBS RADIO REPORTS \$3 MIL. IN MAY

The CBS Radio network reported last week that it wrote \$3 million in business during the month of May.

Much of it, said network sales v.p. George Arkedis, was new or return business, not just renewals. He listed U. S. Steel, Sinclair Refining, General Cigar, Valiant, and AT&T.

Other new business reported in the month of May includes buys by Knox Gelatine, Kayser-Roth Hosiery, Onamia Corporation, Nestle, General Foods, General Motors, Grove Laboratories, Standard Brands, and American Motors.

Major renewals were made by Mennen, Liggett & Myers, Warner-Lambert, and General Motors.

Commercial, educational stations to cooperate

Commercial and educational broadcasters will cooperate with each other through a formal organization for the first time. The Educational-Commercial Broadcaster Liaison Committee has been appointed by NAB and the Joint Council on Educational Broadcasting.

Co-chairman of the committee are Rolland V. Tooke, WBC executive v.p., and James Robertson, NETRC v.p. for network affairs.

Mutual problems and interests will be discussed by the committee.

A subcommittee has been formed which will look into financial underwriting which would provide recognition without lapsing into commercial sponsorship. Robertson and Lee Ruwitch, executive v.p. of WTVJ, Miami, compose this committee.

(Continued on page 60, col. 1)

Mickey Mouse sales

Buena Vista, in syndication with Mickey Mouse Club re-runs, has sales for fall starts in 30 to 35 markets as of last week.

The series was formerly seen on ABC TV, and Walt Disney set up the syndication division.

Fm penetration study a first

Fm radio has an average weekly penetration of two-thirds, according to the first nation-wide study of fm, completed recently by Pulse for the Triangle stations.

In 27 metropolitan areas studied, 42.3% of families use fm service and 44% of them listen during the average day.

The study was prepared in November-December 1961 and was released last week.

An fm family characteristics study based on samples projectable to national dimensions indicated that 31.2% of families, or 14.9 million had fm, compared to 32.9 million who did not.

Families with fm earn more, spend more, own more, and expect to spend more than non-fm families. They own 21% more cars and have a 63% higher expectation of buying a new one in six months. They own 30% more major household appliances. They spend 13 to 38% more on varying household items.

Landsman named president of Channel 13, Rochester

Rochester, New York:

The board of directors of Channel 13 of Rochester, Inc. has named Richard C. Landsman as president and general manager.

Landsman has been active in broadcasting and advertising for 20 years. For more than 10 years he was a radio and tv representative for the Edward Petry Company and The Katz Agency. He has also been assistant sales manager of WBAL-TV, Baltimore, and in November of last year he organized the Six Nations Television Corporation to file an application for channel 9 in Syracuse, New York.

Most recently he was an account executive with WNEW TV New York.

ABC RADIO TO REP WESTERN NETWORK

The ABC Radio network will take over exclusive sales representation of its regional network, ABC Radio West, effective immediately.

ABC Radio West was previously represented by Avery-Knoedel.

Additional account executives will be hired in New York, Los Angeles, and Chicago, and will report to divisional sales managers.

ABC Radio West now grosses \$800,000 a year, compared to \$200,000 a year when the regional network was first created.

Barborka to Young as radio v.p.

Clifford J. Barborka, Jr., will join Adam Young on 15 June as v.p. in charge of radio.

Barborka was president of Better Broadcast Bureau and was v.p. for creative and marketing services at the close of a nine year affiliation with John Blair & Co., at which time he was identified with the "Blair Plan."

At the same time Esther Rauch is joining Adam Young as director of radio research sales development. She was formerly v.p. of BBB and a promotion executive at John Blair.

Adam Young stated: "When the fundamental changes based on Cliff Barborka's revolutionary radio selling ideas are put into effect, Adam Young Inc. will operate in a manner basically different from that of any other radio representative."

The difference, according to Young, is that salesmen will offer ideas designed to solve specific problems of clients and potential spot radio advertisers.



C. J. Barborka, Jr.



to those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only \$8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

COLGATE's WEEKLY L.A. MOVIE ON KTTV

Colgate-Palmolive will spend an estimated \$350,000 for a weekly Friday night feature film in Los Angeles on KTTV.

The buy may be the largest single individual market transaction of any advertiser since it involves two hours, 8-10 p.m. Friday every week. NC&K represented Colgate on negotiations.

Program will be provided by the station out of the MGM-TV post-1948 library of 60 features, which starts on KTTV on 15 June. Neither Colgate's start date nor length of contract was announced formally, but it was believed it would begin 15 June for a year.

Colgate had a parallel arrangement for two years on the station starting in 1957.

Schaefer (BBDO) has a similar sponsorship arrangement for feature films on certain CBS stations, but it's on pre-holiday nights, not weekly.

Edgar Kobak dies

Edgar Kobak, whose career roamed a wide spectrum in advertising, sales and publishing, died last week at 67 of a cerebral hemorrhage.

Kobak achieved the status of elder statesman by a route that covered among other things NBC v.p. in charge of sales, president of the Blue Network, president of the Mutual Network and president of the Advertising Research Foundation.

In the agency field he was with Lord & Thomas and for a while operated one of his own. He spent 18 of his earlier working years with McGraw-Hill, becoming one of its biggest stockholders.

After retiring from staff work, Kobak became a consultant, with General and P&G among his clients. Lately he functioned in a similar capacity with the George Power Co., where he started his career.

Pauley

(Continued from page 7, col. 3)

The upshot is that as of 1 July ABC will have to make other arrangements for network radio ratings. Pauley also expected that doubt would be cast on the adequacy of Nielsen's network radio measurements.

Pauley charged Nielsen with inconsistency, noting one instance where local NSIs for five stations came to more than the national NRI for 178 stations. He said that Nielsen shortchanged the networks and made radio rates lower than what they should be. He gave one example of a special trendex three times the size of a comparable Nielsen.

Pauley criticized the Nielsen method of making out-of-home audiences a "plus" added to the in-home audience, noting that a program popular with auto and battery radios would lose audience credit unless it had a high in-homes base on which the "plus" was added.

He said Nielsen considered but rejected an ABC suggestion that car radio use be measured by a "spy" set along the road, automatically registering time, station, and number of vehicles listening to radio.

This is not the first time ABC Radio and Nielsen have reached a break. A rupture lasting about 18 months existed in 1957-58.

A spokesman for Nielsen replied that the three other networks were satisfied with the new ratings package, and only ABC was not renewing its subscription. Nielsen practice was defended on the basis of what was economically feasible. However, it was admitted that car and battery radio use is rising in proportion to home use. Out-of-home listening was estimated to be about 15-20% about four years ago but is now almost 40% of total use. At Nielsen it was admitted there was no solution at hand to a growing problem.

TV SPOT UP 16% NET UP 11%—TVB

Spot tv billings rose 16.7% and network tv billings rose 11.6% in the first quarter of 1962, TvB reported last week.

Spot reached \$182.1 million during the first quarter and network climbed to \$194.6 million during the same period.

In spot, several products types were up sharply. These included sporting goods-bicycles-toys, building material, household paper products, and gasoline and lubricants.

During the quarter, \$149.5 million went into announcements, \$19.1 million into programs, and \$13.5 million into IDs. By time of day \$56.6 million was prime night, \$44.9 million was day, \$42.5 million was early evening, and \$38.1 million was late night.

Among advertisers with substantial spot increases were Shell, Gulf, Sinclair, Texaco, P&G, Helene Curtis, Pet Milk, Peter Paul, and General Mills.

In network, ABC was up 5.9% to \$50.2 million, CBS was up 14.9% to \$74.8 million, and NBC was up 12.4% to \$69.6 million.

(For list of 100 leading spot advertisers, plus other details, see story, this issue, p. 32)

NBC, CBS schedule annual promotion meetings

The time of year has arrived for annual network promotion meetings of network affiliates.

Promotion manager of NBC TV affiliates will meet in New York 14-15 June with subsequent meetings 17-18 June in New Orleans, 19-20 June in Chicago, and 21-22 June in Los Angeles.

The CBS TV network's meetings start 12 June in Boston and Pittsburgh, 14 June in Chicago and Atlanta, 18 June in Omaha and New Orleans, 20 June in Denver and Dallas, and 22 June in Seattle.

To: Comrade Nikita

From: Boris¹

Subject: Attached Clipping

Respectfully urge that you check with field before uttering more Iowa-type metaphorniks. Saw your "I think Dobrudja could become a Bulgarian Iowa" quoted in capitalist press.

A "Bulgarian Iowa" my uncle's bunion! Sooner you'll get to moon in seagreen Cadillac.²

Here's what project would involve:

1. Raising average gross income per farm until it is 68% above the national average. (What you'll have to do to get Bulgarian average up to U.S. average I don't even mentalize.)
2. Producing 22% of the nation's hops, 19% of its corn, 12% of its soy beans.
3. Accumulating 25% of the nation's Grade A land.
4. Keeping Bulgars constantly hipnik on weather, markets, and new products by means of two radio stations like WMT and K-WMT (not to mention one tv station like WMT-TV because who's got receivers and besides, this is a radio station advertisement).

Next time you're making pronouncements, call me first.³

Collect. I've been converted to capitalism.

¹Soviet agent for Eastern Iowa.

²Nikita baby, in WMTland they use Cadillacs to spread fertilizer.

³U.S. citizens who need more information about Iowa should call the Katz Agency, WMT's national representatives.

Nikita Tells How to Turn Area Into 'Bulgarian Iowa'

TOLBUKHIN, BULGARIA (AP)—Soviet Premier Nikita Khrushchev rolled through the Bulgarian countryside Thursday in an open sea-green Cadillac advising the natives on how to turn this backward farm district into a "Bulgarian Iowa."

The Dobrudja region in the northeastern section of the Danube plain was said to be growing fair crops of wheat, corn and vegetables, one of Bulgaria's leading farm areas. Commending the local farmers, Khrushchev said: "I think Dobrudja could become a Bulgarian Iowa."

A COSMONAUT MEETS AN ASTRONAUT/A PERSONAGE MEETS THE PRESS/THE THUNDER OF D-DAY



THIS IS NBC ■

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

UNCLE MILTIE / THE MULTI-TALENTED MR. POWELL / AND IT HAPPENS EVERY SPRING



LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

IN
PORTLAND
OREGON...
IT'S
EYE-CATCHING



KOIN-TV

Women can get bored to death when all they have to look forward to every day is housework. KOIN-TV sees to it that women in Portland, and 34 Oregon and Washington surrounding counties, have something else to look forward to . . . a really eye-catching array of daytime programs. That's why, according to Nielsen, daytime's a good time to buy KOIN-TV.

Channel 6, Portland, Oregon
One of America's great influence
stations

Ⓢ Represented Nationally by
HARRINGTON, RIGHTER &
PARSONS, INC.

Give them a call, won't you?

Sponsor backstage

Radio proves a sound citizen

We have just wound up National Radio Month, and I am delighted to see in what fine shape the old girl finds herself. It wasn't too many years ago when many broadcasters who should have known better were preparing the lady for a premature burial.

I liked the slogan the National Association of Broadcasters dreamed up for the observance; "Radio . . . The Sound Citizen" says it pretty well. All over the industry, of course, shows and promotions tying into radio's big month were conducted. I had the pleasure of getting involved personally in one of them. I served as a judge, along with Connie Francis and John David Griffin, the New York *Daily Mirror* and Hearst syndicated radio-tv columnist for radio station WNEW's Dream House Contest.

All the way back to the days of Bernice Judis and Ira Herbert this New York station has been admired for its bright operations, no small element of which has always been well conceived and executed promotions. And the Dream House Contest was an excellent example. Listeners were asked to write on a postcard in 25 words or less their answers to the question "What radio means to me."

The final selections

The contest drew 65,556 entries. A WNEW screening committee narrowed these down to 25 finalists, and Wednesday, May 23rd, Connie, John David and I assembled with WNEW station manager Jack Van Buren Sullivan; program director Mark Olds; public relations director, Frank Young at "21" to make the final selections.

It was remarkable to me how effortlessly and with what a total absence of conflict Connie, John David and I decided on the winner of the \$17,000 Dream House complete with motor boat. The winner was a lady named Rose G. Conroy of 376 Mt. Prospect Avenue, Newark, New Jersey and she had written:

"To a mother of four, under five, radio is the Broadway musical she can't afford and tomorrow's newspaper that she'll have no time to read."

We also decided unanimously and with no prolonged debate on the second prize winner (this award, incidentally, was a Webcor stereo console phonograph and am/fm radio in a Danish modern cabinet) which was won by a Mr. G. M. Doyle of 118 Perry Street in New York City. I don't have Mr. Doyle's winning entry in front of me, but I remember its message quite vividly. He said that New York was a lonely place for an immigrant.

"I have nineteen friends" said Mr. Doyle, "and eighteen of them are on radio."

(Please turn to page 49)





THE MIGHTY



TV's MIGHTIEST NEW CARTOON SERIES!

NOW IN PRODUCTION!

First group of the 130 exciting episodes are in animation—story boards on a dozen more are complete—scripts for a score of episodes are ready—and the word is: “‘Hercules’ is the BIG ONE for 1963!”.

If you're looking for a major share of the children's

audience look at “The Mighty Hercules”—and look before it's too late.

Ask to see the NEWEST EPISODES of the greatest cartoon series of them all! Then ask yourself—can you afford to pass up “The Mighty Hercules”?

Call or wire collect to: Richard Corlton, Vice President in Charge of Sales

TRANS-LUX TELEVISION CORP.

625 Madison Avenue, New York 22, New York • PLOzo 1-3110

Chicago • Hollywood

“ENTERTAINMENT FOR MILLIONS—MILLIONS FOR ENTERTAINMENT”

MOE LEFF
© 1961 A.C.T. INC.

We're doubly honored...

For the first time in the distinguished history of the Sloan Awards, a single company's radio and television stations have both won this award in the same year.



WGN-Radio for the 4th consecutive year. An unsurpassed achievement!

"To WGN-Radio for a continuous, year-around safety education campaign with special reference to Northwestern University Reviewing Stand, Signal Ten and WGN Trafficcopter Service."



FOR DISTINGUISHED PUBLIC SERVICE
• IN HIGHWAY SAFETY •



STATION WGN-TV CHICAGO, ILLINOIS
1961

"To WGN-TV for continuous, year-around safety education programming with special reference to the series 'The Other Guy' and 'Morality in Driving'."

WGN Radio and Television


better programming through dedicated community service—2501 Bradley Place, Chicago 18, Illinois



THEY APPRECIATE THE *QUALITY TOUCH??*

Not yet, but behind the scenes parents guide viewing habits. Programming policy that acknowledges the problems in influencing young minds earns adult respect. It's the quality touch that builds important kid audiences, and adult confidence, too. It's the quality touch that builds respect for your product as well! A call to your Petryman can put it to work for you.

WFAA-TV dallas

AT COMMUNICATIONS CENTER 

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by  The Original Station Representative

SPONSOR-SCOPE

11 JUNE 1962

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SPONSOR

PUBLICATIONS INC.

Agency managements with huge stakes in tv, judging from clues picked up here and there by SPONSOR-SCOPE, seem to be in brooding mood over the medium.

In a nutshell, they're wondering what certain recent developments portend for patterns of tv buying and how to put these events in the proper perspective for their clients. In other words, the long range view to be taken.

Among the matters with regard to tv that loom large in their introspections are these:

1) **The action taken by the FCC and the Department of Justice against CBS TV's new incentive compensation plan.** Where, they ask, will the next move against networking, as it now exists, come from? Would it be wise to begin in the immediate future to blueprint plans for a radical shift in the program clearance structure?

2) **Mumblings heard among CBS TV affiliates that they will meet cutbacks in compensation from the network by withholding pieces of nighttime** which they'd program on their own and sell as minute participations. The ensuing query: is there any chance of this becoming a serious threat to network clearances, particularly in view of the apparent harmony between the FCC and the Justice Department on network option time?

3) **The agitation over product protection, thrown into sharp relief by the tiff between Bates and the Westinghouse stations.** Question: is the concept of product protection headed for complete erosion and will the networks and stations, should that occur, compose a more realistic rate?

(For details of FCC's blocking of CBS TV's plan see 4 June SPONSOR, page 7.)

Sellers of spot tv needn't be surprised if the fall buying timetable of 1959 is repeated this year.

What happened back there: spot was a tight sellers' market and many an account scheduled their campaigns for an August start to make sure they didn't miss out on the cream of the availability crop.

Generally speaking spot tv enjoyed the biggest spring ever and the indications are that this strength will continue in ample supply through the summer.

For the top markets particularly such circumstances would dispose stations toward a strict adherence to the 30-days-before-starting-date rule.

Key reps are confident that the potent comeback experienced this spring by national spot radio will continue through the summer.

It's been a most heartening surge for them after a slow beginning for the year.

Reps checked by SPONSOR-SCOPE last week told of stations in May chalking up increases of from 30 to 50% over billings for the like month of 1960.

The reps suspect that some of the money is being diverted from budgets originally earmarked for tv. Also those magazines that have elected to minimize summer issues.

Radio reps via the SRA have raised a point that has significant bearing on the role of the rep in the economics of broadcasting.

The SRA has asked the NAB to recognize the importance of this role by appointing a rep to the committee that will, in association with the FCC, study the question of overpopulation of radio stations.

Notes the SRA: if this is basically an economic problem, who is more conversant with the economics of the medium than reps?

About the stiffest battle for a fall piece of business now going on between the tv networks concerns American Chicle out of Bates.

The price is about \$5 million in nighttime minute participations covering the 1962-63 season.

Spot tv has a stake in all this. American Chicle's allocation for the coming season's spot tv campaign will in a large measure depend on what sort of a buy it can make on a network. If the pickings aren't satisfactory, the entire budget could go spot.

If Newton Minow's looking for a hard nut to crack, he might get in on one that's become the despair of tv stations that look to national or regional advertisers for a bit of support in public service programing.

The frustration that stations keep encountering: advertisers indicate an interest in sponsoring such fare as a one-time shot and then find out that the current film commercial code would make this a mighty expensive project.

What the interested sponsor would like to use are a couple of commercials already in stock, but the rate of repayment required under the union code makes it prohibitive. In fact, the fees for the isolated uses could be more than the cost of the sponsorship itself.

Squibb (Donahue & Coe) will be back in the fall on the network hustings, but this time it will split the budget between ABC TV and CBS TV instead of giving it all to the former.

The buys on both networks will be minute participations, in news on ABC TV and in entertainment programs at CBS TV. Span is 20 weeks with a hiatus.

CBS TV has put a price tag of \$800,000 on its November elections return package.

Time span: from 7:30 p.m. EST to the wee hours of the morning.

If the network can't find any special buyers of the package it'll be parceled out among the regular Tuesday night accounts.

Tv reps are casting that quizzical look with longing overtones in the direction of Compton New York.

The cause of this preoccupation: the agency is a little off schedule in dishing out P&G schedules for that client's new fiscal year.

The reps realize that it takes a little time to balance out the old budget by cancelling here and adding there, but as a rule by the time 1 June rolls around the agency is enmeshed in P&G spot buying under the new budget.

A curious paradox colors the current Michigan Avenue employment front: some key openings which have just opened up in major rep firms are swamped with eager applicants, but agencies are having a hard time filling media, particularly broadcast, jobs.

Trade observers can't make out whether this imbalance of interest is due to the difference in money or admiration for the status and way of working life of the rep account executive.

The fact that it had a few holdover hits and could start its fall selling early has turned out a bonanza for NBC TV in this respect: its station nighttime clearances are far better than they were a year ago.

However, NBC TV is still getting some stiff competition from ABC TV on live clearances during certain choice periods of the week, and, as often happens, an affiliate waits to see what portion of a participation show is sold before confirming clearance.

Looks like Ford Motor and Shell will repeat their sharing of Leonard Bernstein in specials during the 1962-63 season.

The Ford foursome will include a 90-minute musical drama with possibly a repeat. For Shell it'll again be four Young Peoples concerts.

There's no telling at this point what the bill will be for either client, since much of it depends on where the specials are scheduled—prime or B time.

All the radio networks have put their pitch in with Campbell Soup for the \$1-million-plus the canner will be spending in that medium for 1962-63 and there should be a decision at the end of this month.

The budget the past season was split between ABC and NBC. The two agencies in the picture are BBDO and NL&B.

The slowdown of fall nighttime sales at two of the tv networks can be accounted for partially by the fact they've run into what has become at this time of the year a staple bugaboo: the inability to fit with impunity certain types of accounts.

Among those finding themselves blocked out because of the prevailing groundrules of sponsor protections are cigarettes and drugs, the latter mostly of the cold remedy tribe.

A similar tightness also applies to daytime sales.

The annual dinner of the National Football League, out of New York, has been offered to the tv networks as a special, with no strings tied, but it doesn't look as though any of them will clear for it.

The date is 4 December. Usually among the speakers is a topflight entertainer, for instance, Bob Hope, and figures in the newsprint spotlight.

A possibly interested sponsor: Ford.

Do you know the hour of the viewing week that's regarded as having the highest ratio in audience traffic turnover?

The period is between 6 and 7 p.m. EST Sunday, and the phenomenon may be attributed to the American pattern of living.

It's anything but a fixed habit of viewing, but rather it's the time when they drift to the set after a post-dinner nap, from working around the yard, or from errands or visits.

Now that tv networking has embarked on its summer rerun and replacement spell the annual ritual of taking final inventory of the program series that made it or didn't make it during the latest season is in order.

In the matter of mortality the newcomer series set a new quotient high: only 13 of the 40 entrants surviving for the 1962-63 season, which sets the casualty ratio at 67.5%. On the other hand, the holdovers from the 1960-61 season did pretty well.

Following is a three-season comparison of survivors vs. casualties:

	1961-62	1960-61	1959-60
Total number of series	101	114	119
Total series dropped	49	48	49
Mortality rate for all series	48.5%	42%	41%
Total newcomer series	40	50	47
Total newcomers dropped	27	31	29
Mortality rate for new series	65.5%	62%	61%

The controversy raging over product protection in the area of spot tv took another disappointing turn last week for Bates when a second station group following the steps of WBC advised the agency it was limiting protection to 10 minutes.

Bates' media chief raised at the same time what he deemed a significant point at issue. It was this: by circumscribing or eliminating product protection what extra benefits would stations be willing to accord advertisers?

Small said he had already received pledges to abide by the 15-minute protection rate from 320 stations.

As a rule you can't tell which agency is the agency of record for a nighttime tv network show in the General Foods empire without a scorecard.

Here are the GF program supervisory assignments for the fall:

Benton & Bowles: Danny Thomas, Andy Griffith, Gunsmoke, Bugs Bunny.

Young & Rubicam: I've Got a Secret, Lucille Ball, Jack Benny.

ARB has lately had quite a pickup of subscribers for its local tv ratings reports.

The agency newcomers to the list are Kenyon & Eckhardt, Doyle-Dane-Bernbaech, Kudner, Norman, Craig & Kummel and Mogul.

A possible contributing spur: the fact that the service will offer demographic audience data starting with the September reports.

Nielsen is still cogitating whether to adopt that wrinkle.

NBC TV admits that a number of its important affiliates have yet to be heard from in regard to the network's move to cut their compensation by 10% for July and August.

However, adds the network, the vast majority of its stations have acknowledged acceptance of the slash.

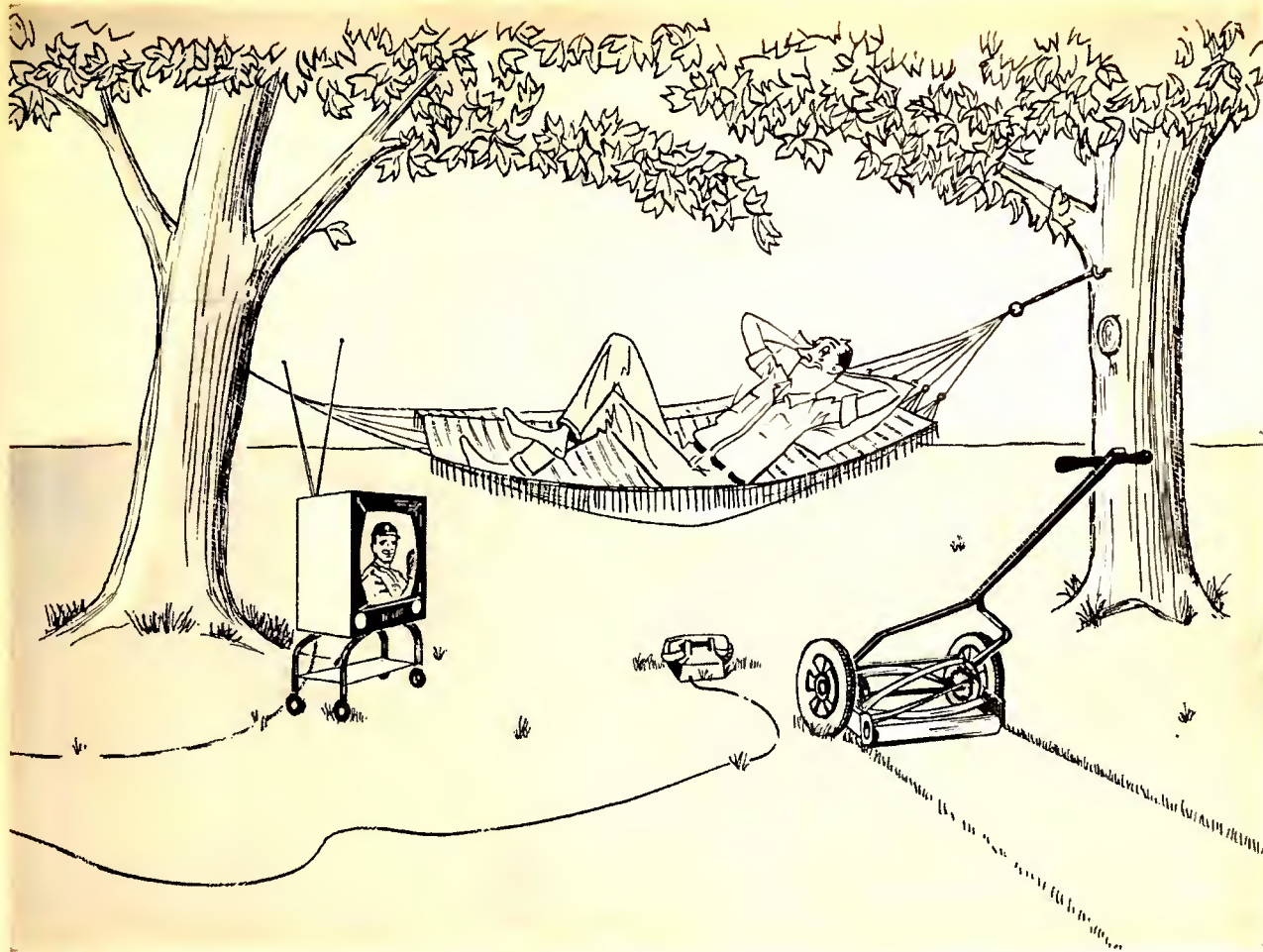
Notes the network also: even with the 10% cut the individual affiliates will get more network revenue this summer than the summer of 1961. To put this assurance in the right perspective, last year's was not a particularly gratifying billing summer for NBC.

Network tv (night and day) had more individual accounts this April than the like month of the year before, according to respective first April NTI reports.

Of the six top categories the lone drop was in the confectionery and soft drinks field. The comparison for the two periods:

CATEGORY	1962	1961
Food & food products	43	41
Toiletries & toilet goods	22	19
Drugs & remedies	19	17
Soaps, cleansers & polishers	13	12
Automotive, auto excessories, equipment	12	11
Confectionery & soft drinks	10	14
Smoking materials	8	9
Beer & wine	8	4
Insurance	8	6
Chemicals	6	6
Gasoline, lubricants, other fuel	5	4
Miscellaneous	64	58

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 Spot Scope, page 56.



SUMMER TV VIEWING IS DIFFERENT!

Summertime is an 'easy living' time for television viewers . . . more daylight hours, more outside activity and vacations. *But the viewers are there . . .* to baseball games, to new summer programs, to specials, even to re-runs.

Audience size and reaction undergo some significant shifts. There are secondary effects too, on competitive programming and station shares . . . all varying from market to market. This is a time when broadcasters and advertisers need fast and accurate audience information to uncover these new patterns of TV viewing.

ARB's Overnight Coincidental Survey staff, well experienced in tracking down elusive audiences, is on constant standby to handle just such jobs. For example, they have devised a special 'baseball package' to help evaluate relative strengths and weaknesses of a given line-up. But, whether it's a single half-hour time period or a full week's hour-by-hour reporting of station shares, ARB's Telephone Coincidental Department is equipped and ready to provide the facts.

For complete details on pricing and delivery, call or write your nearest ARB office today. Be sure to request a copy of the new brochure *ARB Overnight Surveys*.

Preparing today for the television industry of tomorrow.



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555/5th

It's enlightening to know

If printing became invisible from reading, then the pages that held the excellent, factual report of "Radio's Changing Sound" in SPONSOR (30 April, 7 May) would now be blank! The entire staff has read the article and we are thinking of making reprints for the entire Hartford advertising fraternity.

Why all the excitement from us? It's simple—For the past sixteen years WRYM was WKNB! On March 12, we became WRYM ("Rhyme" Radio, to rhyme with our new sound of good music). On that date, we told our audience that "we had had it with rock 'n roll, record popular-

ity polls, idle chatter and frantic station personalities." We are the only station in the area to program uninterrupted music with spots grouped into a quarter hour.

Promotionally, we have been very active in all of the local newspapers, one of the television stations, transportation advertising, and, through the use of models who carried the word on the newest radio station in Greater Hartford to the downtown shopping sections and all through the suburbs. (See photograph.)

So, you can see why we at WRYM are interested in this two-part story. It's enlightening to know what other stations are doing when they reach



the same point that we did. And, should there be some other broadcaster about to make the same decision, we wish them the best of luck. It's hard work, but well worth the change to good sound radio.

Michael E. Drechsler
station manager-operations
WRYM
Newington, Conn.

An excellent story

Your May 23 issue carried an excellent story on Sol Polk's views of color television ("Color Tv Makes Local Hit").

Mr. Polk was so impressed with the story and its handling that he would like to circulate 2,000 copies to all of his suppliers. He would undertake to mail the reprint to each of the companies and agencies with whom he deals.

Donald Young
Donald Young Assoc.
Chicago

Portland, Maine or Oregon?

Thank you for your article on the growth of fm in the Greater Portland, Ore., market (*Sponsor-Week Wrap-Up*, 21 May, page 69). However, the call letters came out KPRM instead of KPFM. Since about two thirds of the population east of the Mississippi thinks of Portland as being in Maine anyhow—instead of the beautiful state of Oregon—perhaps the incorrect call letters will only add to the confusion.

Del Leeson
general manager
KPFM
Portland, Ore.


SPEAK UP

KFMB RADIO is your big voice in the better part of Southern California. According to Pulse and Nielsen KFMB delivers more adult audience morning and evening than any other station!

**KFMB
RADIO
SAN DIEGO**



Transcontinent Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre
 Represented by  In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo
 380 MADISON AVENUE • NEW YORK 17, NEW YORK

*Yes Virginia,**

there really is an
ALEXANDER GRAHAM BULL...



and Radio WKBW, Buffalo, has him. He's our own live baby Buffalo and he will serve as a symbol of the vitality of the city of Buffalo. Speaking of vitality, WKBW has more bounce to the ounce than any other station in the East. If you want to sell Buffalo, you've got to buy WKBW RADIO...the number one station in Buffalo.

WKBW RADIO BUFFALO

1520 / 50,000 WATTS

A CAPITAL CITIES STATION

* WKBW asked its listeners to name its Buffalo. Of the 6,543 responses, the winning entry... Alexander Graham Bull... came from a man in Cumberland, Virginia. Thousands of listeners from Maine to Virginia... and from Canada, too, provide important fringe benefits for our national advertisers.

OTHER CAPITAL CITIES STATIONS: WKBW-TV, Buffalo, N. Y.; WPAT, N. Y. C.-(Patterson, N. J.); WPRO and WPRO-TV, Providence, R. I.; WROW, Albany, N. Y.; WTEN-TV, Albany, N. Y.; WTVD-TV, Raleigh-Durham, N. C.

JOHN BLAIR & COMPANY
National Representative



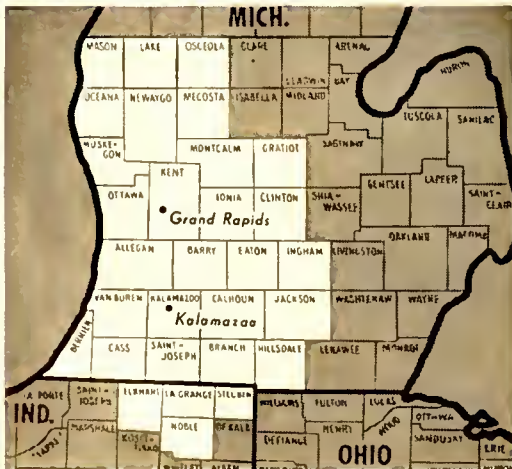
**WKBW IS A MEMBER OF
THE BLAIR GROUP PLAN**



YOU MAY NEVER RIDE THE LONGEST BICYCLE* —

BUT... WKZO-TV Will Help You "Pedal" Throughout Kalamazoo-Grand Rapids And Greater Western Michigan!

WKZO-TV MARKET
COVERAGE AREA • NCS '61



Daily, nightly, weekly—WKZO-TV reaches more homes than any other Michigan station outside Detroit.

The facts are in NCS '61. WKZO-TV has weekly circulation in 456,320 homes in 30 Western Michigan and Northern Indiana counties. SRDS credits this prosperous area with retail sales of *over two and one-half billion dollars annually* (\$2,537,725,000, to be exact).

There's plenty of free-wheeling buying in Kalamazoo-Grand Rapids and Greater Western Michigan! *And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac/WWUP-TV, Sault Ste. Marie to your WKZO-TV schedule.*

*The Orlen bicycle, a ten-seater, was built in 1898 in Waltham, Mass.



The Feltzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW/CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
Far Greater Western Michigan

Avery-Knadel, Inc., Exclusive National Representatives

Broadcast program men predict—

SPONSOR CODES WILL BE SPIKED

Knowledgeable figures in the broadcast industry say sponsor codes are beginning to be spiked and that in the foreseeable future there's apt to be less and less client interference with program content.

SPONSOR last week spoke with experts in the field and they were, as one put it, "unabashedly optimistic" regarding the waning influence of sponsor control in programing. Ultimately, they predicted, broadcasters would resume their rightful place as sole custodians of what should and should not be seen on the 21-inch screen. Broadcasters and agency men, too, felt that it was no longer a case of "the bland leading the bland."

What were some of the signposts that led industry folk to believe that more mature, thought-provoking, less-inhibiting, less hum-drum program matter would be seen in the near future? For one, they cited the recent CBS TV abortion program, "The Benefactor," which was presented in *The Defenders* series with Speidel as sponsor, after a



THEY dislike sponsor codes. (From top) Dr. Everett Parker, dir. of communications, United Church of Christ; Dr. Max Geller, pres., Weiss & Geller; Ed Morgan, ABC

number of other advertisers had hurriedly bowed out. Nobody bombed the Spicdel plant after the broadcast, it was pointed out, and the client was seriously thinking of appearing as a regular sponsor of "The Defenders" next season.

Point 2: Industry figures, including Stockton Helffrich, manager of the New York Code Office of The Code Authority, NAB, read scripts slated for the '62-'63 season and were impressed with the quality of writing and mature handling of subject matter. While not all of it glitters with intellectual acumen, much of it, however, is definitely not "chewing gum for the eyes," as the late Frank Lloyd Wright once described television.

Meatier material, much of it with a frank approach and with depth of character analysis is on tap for the new season, according to Ross Donaldson, director, creative services.

NBC TV. "There is a perceptible breaking down of barriers on the part of sponsors," Donaldson observed. "Sponsors are going in for hard-hitting themes. Donaldson also thought tv was getting a better brand of writer and that audiences were becoming more sophisticated and, consequently, demanding finer material.

It was at the FCC hearings in Foley Square last fall that sponsors first spelled out their "do's and don'ts," their "editorial policies," their "guides to good taste." Among the advertisers who testified were Procter & Gamble, General Motors, Chrysler, Prudential Life, Armstrong Cork, Lever Bros., General Mills, American Tobacco, Brown & Williamson and du Pont, to mention a few.

Today, many broadcast individuals are saying that FCC Chairman Newton Minow's arrival on the scene

is also responsible for an uplifting of program standards and for a display of more editorial courage on the part of numerous broadcasters. Said one broadcaster: "We'd be very sorry, if Minow didn't come around."

"My own feelings after three decades in the broadcasting business are unabashedly optimistic," Helffrich told SPONSOR. "I have no patience at all with that segment of the cultural elite that downs its nose towards the developing popular culture largely because it whittles away at their snobbish exclusivity. I am tired of those who deplore the more obvious of tv's built-in contradictions as justification for their claim that one cannot beat the system and 'the masses' won't support anything but the status quo. Popular response to that 28 April *Defenders* script more than suggests progress where audience tolerances towards serious controversial matter in popular formats pertain. Both professionally and personally, as a broadcaster and as a reasonably mature adult and parent, I feel broadcasts in this genre on all networks comprise sure proof of tv's potential."

Clearly, the situation resulting from the broadcast of "The Benefactor" has given many hesitant broadcasters courage to tackle subject matter above and beyond the inoffensive. The auspices are indeed dandy, they think, for richer, more meaningful drama.

It is programing such as seen on *The Defenders* that will do much to cut down on the "mesmorizing" (a Pat Weaver word) of the American viewer, according to serious students of broadcasting. They cite the encouraging response from those who viewed the "controversial" program. As of last week, CBS in New York received about 996 favorable telephone calls from viewers and some 132 unfavorable calls. On Saturday night, 28 April, after the broadcast, 85% of the calls to New York and to Chicago, Philadelphia, St. Louis and Los Angeles were favorable. The only difference was in St. Louis, where one-third of the calls were favorable and about two-thirds unfavorable."

As of last week, audience mail on

ARE SPONSOR CODES BAD?

"So long as the threat of sponsor interference with programs exists anywhere, a very real threat to honest news reporting exists everywhere."

BILL SHADEL, ABC newsman

"A client who tries to rule program content is working in his own worst interest. It is like telling Danny Kaye what jokes to say or Pablo Casals what music to play."

QUINCY HOWE, ABC commentator

"The key to any effective code is in its degree of reasonableness. Certainly an exaggerated list of do's and don'ts is bound to have an inhibiting influence on creative programing."

LESLIE L. DUNIER, v.p. in charge of radio/tv, Mogul Williams & Saylor



STATION rep and agency executive maintain advertiser codes constrict creative processes. Ollie Blackwell (l), dir., audience dev., Katz Agency; Dan Whitney, v.p., Riedl & Freede

"The Benefactor" was just about a two-to-one favorable versus unfavorable. An examination of the columns of some 46 tv critics from newspapers across the nation, showed 33 were favorable, 11 unfavorable and two mixed. As of 28 May, some 88 affiliate stations had indicated 2,104 items received by them (calls and mail) were considered favorable, and 314 items (calls and mail) were described as unfavorable. Thirty of the stations did not keep count but reported an average of eight-to-one favorable to the broadcast. Also, Herbert Brodtkin, the producer, received some 840 letters praising the show and some 144 criticizing it.

With the advent of more participating programs, the extent of sponsor involvement in program content grows less and less—and this is regarded as a plus rather than a demerit among some agency and broadcast executives. Av Weston, CBS news producer-director for Europe, told **SPONSOR** that overseas broadcasters have set up techniques which protect them from sponsor abuses.

In England, for example, on ITV, the advertiser has no say on scheduling his spots and so the question of his controlling program content never arises, Weston pointed out. "Determination of what constitutes good taste rests with the broadcasters alone," Weston said. "They are entirely without obligation to consider the injunctions of sponsors who



MEATIER material is on horizon, say code authority manager and net official. Stockton Helff-rieh (l), mgr., N. Y., Code Authority, NAB; Ross Donaldson, dir., creative services, NBC TV

would undoubtedly furnish a list of instructions comparable to that which many stateside procedures must live with."

More and more, leaders in the industry are urging broadcasters and advertisers to heed the advice "live dangerously and you live right" (a Goethe quotation). Urging them to avoid mediocrity, Robert D. Swezey, director of code authority, NAB, said recently: "It must not content itself with being a competent salesman and purveyor of news and casual entertainment. It must continue, and in increasing measure, to come to grips with the vital economic issues and

significant thought trends of our time and to devise means of exposing them fairly, understandably and persuasively to its tremendous audience." Swezey said it would take courage "to ignore the shibboleths, the bigotry, false sensibilities and prudishness which have so often muted or stilled the voice of truth."

There is an abundance of evidence that most radio/tv commentators, in many instances former newspapermen accustomed to correcting indignities, look upon sponsor codes as a decidedly untidy and immoral affair. Many commentators in broadcast row waxed indignantly on the subject. ABC newsmen Bill Shadel pointed to dangers suggested by the

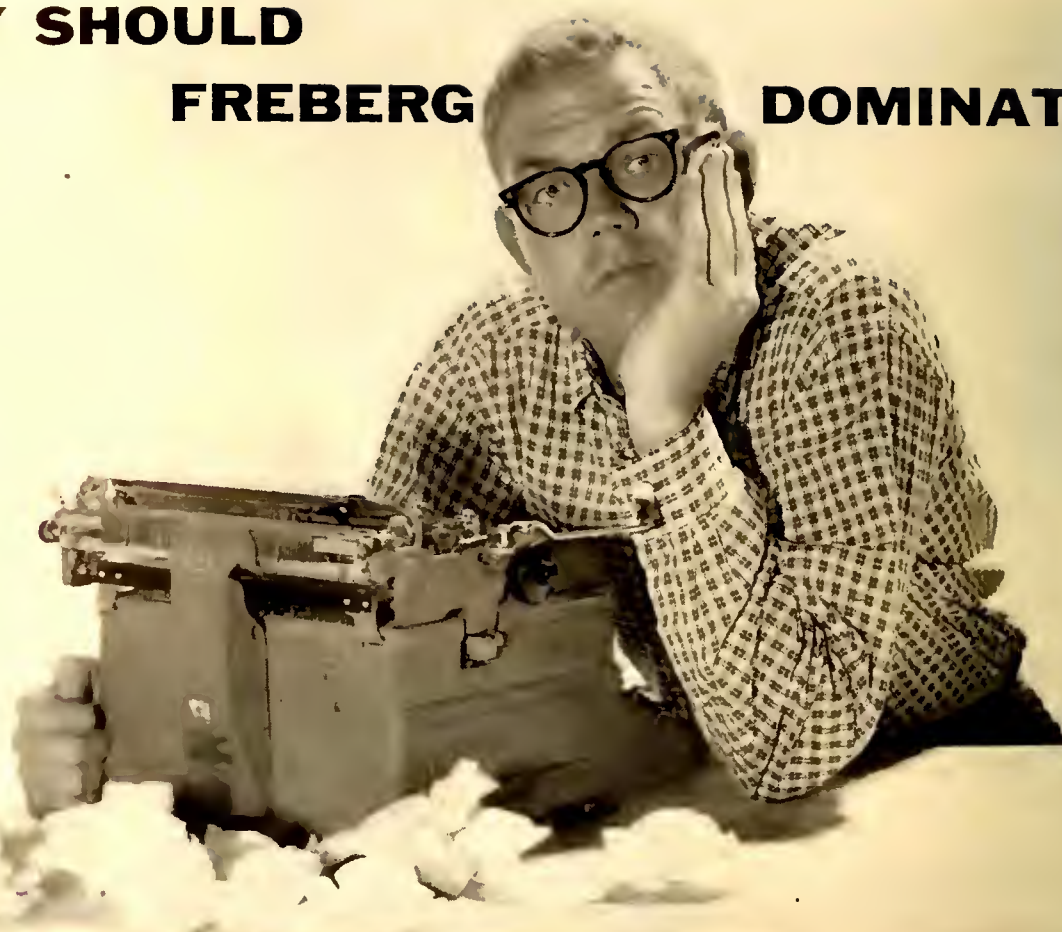
extension of the practice to news broadcasts: "Fortunately, news programs have been largely exempted from this sort of copy control all through the history of electronic journalism," Shadel told **SPONSOR**. "The subject matter of news reports would be just as suitable for judicious editing as any dramatic script, but with one major difference. The result would be much more significant than interference with a half-hour of tv entertainment. It would mean the start of erosion of our time-honored freedom to issue unbiased bulletins of the day's news

(Please turn to page 46)

WHY SHOULD

FREBERG

DOMINATE?



TAKING the \$1,000 first prize in RAB competition for his Meadow Gold commercials, Stan Freberg unwittingly unleashes a 'Stop Freberg' appeal

➤ One writer's winning of most major radio commercial awards causes RAB, others, to question agencies' fairness in approach to the medium's creative potential

To its announcement last month of cash awards for creative excellence in commercials first heard on radio during 1961, the Radio Advertising Bureau penned an unusual footnote. With Stan Freberg copping a \$1,000 first prize in the nationwide competition (for Meadow Gold dairy products, through Hill, Rogers, Mason & Scott, Inc., Chicago), RAB's vice president for administration, Miles David, said:

"Stan Freberg's Meadow Gold commercials are great and we're happy a commercial series this good won. But we hope next year's competition will develop into a 'Stop Freberg' movement among other creators of commercials. The fact that Freberg wins commercial competi-

tions so consistently is a tribute to his creativity. It also indicates there aren't enough great creative commercial writers working in radio."

This revealing appraisal points up a situation of increasing concern to many radio leaders. The David statement, they say, is both succinct and timely, and not without considerable evidence to back it up. Among the composite observations of those with whom SPONSOR spoke last week:

1. A radio writing assignment, in many agencies, is considered a "one-way ticket to Nowheresville." Lack of glamor (as compared with television), fear of "no career advancement," and general apathy toward radio itself are the most frequently cited problems.

2. A tendency not to gamble on new people, new talents—or, as one jingle producer put it, "a closed corporation"—seems to underlie the philosophies of a number of agency copy departments.

3. There has developed in some agencies a "sort of ultra-sophistication" on the part of many creative people—"a tendency," as David sees it, "not to expose themselves to media outside of business hours, thus cutting themselves off from the mainstream. In this way, the very versatility of radio escapes them, and although this situation is far from universal, it is—unfortunately—substantial enough to cause serious concern."

Agency reaction to these charges

varies. SPONSOR queried a number of agency copy chiefs, and while some felt that singling out radio as a creative stepchild was both prejudicial and exaggerated ("There aren't enough good creative people doing *anything* in advertising, not just radio," said one), the majority were notably "without comment." Most did agree, however, that the RAB awards are an important and positive step toward stimulating more interest in radio commercials among advertising's creative people.

The awards—made on the basis of "originality, creative approach and imagination in the use of radio techniques"—are believed to be the largest ever given in an advertising creative competition. Selected from more than 300 new commercials submitted by agencies, advertisers and jingle producers ("And the word 'great' aside, there were dozens of entries so good that it took listening over and over again to make the final choices," says David), the winning commercials, in addition to Meadow Gold, were Gibbs beans and Schaefer beer, netting their creators \$500 and \$250 respectively.

Freberg's Meadow Gold commercials, produced by Freberg, Ltd., for the Beatrice Food Co. of Chicago, parent company of the dairy products, were aired in a 12-month campaign in 87 markets. Designed chiefly to sell dairy products "with fun, humor, and familiar music situations," the one-minute spots used bases ranging from "My Fair Lady" and "The King and I" to Gilbert and Sullivan and Tennessee Williams. "They reflect," says David, "both the growing sophistication of radio commercials and the potential possible for radio creators in parody and satire."

Second prize was taken by Edward A. Trahan, vice president, radio and tv, W. B. Doner & Co., Baltimore, and Ralph W. Cummings, Cummings Productions, Inc., New York, for their Gibbs pork and beans radio jingle. Sung by Georgia Gibbs, it was cited for "bright lyrics and a bouncy, catchy tune, sung by someone whose name and warm southern singing style made her a logical choice." Gibbs pork

Prize Meadow Gold spots based on 'My Fair Lady,' 'King and I' themes

She: (cockney) Ow, I can't do it, Mr. 'awkins. I'll drink me milk, but I can't say the jingle.

HE: You ungrateful little wretch, you can if you try. Meadow Gold. Meadow Gold.

She: Meadow Gold.

HE: Milk

She: Milk

HE: Quickly now, it takes

She: It tykes

HE: It takes

She: (singing) It takes a very dedicated dairy
To produce the finest milk found anywhere

HE: Splendid!

She: It's a special milk you may be sure

HE: So good it's almost too much to endure

Together And the reason it's so creamy and so pure

She: Is the folks at Gold Meadow

HE: The folks at Meadow Gold

Together The folks at Meadow Gold care.

HE: She sang it. By jove, she sang it!

She: (in perfect English) Not only that, but I drank all my Meadow Gold milk with these six vitamins in it, too.

HE: Good for you.

She: (reverting to cockney) Ow, I know it is, ducks.

Her: Well, it's been wonderful getting to know you kids. Now before the bald-headed guy gets here, I want to teach you a brand new song about a wonderful milk I've discovered here in Siam. Can you say Meadow Gold Milk?

Chorus: Uuh-uuh.

(kids)

Her: Now, cut that out. . . . It has six vitamins in it and,

(fanfare) furthermore . . .

King: What has six vitamins in it?

Her: O, hello your majesty. Meadow Gold—it's fresh-tasting and full of energy, too.

King: But will it grow hair?

Her: Well, you never know. . . . Here we go, kids!

Her: It takes a very . . . :

Chorus: It takes a very dedicated dairy to produce the finest milk found anywhere. It's a very special milk you may be sure; so good it's almost too much to endure. And the reason it's so creamy and so pure is that the people up at Meadow Gold care.

King: I didn't know you could buy Meadow Gold Milk in Siam.

Her: You can't, we have it flown in from Malaya.

and beans, a product of Coastal Foods Co., has distribution from Baltimore south into the Carolinas. The award-winning lyrics are:

*This is Georgia Gibbs,
I want to tell a little story of a
right kind of bean,
In the sauciest sauce I've ever seen,
Take the pick of the pork,
Here's what it means,
You've got Georgia's favorite pork
and beans.
You've got Gibbs—tastes like
homemade,
Gibbs pork and beans,
You've got G-I-double-B.S.,
Yes, Gibbs pork and beans.
So firm on the outside, tender on
the inside,
That's the beans I mean,
Tastes like homemade—Gibbs pork
and beans.*

Third prize was shared by four BBDO executives—Tom Anderson, head of radio production; Jim Jordan, vice president and creative supervisor; Joe Hornsby, tv and radio music director; and Ted German, tv and radio jingle writer, for their marching song commercial for the F. & M. Schaefer Brewing Co. This commercial, on the air since December 1961, and aired from 400 to 600 times weekly in some 22 markets, was created and produced expressly for radio, although it has since become almost a staple on eastern television. It was also created, says Anderson, to "capture the small percentage of people who consume the highest percentage of beer—primarily a male target."

The words are:

*Schaefer is the one beer to have,
When you're having more than
one.
Schaefer pleasure doesn't fade,
Even when your thirst is done,
The most rewarding flavor in this
man's world,
For people who are having fun;
Schaefer is the one beer to have,
When you're having more than
one.*

Worth noting, says one observer, is the fact that Meadow Gold, Gibbs and Schaefer are all regional products, that no product with national distribution took top honors for new

(Please turn to page 48)

FIRST QUARTER WAS A BIG ONE FOR TV

◆ Spot tv billings scored a 16.7% edge over 1961; big spenders loosened up budgets in 1st quarter rise

◆ Networks share the fortune with billings up 11.6%; spot hit \$182 million and network reached \$194 million

Spot tv figures out today (11 June) from Television Bureau of Advertising put plenty of substance behind the expectation that the first quarter 1962 was a big one.

Gross time billings jumped 16.7% above those for the same, but slower, period last year. Total for the quarter hit \$182,098,000, according to the TvB report of figures compiled by N. C. Rorabaugh & Co. Billings for the equivalent period in 1961 totaled \$151,328,000.

At the same time, TvB-released figures show that network television gross time billings were up 11.6% in the first quarter. The combined gross billings of the three tv networks reached \$194,594,333, slightly more than \$20 million above the comparable 1961 total, \$174,436,398. CBS TV led the rise with a 14.9% increase above last year. NBC TV billings were up 12.4% and ABC TV rose 5.9%. Network figures were compiled for TvB by Leading National Advertisers-Broadcast Advertiser Reports.

Spot tv's first-quarter health was backed by bigger outlays from blue-chip advertisers than in 1961's first period, with a ruffle of activity from newer tv users helping to force billings up.

Among the big spenders who increased expenditures, the biggest, Procter & Gamble, went from \$12,167,300 a year ago to \$16,528,700 in the recent first quarter. General Mills upped its spending from \$533,000 to \$1,911,500, while Helene Curtis Industries jumped from \$133,300 to \$1,138,700.

Major oil companies added to their spot investments during the first quar-

ter. Shell Oil emerged the largest advertiser in this group with gross time billings in the first quarter of \$1,214,000. In the same quarter last year, Shell billings were a mere \$11,300.

Three other petroleum companies also added substantially to their spot tv use during the first quarter. Gulf Oil spending rose from \$73,700 to \$970,900, Sinclair Refining went up from \$11,000 to \$549,400, and Texaco increased from \$3,400 to \$467,000.

Other important gains were shown by: Campbell Soup, from \$914,100 to \$1,906,800; Gillette, from \$570,500 to \$2,006,000; Jos. Schlitz Brewing, from \$567,700 to \$1,142,100.

Two advertisers which allocated no money to spot in the first quarter 1961 spent more than a half-million this year. They were Menley & James Labs, \$954,200, and the Florida Citrus Commission, \$505,800.

Sporting goods, bicycles, toys continued this quarter as a steady gainer among the product categories. Spending from this classification rose 141% over last year, from \$734,000 to \$1,767,000. Building materials spending was up 108% from \$240,000 to \$498,000; household paper products, up 85% from \$11,035,000 to \$15,748,000; and gasoline and lubricants, up 66% from \$4,066,000 to \$6,731,000.

Other categories showing wide increases over last year were: confections and soft drinks, from \$9,191,000 to \$12,597,000 (up 37%); cosmetics and toiletries, from \$12,222,000 to \$16,932,000 (up 39%); household laundry products, from \$11,035,000 to \$15,718,000 (up 43%); and pet

products. from \$1,860,000 to \$3,023,000 (up 63%).

In spot tv spending by time of day, prime night took 31.1% of the total, or \$56,615,000; daytime received \$44,850,000 in billings (24.6%); early evening captured \$42,542,000 (23.4%), and late night, \$38,091,000 (20.9%).

Contrary to the expected continuation of a trend that showed fringe time periods getting a larger share, a comparison of 1960 and 1961 first quarters reveals that early evening was the only period with a significant gain, from 13.1% to 23.4%. Late night remained steady rising 0.1% to 20.9%. Daytime took a dive from 30.2% to 24.6%, while prime night edged up 0.2% from 30.9%.

Breakdown of spending for type of activity went like this: announcements, \$149,519,000 (82.1% of the total); I.D.'s, \$13,501,000 (7.4%), and programs, \$19,078,000 (10.5%).

First-quarter network billings, comparing 1961 and 1962, were up for all three television networks. ABC TV rose 5.9%, from \$47,414,630 last year to \$50,194,007 this year. CBS TV was up 14.9%, from \$65,086,016 to \$74,781,996. NBC TV hiked its billings 12.4%, from \$61,935,732 to \$69,618,330.

All three networks showed a similar curve in billings during the first three months. Each registered a drop in February from January figures, and each gained enough in billings during March to top January totals. Totals for the networks by month were: January, \$65,780,759; February, \$61,242,551; March, \$67,571,023.

Daytime billings for the first quarter showed a larger increase than nighttime as compared with 1961. Daytime was up 15.1% from \$54,290,891 in 1961 to \$62,469,633 in 1962.

Nighttime billings rose 10%, from \$120,145,507 last year to \$132,124,700 this year.

Weekday spending showed a strong gain, up 16.4% over last year's first quarter, from \$44,272,970 to \$51,528,715. Weekend expenditures were up 9.2%, from \$10,017,921 to \$10,940,918.

Top 100 in spot tv, 1st quarter 1962

1. Procter & Gamble	\$16,528,800	51. Falstaff Brewing	735,500
2. Lever Brothers	6,599,300	52. Wander	723,800
3. Colgate Palmolive	5,244,200	53. Van Camp Sea Food	721,900
4. General Foods	4,762,800	54. Chesebrough-Ponds	711,000
5. Bristol Myers	3,324,600	55. U. S. Borax & Chem.	695,300
6. William Wrigley	3,282,100	56. Humble Oil & Refining	678,800
7. P. Lorillard	3,069,800	57. Sterling Drug	656,700
8. Coca Cola Co. bottlers	2,975,500	58. Johnson & Johnson	655,600
9. Standard Brands	2,807,700	59. Chrysler (dealers)	638,800
10. American Home Prod.	2,491,200	60. National Dairy Prod.	622,400
11. Miles Laboratories	2,295,100	61. R. J. Reynolds	615,900
12. Warner-Lambert	2,257,800	62. Hills Bros. Coffee	614,400
13. Continental Baking	2,114,500	63. Norwich Pharmacal	597,400
14. Philip Morris	2,080,200	64. Plough	582,700
15. Corn Products	2,054,500	65. J. Nelson Prewitt	578,500
16. Gillette	2,006,900	66. Schaefer Brewing	570,800
17. Alberto-Culver	1,998,400	67. Sinclair Refining	549,400
18. Liggett & Myers	1,940,700	68. Lanolin Plus	548,800
19. General Mills	1,911,500	69. Pillsbury	545,600
20. Campbell Soup	1,906,800	70. United Vintners	536,900
21. Richardson-Merrell	1,808,600	71. Pharmcraft	535,300
22. Kellogg	1,722,200	72. American Bakeries	531,800
23. Avon Products	1,700,900	73. Phillips Petroleum	529,900
24. J. A. Folger	1,624,300	74. Chock-Full O' Nuts	522,300
25. Pepsi Cola Co./bottlers	1,339,600	75. Florida Citrus Comm.	505,800
26. Food Manufacturers	1,323,100	76. Kayser-Roth Hosiery	496,700
27. Nestle	1,224,700	77. Lestoil Products	494,300
28. Shell Oil	1,214,000	78. Pacific Tel. & Tel.	486,800
29. Helene Curtis Indus.	1,188,700	79. Hudson Pulp & Paper	479,800
30. Scott Paper	1,174,700	80. Welch Grape Juice	478,400
31. Schlitz Brewing	1,142,100	81. American Oil	475,800
32. Anheuser-Busch	1,111,900	82. Green Giant	469,100
33. International latex	1,111,200	83. Texaco	467,000
34. Carnation	1,061,600	84. Greyhound	461,600
35. Gen. Motors (dealers)	1,039,900	85. Sardeau	459,400
36. Carter Products	976,400	86. Coffee Growers of Col.	458,000
37. Gulf Oil	970,900	87. Ward Baking	445,400
38. Menley & James	954,200	88. Beech-Nut Life Savers	433,200
39. Canadian Breweries	944,900	89. La Lanne	421,600
40. Pet Milk	941,700	90. Swift	416,600
41. Ford Motor (dealers)	915,300	91. Maybelline	401,400
42. Pabst Brewing	915,200	92. Safeway Stores	400,600
43. Ralston-Purina	857,400	93. M. J. B.	394,700
44. A&P	852,900	94. Aerosol	386,600
45. Peter Paul	839,800	95. Amer. Motors (dealers)	385,100
46. American Chicle	814,600	96. John Morrell	382,400
47. General Electric	767,300	97. New Eng. Confectionery	374,200
48. Simoniz	755,800	98. S. C. Johnson	373,200
49. Helena Rubinstein	750,800	99. National Biscuit	371,800
50. Andrew Jergens	740,700	100. E. & J. Gallo Winery	370,900

Source: TVB-Rorabaugh

IS TAPE BETTER FOR SPOTS?

✔ Tape commercials are a boon to advertisers who know their advantages, says tape producer. Flexibility, speed, and economy can often make tape sponsors' best buy

By **JOHN B. LANIGAN**

Vice president, Videotape Productions

A few weeks ago I was talking with the tv production head of a major agency. He complained that he didn't see enough "interesting and

commercials were ready?

Our production people huddled with the agency all that day. At first the agency group roughed out very simple commercials. Then Chuck Holden, our production chief, and a tape special effects wizard of the first

the great flexibility and creativity of today's video tape technique, but perhaps more importantly, demonstrates a lack of understanding of how video tape can and should be used. Certainly, a great asset has been, and always will be, that the video tape recording process has a speed advantage over film.

But this exclusive advantage should only be used when absolutely necessary in deadline situations. Certainly, video tape can turn out a quantity of simple, live tv-type commercials with great speed and real economies. But video tape should only be used in this fashion when the creative concept, combined with a necessity for economy, demands it.

As far as economy is concerned, many top-flight video tape commercials have been, and can still be, turned out for a production cost of from \$300 to \$600. How? By using stock scenery and props, a top-notch director, thorough pre-planning and creating a basically simple commercial that will permit production of two commercials per hour. This has been done for a dozen out-of-town customers in the past year and several network advertisers have so conceived their commercials that they fall into this production category. Obviously, such a production, though professionally produced, does not permit lavish sets, special editing and mixing or detailed lighting. The fact remains, however, that this capability of tape is available, and one such commercial for Occident Flour produced through the John W. Forney agency in Minneapolis, won second prize in the recent American TV Commercials Festival for baked goods and got a special citation as the best commercial produced for under \$2000.

If there is any truth in the statement that there are not enough "interesting and imaginative" commercials on tape, it is only for two rea-



OGLING a lump of orbiting dough in the air, Pat Carroll appears in spot for Occident Flour that won first prize for "Best Commercial budgeted under \$2,000" at TV Commercials Festival

imaginative" commercials on tape. "Most of them," he said, "seem pretty much like better-written, better-produced, better-performed 'live' commercials."

One week later we got a frantic call from this same agency. Production and lab delays on a group of film commercials already in the works would mean missing important air dates in ten markets. The account was in jeopardy. Could we do some hurry-up simplified tape commercials to make do temporarily until the film

rank, kept asking the writers and art directors what they'd *really* like to do if they weren't working against the supposed "limitations" of tape. Again and again Chuck's answer was the same—"Sure, we can do that."

That night we went on camera and turned out an outstanding commercial. It was "interesting and imaginative," and they also had the picture-sell impact that only tape can offer. Agency and client were delighted.

This story demonstrates not only

sons. First, there are too many creative people at advertising agencies who look upon tape only as an answer to an immediate problem with a simple straightforward approach. Second, there are far too few creative people who are knowledgeable enough to realize the extraordinary flexibility and creative opportunities that are now possible only on video tape. We at Videotape Center are concerned that this exciting new medium is not being used enough with fullest imagination and creativity. There have been exceptions. They usually occur when a thoroughly knowledgeable producer and/or creative person bring their problems to us, and we jointly exchange creative ideas in order to develop something different and unusual.

Are there limitations in video tape? Certainly. Slow motion is in the technical development stage. Full animation is in the technical development stage. One or two well-known film opticals are not yet possible on tape. And it is not particularly practical when an establishing shot is required from 3000 feet in the air over Manhattan to consider using a tv camera. By and large, however, with these few exceptions, there are no production limitations in tape, for the medium has grown by agencies offering a challenge to a tape house.

In the earlier days of video tape something "interesting and imaginative" might have been a special effect or something which we proudly demonstrated as a duplication of an effect which seemed to be an exclusive film technique. We have long since passed this stage, for not only has video tape demonstrated its optical and special effects capabilities but we, like the film industry, have developed a unique art form, backed by the experience of a highly skilled technical staff and many creative people who have been through hundreds of video tape production sessions.

How to get better commercials on video tape? I think if every copywriter, art director, producer and supervisory executive were to follow a few ground rules, then they would soon find many new horizons for their tv commercials. Here are some.

1. Except for full animation, never



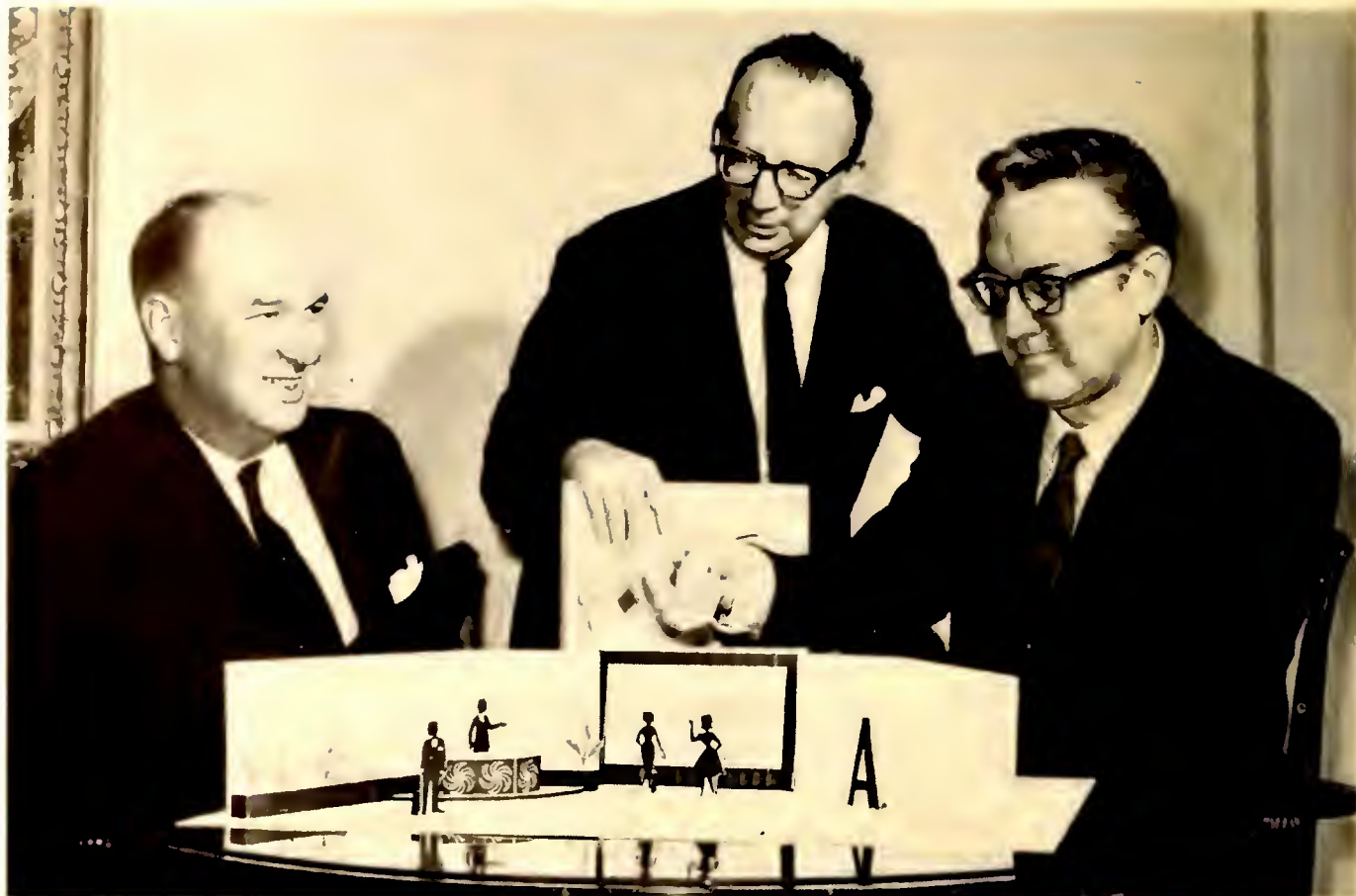
EXTREME closeup was used for Videotape's Chesterfield commercial. Commercial was originally for film, but proved good for tape, won second in under \$2,000-budgeted spot class

conceive a commercial only for live tv, or film or video tape. Develop a commercial idea on its own merits. Then take the film or video tape producer into your complete confidence

in the early stages of the commercial's development. The cumulative years of experience of these film and tape people can do nothing but con-
(Please turn to page 48)

ACCOUNT man for Rheingold at JWT, Storrs Haynes; Leon Janney, spokesman, and Bob Kronenberg make revisions on script. Rheingold plans 300 tape commercials this summer





WESTINGHOUSE Broadcasting Company president Donald McGannon (l) and WBC programing vice president Dick Pack work out details of a set with Steve Allen for latter's new late-night show which premieres 25 June. The series, to be syndicated, will start in approximately 25 markets

TV's NEW LATE-NIGHT SHOWS

◆ Jack Paar, Mike Wallace leave late-night scene, but advertisers remain with Johnny Carson and Steve Allen

◆ Program changes increase spot sales, especially in WBC's syndicated Allen show; film competition unruffled

The changes in late-hour tv programming for 1962-63, pitting *The Steve Allen Show*, *Tonight* with Johnny Carson, and *The Late Show* against each other in many markets throughout the country, has not only increased spot sales in those areas, but has dramatically pointed up advertiser steadfastness through change.

To be more specific, Carson, who bows 8 October on the NBC TV show, has not only inherited contracts which went into effect when

Jack Paar had the show, but he has acquired a few more. The same applies to Steve Allen on Westinghouse Broadcasting Company's syndicated show which will premiere 25 June. He inherits contracts still running from *PM*. The show also has stimulated spot sales.

The Carson show already has been reported 99% SRO for the fourth quarter. The Allen show—which will be seen in at least 25 markets—was declared “well on the way to being

SRO” on WPIX, New York, nine days after the independent station announced the program had been signed.

As for the live shows' competition, the late-hour movies, a spokesman for CBS TV o&o's said “We do very well rating-wise and business-wise with *The Late Show*.” He pointed out that the five stations program individually and have always been free to schedule any kind of programming they want, but “they are extremely happy with the set-up.”

A spokesman at WNEW TV, New York, which had been in on the early bidding for the Allen show, said the MetroMedia station replaced *PM* starring Mike Wallace 4 June with “movies—varied packages from various distributors.

“We had movies before *PM* and

they always did very well," he said. "That program slot always has been successful." The ratings were about the same for *PM* and the movies, but, he added, "you don't spend so much money on films, and you have tested programing, and big stars and directors."

A spokesman for WCBS TV, New York, said that "*The Late Show* through the years did pretty well against Paar. We had our ups and downs and he had his." He offered the opinion that not only the audience, which has a wide variety of tastes, but everyone concerned benefits from the choice between live and film programing.

The film library is "very large," he said, and has been furnishing 24 films a week for over 11 years. Included are Columbia Screen Gems post-'48s and a Seven Arts post-'50 package.

Similarly, in the "much depends on dinner" vein, here is what the live shows are cooking up.

The Steve Allen Show, an entertainment series, will feature comedy, jazz, new talent and interviews. Allen said he will "avoid controversy for controversy's sake." The show will be taped two weeks in advance in Los Angeles.

The Monday through Friday. 90-

minute series will be carried on the five Westinghouse stations and in at least 20 other markets via syndication. The series costs \$10,000 a week, it has been reported. The contract is for 52 weeks, plus option.

The late-hour, live-show format began at Westinghouse in 1960 when Richard M. Pack, WBC programing vice president, in consultation with the five tv stations, concluded that "rapidly diminishing feature film product dictated a change in late night programs before the actual bottom of the barrel was reached."

Thus *PM East PM West* was born 12 June 1961. *PM West* faded 2 February 1962, and the title was shortened to *PM* starring Mike Wallace. It folded 1 June. The Allen show will now fill this slot.

As for Wallace, he is narrating Intertel documentaries for WBC, and has a South America project in the works for tv. Intertel is a group composed of WBC and companies in Australia, Canada, and Great Britain.

In New York, the Allen show will be broadcast by WPIX beginning at 11 p.m., following *The Best of Groucho*. The on-the-hour start will enable the station to break into the network news programs and will afford a 15-minute jump on Carson.

"The news of the Allen deal has been received with tremendous enthusiasm along the Madison Avenue sales front," according to John A. Patterson. WPIX vice president in charge of sales.

On NBC TV, Johnny Carson takes over the *Tonight* show following his current afternoon emcee-host role on ABC TV's *Who Do You Trust?* contestant show. The show will be casual. There is no format. There will be guests, conversation and entertainment, although "no big productions." The program will be taped earlier in the evening and shown from 11:15 p.m. to 1 a.m. Monday through Friday (NYT). Contract is "long term."

The Jack Paar Show, which debuts on NBC TV 21 September, will be seen weekly from 10-11 p.m. (NYT). Band leader Jose Melis will be on the show. Robert Goulet tentatively is set as first guest. Paar also plans to show films of trips to Guadalcanal and the Far East.

The parallel careers of Allen and Paar may briefly be noted here. The former premiered *Tonight* 27 September 1954 on approximately 40 stations. When he left 25 January 1957, it was carried by 59 stations. (Note: many stations were being

(Please turn to page 50)

Tv's musical chairs game: Wallace out; Paar, Carson shift



WITH *PM* but a recent memory, Mike Wallace now is narrating WBC documentaries. Jack Paar, having left the hectic *Tonight* time slot, is set for a Friday prime-time show. Johnny Carson takes over Paar's old spot 8 October, following his long, daytime run on ABC TV's *Who Do You Trust?*

WHY HEINZ HIDES CAMERAS

➤ Supermarket shoppers filmed on-the-scene through a "hidden camera" technique provided low-cost and credible testimonial-type tv commercials for Heinz products

While many agencies shelled out husky portions of their clients' ad budgets to baseball players to shave, smoke, or eat Wheaties, and movie stars to shampoo tresses or scrub sinks in testimonial-type tv commercials, Maxon, Inc., decided to let the housewife herself "pitch" for its Heinz products.

Via a "hidden camera" method, supervised by Vic Kenyon, Maxon's

1) Cost per-one-minute commercial averaged \$2,000—less than half the cost of most tv commercials filmed at that time.

2) Since there were no residuals to pay the "live" actors, the films ran over a two-year period with no "hidden costs."

3) It was believed that the next-door-neighbor appearance of the testifying speaker would lend credibili-

and because my husband likes it especially."

"It has good flavor and I've used it for years and years."

"Well, I think possibly one reason is that it is a good and reliable name to start with. All Heinz products are good."

The execution of the production was not, however, as simple as one might suspect. It was not all smooth sailing—at least not in the beginning. On the first day of production, the Maxon agency came on a cropper because it believed that attaining such consumer candor depended on the element of complete surprise. Heinz announcer, Joel Aldred, was unleashed on shoppers in a Detroit supermarket with nothing more than a pencil and a pad of paper, and the brief statement that he wanted to "talk about food for the purposes of research."

Apprehended point-blank as they rounded a supermarket aisle-end, normally cordial women froze up, became tongue-tied, mumbled unintelligibly, and generally spoke up in a voice that failed to record through Maxon's concealed directional microphone.

Therefore, a certain amount of "staging" was needed. Maxon decided simply to set the scene psychologically for the interviews. The concealed mike was removed from its hiding place in an overhead lighting fixture and placed in the announcer's hand. Women were screened in front of the supermarket, and given time to prepare themselves mentally as they were led to Aldred's position beside a Heinz display in the back of the store. This 30-second private "rehearsal," added to Aldred's pointed reference to his microphone and the fact that the interview would be recorded, opened the gates for a flood of consumer comments from then on.

An old-line company with a quali-



AGAINST displays of Heinz products, hidden cameras worked silently as announcer Joel Aldred solicited candid comments from women shoppers about Heinz soups, baby foods, and ketchup

v.p. of radio and tv, supermarket shoppers gave candid comments on why they buy Heinz products. Their faces and remarks were captured on film by 28 concealed cameras. Slotted several times a week on some 15 or 20 shows, including *The Price Is Right*, *Concentration*, *Truth or Consequences*, *It Could Be You*, *Treasure Hunt*, and *Play Your Hunch*, both Maxon and its client, Heinz, found the "homey" approach convincing.

Several factors swayed the decision to this approach.

ty to the Heinz commercial.

According to Kenyon, "the films came out packed with human interest—full of the way people are and the unexpected things they say, and the way they say it." Some of the candid comments, referring, in this instance, to Heinz ketchup:

"My daughter prefers it. If I buy any other kind, she questions my purchase."

"Well, I like Heinz Ketchup because it's nice and thick—it makes it much easier to cook with."

"Primarily for the flavor—I think,

ty image and stature, and conservative in what it claims for its products, Heinz doesn't care to "blast" or appear to be overly "hawking" its wares. Hence, the hidden camera interview idea was bought as a new technique for conveying the company's quality image and widespread consumer acceptance with credibility. This technique of presenting honest opinion, it was felt, fitted right in with Heinz consumer image.

From this initial go-ahead, Maxon, and Group Productions of Detroit, the production company, approached the technical hurdles involved in catching the candid comments of consumers with all the spirited deviousness normally associated with FBI agents in a late-hour spy movie.

A survey of supermarkets in the Detroit area revealed a number of stores with refrigerated meat rooms at the back of the store. The windows in the meat compartment doors fronting these refrigerated rooms proved to be ideal vantage points from which to film interviews.

Four stores in leading Detroit food chains were selected to achieve a spread of economic classes.

A camera and crew were hidden behind one of the meat compartment windows across from an aisle-end display of Heinz products. This camera picked up Heinz announcer Aldred and his interviewees, but failed to provide a different angle for close-



"PACKED with human interest" is enthusiastic description of Heinz consumers commercials by Vic Kenyon, Maxon v.p. for radio/tv

These shoppers willingly testified for Heinz



DESPITE early timidity about appearing on national tv shows, women shoppers like these shown above soon overcame their reluctance and consented to speak their opinions of Heinz products. Heinz reports only two out of 150 interviewees refused to sign releases for filmed tv commercials

ups of the shoppers. Some close-up footage was deemed desirable for inter-cutting with the long-shot footage, because it added dramatic impact in projection.

Another camera was therefore set up on top of a row of shelves one aisle over, and several feet in from the end of the aisle. To conceal the camera and the head of the cameraman, both of which loomed over the top of the shelf, a large corrugated shipping case with cut-outs was positioned on the shelf top. The cameraman worked from within the box.

This second camera provided an important angle at more than 90 degrees to the first camera's direction of view. It provided a close-up of shoppers' faces, looking over Aldred's left shoulder. Two 35mm Mitchell cameras were run in synchronization with slave motors controlled by the same master motor. This made it possible to shift scenes from camera to camera with sound synchronization.

Any sort of staged lighting, of course, would have been an immediate tip-off to interviewees. This would have killed the "candidness" of the interviews. However, fast sensitive film was used to allow pictures to be taken under available supermarket lighting conditions, while still providing commercially acceptable footage.

The first inkling interviewees received that they were being filmed occurred when a production man disguised in a white supermarket coat snapped a clapboard at the end of each interview. Films were identified at the end of a segment in order to avoid tipping-off interviewees.

Some 150 interviews were filmed over a four-day period. From 30 to 40 interviews were shot a day. Two days were devoted to Heinz soups, and one day each to ketchup and baby foods.

Only two of the 150 interviewees objected to signing a photo release
(Please turn to page 50)



CROWDS gather at outlying branch of Ill. Secretary of State's office for license plates. Service can be obtained locally via currency exchange

YES, EVEN FOR LICENSE PLATES!

▼ Chicago Currency Exchange Assn. found tv spots ended decline in license plate sales, upped them 13.3%

▼ Executives show "delight" over 6-to-1 return on each dollar invested in the campaign and suggest renewal

To stem a serious decrease in sales of license plates through the Chicago Currency Exchange Association, a tv advertising campaign was recommended as the best medicine. Not only did the short doses of tv spots curb the illness, but increased sales a healthy 13.3% during a three month period.

Last fall as the peak auto license buying season approached, the Chicago Currency Exchange Assn. was analyzing the problem of decreased share-of-market on license sales via its 600 outlets throughout Chicagoland. Since 1959, sale of Illinois plates through currency exchanges

had been an a steady decline, and in 1961, had decreased 13% under the previous year sales.

Officials directly attributed the decrease to the three outlying branch offices opened in 1959, by the Illinois Secretary of State's office, the department that issues plates direct. Prior to 1959, the Secretary of State maintained only one office in Chicago, a west-of-the loop, inconveniently located branch, characterized by endless waiting-in-line during the license issuing period.

The currency exchanges, however, offer the same license plate service for a charge ranging from \$1.00 to \$1.25, including notary fee; and since

most exchanges operate in neighborhood locations, waiting in line is seldom a problem.

With the severity of declining sales, the association, and its agency, Chicago-based Gourfain-Loeff, Inc., realized that a spectacular promotion for this service was necessary—an advertising campaign to attract a wide, adult audience, the entire auto-owning population of Chicago.

Gourfain-Loeff recommended television as the medium for a 10-week push scheduled during December, January, and February, the major license buying months.

Alan Sural, Gourfain-Loeff account executive for the Currency Exchange Association, told SPONSOR that initially, the tv campaign was designed with one purpose in mind: to stem the decrease.

"If the downward sales trend ceased," he said, "we would have felt that television had done its job."

But this first-time crack at television for the currency exchanges did more

than stem the decrease. Sural reports, "To our delight, final tabulations for the three-month prime auto license sales period (when tv advertising was used) show a 13.3% increase in sales."

Here's how it happened. WBBM-TV (CBS) was selected by the agency because, according to Sural, this station's potential for an adult audience seemed highest. An ROS schedule was purchased for 10 weeks, with the agency expressing the times it preferred (on a pre-emptible basis) for adult viewing. An average of 14 10-second spots per week were scheduled—slide with voice over—generally in the late afternoon and evening times. Time charges for the campaign totaled \$10,000.

Spots were scheduled in such feature film vehicles as the *Early Show*, the *Late Show*, and *The Best of CBS* (the Saturday night feature). Spots were also scheduled in the 6:00 p.m. news, and in *At Random*, the station's adult discussion show beginning at midnight on Saturday.

Currency exchanges are big business in Chicago. Sometimes called the "little peoples' banks," the bulk of their revenue is derived from graduated check-cashing fees. Last year, it has been estimated, Chicago's currency exchanges cashed checks totaling \$1½ billion.

In addition to auto license sales, the currency exchanges perform many functions not available at a bank. Licensed by the State of Illinois, and operating according to statutes set up by the state, currency exchanges also perform these functions: complete auto service, including sale of city stickers, title transfers, drivers' license renewals, payment of traffic fines, payment of telephone and utility bills, notary public, income tax service, issuance of travelers checks, and making change. And aside from the Post Office, the currency exchange is about the only place where a 4¢ stamp can still be purchased for 4¢.

But in its recent three-month campaign, the only service plugged by the Chicago Currency Exchange Association was the auto license sale.

What did the 13.3% increase mean (Please turn to page 50)

HOW STATELY MR. BULL CHARGED BUFFALO, N. Y.

Ask almost any broadcaster and he'll tell you that creating a community station image takes time, toil, and a heap of telling—not to mention a substantial amount of manpower. In Buffalo, N.Y., however, that chore is being handled for WKBW by a four-legged animal—a baby buffalo.

When Capital Cities Broadcasting assumed the ownership of WKBW, the new management took stock of the city's assets and concluded that the only thing visibly wrong was that all the buffaloes were on nickels. Perhaps, they reasoned, a city named Buffalo would derive a certain amount of civic drive through a real living symbol.

It was felt that a young buffalo, once he had buckled down to the business of eating and growing, would be a natural to symbolize the health, strength, and vitality resting in his namesake, the city of Buffalo. And with WKBW as purchaser of the animal, what better way to cement a strong relationship between the citizens of Buffalo and the station as "Buffalo's own radio station."

As the station soon discovered, purchasing a baby buffalo was not as simple a procedure as picking up a

pizza—or even oysters out of season. WKBW's program director, saddled with the task of shopping for a baby buffalo, managed to locate one on a rare animal farm. After the necessary maneuvers—like being cleared by the New York Animagration Authorities, and rope-broken on a dairy farm, the not-overly-joyed buffalo arrived at his destination at the unlikely hour of 3 a.m.

Having suffered a long bumpy ride from North Carolina, the infant buffalo wasn't quite ready to settle into harness and prepare for his public debut. After a month, however, Alexander Graham Bull, as he had been named by the listeners via a station contest which drew thousands of name suggestions, was ready to be introduced to the public at a special champagne reception held by the station.

Introduced as a member of an old American family, the young buffalo was presented to members of the business and civic world of Buffalo.

A new song and dance in his honor, "Doin' The Buffalo" was introduced, and Sheraton Hotels concocted an Alexander Graham Bull cocktail (with a special kick). ◆



CHAMPAGNE may have had something to do with it, but Alexander Graham Bull, being introduced to Buffalo citizenry at champagne party, seems to enjoy role of WKBW, Buffalo, mascot

RADIO RESULTS

FOOD

SPONSOR: Holly Poultry Company

AGENCY: Direct

Capsule case history: A survey recently conducted in Winston-Salem, North Carolina, proved that old adages are not always true, for the Holly Poultry Co. found that their advertising campaign fared much better when they put "all of their eggs in one basket"—or rather, all of their advertising in radio. Holly Poultry is the only company distributing United States Government inspected chickens in the area. They began their advertising in Winston-Salem by placing a schedule of 25 one-minute announcements on WSJS. Charles Peterson, distributor and owner of the Winston-Salem outlet conducted a survey of his retail dealers and found that their customers were asking for Holly Poultry by name and were telling the dealers that they had heard the commercials on WSJS radio. After completing the personal survey, Peterson increased his schedules and is now using this station exclusively for all his advertising. "No other medium has been produced these kind of results," he said.

WSJS, Winston-Salem

Announcements

SAVINGS & LOAN ASSN.

SPONSOR: Rock River Savings & Loan Assn.

AGENCY: Direct

Capsule case history: Since their first day of business, the Rock River Savings and Loan Association has had a schedule on WROK, Rockford. They sponsor three remotes each day for six days a week, plus four 60-second spots each day from the first to the fifteenth of every month to proclaim interest for savings. In addition, they have sponsored the Community Club Awards for two years, co-sponsored community sports, and co-sponsored the basketball tournament for two years. They order special packages throughout the year to complement their regular schedule. Rock River Savings has recently moved to larger quarters to accommodate their growing business. Says president James I. Toy, Jr., "Since we do a lot of our commercials live, we hear a bit more quickly and directly about the results. With so many people saying they hear us, we know people of influence listen to WROK. Your station has helped us grow from opening in September 1959, to \$18,000,000 in assets now."

WROK, Rockford, Illinois

Announcements

BANK

SPONSOR: Security Trust

AGENCY: Hart-Conway Co., Inc.

Capsule case history: During the week of 5 February, 169,314 people in the Rochester, N. Y., area picked up their telephones and dialed to obtain Security Trust's time and temperature service. These telephone users, better than 24,000 per day, had heard about the Security Trust service on WHEC, Rochester. A typical telephone message might be "Security Trust offers every banking service. It's a full service bank. The time is 2:15, the temperature 48°." The bank is continuing its radio campaign of 25 thirty-second spots per week, run of schedule, on a long range basis, to advertise the telephone service. During the first week of the campaign, late summer 1961, the special bank phone lines received an average of 2,960 calls per day; 8 months later the per day average had jumped to 24,187 calls. The total number of calls to date is 3,900,785. With a new uptown Security building now planned, and expectation of future growth during 1962, the bank is well satisfied with its WHEC campaign.

WHEC, Rochester, New York

Announcements

AUTOMOBILES

SPONSOR: Tysinger Motor Company

AGENCY: Direct

Capsule case history: J. L. Tysinger, Sr., president of the Tysinger Motor Company, in Hampton, Va., has been advertising on WVEC since its inception in 1948. "We firmly believe that our success has been in large part due to our consistency in advertising on WVEC," says Tysinger. He says radio has been the Tysinger Motor Company's primary media of advertising, and he feels that his sales record has borne out his choice. "When we run heavy saturation schedules," Tysinger says, "our sales climbed in direct proportion to our radio advertising on WVEC." Tysinger's budget was directed at saturation radio spots. He adopted the voice of "Colonel Beauregard," who announces each new model, special sales, the prestige aspects, and ultimately heralds the motoring public through the doors of the Tysinger Motor Company. Many customers seriously expected to meet the colonel, and it wasn't long before Tysinger, Sr., became known as Beauregard, and his fame and sales soared.

WVEC, Hampton, Virginia

Announcements

Media people:
what they are doing
and saying

TIMEBUYER'S CORNER

Stan Newman has been named v.p. and media director of Hicks & Greist. He was formerly with Richard K. Mauoff as media director. . . . At K&E, Los Angeles, Martin Schwager was named director of marketing services, responsible for both media and research. . . . Robert Heckenkamp, who was with MJ&A, was made media director of Page, Winchester & Connelly, Inc., Birmingham, Mich. . . . Alvin Schur of Robert E. Wilson Adv. and the former Euid Cohn, who was a McCann-Erickson buyer, recently had their first child, Leslie Arlene. . . .



ADAM Young dinner, San Francisco: (clockwise, from upper l) Dell Simpson, Young; Doris Williams, FRC&H; Sherwood Gordon, Gordon B'ctg.; Fran Lindh, Garfield, Hoffman & Conner; D. Case, KSDO, San Diego; Jan Brown, Johnson & Lewis; Ann Rule, D-F-S; L. Gross, Gross & Roberts; Kathie De Haven, GB&B; Grace Galioto, Young; Edith Curtiss, Botsford, Constantine & Gardner; Rula Wilkie, BBDO; Elenore Nelson, JWT

Things you should know about Mogul, Williams & Saylor: Its air media department is directly involved in close to 50% of the agency's annual billing of more than \$19 million. Leslie Dunier, a vice president, is the director of programing and media. Joyce Peters is air media supervisor and head timebuyer. Dunier is primarily concerned with network and Miss Peters with spot, although he has the ultimate responsibility in both areas.

The agency's personnel policy is to promote from within and Miss Peters, who was recently appointed to her position, spent a number of years as a MW&S timebuyer. In addition to her supervisory capacity, she handles the buying on several ac-

(Please turn to page 44)

HALEY'S COMMENT



For a while, back in my college days, I dated an arts-and-craft type who was forever making beaded belts and ceramic ash trays and things. I didn't know a kiln from a bee hive, but this girl had the longest eyelashes, so when she announced she was making a lampshade, I offered to help. The thing was to have a montage of cancelled postage stamps all over it, and I volunteered to collect the stamps. My mail at the time consisted of a weekly letter from my mother, but my roommate had a lively correspondence going with three girls simultaneously, and he said I could have the stamps from all his letters.

I set to work with a pile of them, laboriously removing each stamp without tearing it, and before I'd got a dozen unhinged, I'd made a rather startling discovery. Every single letter from one of the girls (her name was Serina something-or-other) had a message written under the stamp. Romantic messages, too. Real eye-openers. Of course I showed my roommate what he'd been missing, and the next thing you knew the two of us were working on Serina's envelopes like a couple of gold prospectors working a new lode.

I don't suppose the letters we get at WEZE have anything written under the stamps, but I must admit that I occasionally wonder about it when I see the stacks of mail we get from all over New England. No time to peek of course — too busy reading and answering the letters — but they're all so enthusiastic about our Wonderful World of Music that it's possible. And you can bet your life I'll lift the stamp if a letter ever comes in signed "Serina"!

Sincerely,



Arthur E. Haley

Arthur E. Haley
General Manager

P. S. Stacks of enthusiastic letters can only be written by stacks of enthusiastic listeners, so why not find out how profitable it can be to advertise on WEZE? Just write or phone me at the Stalter Office Building in Boston, Liberty 2-1717, or contact your nearest Robert E. Eastman representative for all the details.

BIG BEAT RADIO

— Now in
St. Louis, too!

Big Beat Radio made WOBS tops in Jacksonville. Now it's taking St. Louis by storm. Take advantage of this powerful selling force in both markets.

WOBS

Jacksonville
Fla.

Gill-Perna, Inc.
Nat. Rep.

WBRR

E. St. Louis
Ill.

Dora-Clayton
Southern Rep.

TIMEBUYER'S CORNER

(Continued from page 43)

counts, including Transogram, Howard Clothes, Breakstone Foods, and Bonomo Turkish Taffy.

MW&S' air media department is traditionally structured, with personnel functioning as timebuyers, assistant buyers, estimators, and media researchers. Others in the department are David Rapaport, timebuyer; Diana Adam and Pat Hunt, assistant timebuyers; Athena Foroglou, Steve Levinson, and Lydia Blumenthal, estimators. Richard Audrieth is supervisor of air media research.



MEETING at BBDO with Hope Martinez (c) are (l-r) Tom Gilchrist of WESH-TV, Orlando-Daytona, Fla., Tom Campbell and Bill Davidson of Advertising Times Sales

Speaking of reps, Dunier says, "Salesmen are given a thorough indoctrination on the agency's client roster on their first visits. We thoroughly familiarize them with media objectives and general distribution patterns of individual clients, and thus save time for ourselves and reps in future dealings."

He also points out that any rep or salesman with new or unusual ideas for programing and methods of utilizing programs are especially welcomed by him. In connection with new test market plans for spot, Miss Peters is the person to see. She notes that the agency has just completed the first phase of a new test market campaign for an undislosed product, in Kentucky, Ohio, West Va., and South Carolina. A second phase is now underway upstate New York and in Georgia. "Based on the results so far," she says, "the bulk of the budget will go into tv."

Some other MW&S broadcast accounts are Griffin Shoe Polishes, Rayco Mfg. Co., Lite Diet Bread, and National Shoes. ▼

“Film does the unusual!”



“LET YOUR FINGERS DO YOUR WALKING,” says the AT&T commercial for its Yellow Pages. Proposition is excitingly executed through meticulously selected fingers and live camera work involving miniatures on a moving platform. Done to perfection on Eastman high-speed film with prints on Eastman print stock to bring all the inherent brilliance of the negative to the TV screen. Two steps—negative, positive—each of vital importance to sponsor, network, local station and viewer! *For further information, write*

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N. Y.

Midwest Division, 130 East Randolph Dr., Chicago 14, Ill.

West Coast Division, 6706 Santa Monica Blvd., Hollywood, Calif.

For the purchase of film, W. J. German, Inc. Agents for the sale and distribution of Eastman Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: AT&T (Yellow Pages)
AGENCY: Cunningham & Walsh, Inc. PRODUCER: Farkas Films, Inc.

SPONSOR CODES

(Continued from page 29)

without consultation with whomever is picking up the time tab."

Shadel said this would be the inevitable outgrowth of such controls as applied to news or public affairs programing. A sponsor, he said, would soon have complete control of all the program's content—not only the areas sensitive to his commercial enterprise and this would suggest the possibility of colored or slanted news reports to suit his particular political, social or economic theory. All news personnel know examples of editorial control by newspaper advertisers, he said.

"We have been fortunate so far," Shadel continued. "Due to network strength and the character of sponsors in these vital areas of programing, few such problems have arisen. So long as the question exists on the dramatic programing front, however, newsmen must be vigilant. So long as the threat of sponsor interference with programs exists anywhere, a very real threat to honest news reporting exists everywhere."

Joining Shadel in denouncing sponsor codes were two other commentators noted for their perceptive and crackling appraisals of the contemporary scene. They were Edward Morgan and Quincy Howe, also ABC radio commentators. Morgan told SPONSOR that there was no reason why a sponsor should assume responsibility of judgment in a matter of dramatic quality.

"The sponsor's job is to sell products," Morgan insisted. "For a sponsor to be an over-the-shoulder producer is a disgrace." The commentator emphasized that in the news and public affairs area he doesn't encounter such interference. His own sponsor, AFL-CIO, leaves the newsmen alone, never interfering with the program content.

Sponsor taboos were described as an evil by Howe, who added that a client who tries to rule program content is working in his own worst interest. "It is like telling Danny Kaye what jokes to say or Pablo Casals what music to play. The sponsor has no business doing this."

Nor do advertiser program code restrictions sit too well with Morris Novik, radio tv consultant and recent President Kennedy appointee to

the United States Advisory Commission on Information. "When a code challenges or lowers the standards of a program in order to protect a product, such a restriction is bad," Novik told SPONSOR. "It imposes abnormal limitations on the writer, the director, the producer—in fact it affects the entire broadcasting system. By and large, these codes are designed to protect the sponsor, but few others. In most instances, when these codes are enforced, the broadcast media suffer immeasurably. Certainly, the artistic standards of the people are lowered and debased."

Observers in the station rep category also viewed the sponsor lists of do's and don'ts with apprehension. Among those were Ollie Blackwell, director of audience development for The Katz Agency. He pointed out that an advertiser who is bringing a tv show to millions of people "understandably wants to protect his company's interests by setting up some ground rules to guide the creators of that show."

The trouble comes, however, from trying to hedge against every conceivable viewer complaint, whether it be from intelligent, informed citizens, from special-interest groups, or from a few fanatics." Blackwell observed. "When that kind of thinking prevails, it doesn't 'guide' the creators—it stifles them."

On the issue of sponsor codes, some advertising agency executives saw a justification for them, providing they were not carried to extremes. A code promulgated by an advertiser makes sense so long as tv remains a commercial medium in which the agency's primary responsibility is to the client footing the bills. Leslie L. Dunier, vice president in charge of radio/tv, Mogul Williams & Saylor told SPONSOR.

"This, however, is a conditional affirmative," Dunier said. "The key to any effective code is in its degree of reasonableness. Certainly an exaggerated list of do's and don'ts is bound to have an inhibiting influence on creative programing. In this category I would place an unequivocal ban that might be placed on a program by a manufacturer of razor blades or electric shavers . . . a ban that disallows the hero to be seen with a beard. This is an unreasonable ban because the plot might well

hinge on the character's refusal to remove his beard. On the other hand, an advertiser's rule prohibiting dialogue that is detrimental to his product is a valid one.

Censorship in the form of sponsor codes is contrary to the spirit of American democratic principles in the Jeffersonian tradition which defends the individual's freedom and right to state his opinion. Dr. Max Geller, president of Weiss and Geller told a SPONSOR editor. "These criteria make it un-American for an individual or group to predetermine what the American public sees and hears through the mass media. This is in effect what sponsor codes are doing."

Dr. Geller observed that if the basic philosophy of the advertiser is to present more interesting programs, he must give the station, the program director and the writer the freedom to determine program content. "Censorship in the form of sponsor codes unquestionably stifles program creativity," he commented. "If the aim is to make all programs offensive to no one, tv and radio will truly become a 'wasteland' of ideas."

"On the other hand, programs with depth, significance and meaning of content challenge an audience to think," Dr. Geller continued. "And provocative subjects handled in good taste can in fact represent commercially sound ventures since programs that define problems and stimulate controversy on the audience are talked about, watched and listened to. Only a minority of 'quacks' would actually transfer dislike of program content or point of view to the sponsoring product."

Similar views were expressed by Dan Whitney, vice president of Riedl & Freede. "How can there be any question that the rigid 'do and don't codes' of major advertisers constrict the creative process in programing?" Whitney said. "The fact that tv devours material at a furious rate should cause any objective observer to conclude that tv needs to work with the full variety of human endeavor and emotion without artificial restrictions. A corollary of this is the fact that the viewing public devours tv programing at a tremendous rate too, so that the public's willingness to accept the inane and the cliché becomes less and less, and its

level of boredom keeps climbing higher and higher."

According to Whitney, the result is a lessening of the impact of tv as an advertising medium. He told SPONSOR that honest controversy has always been the keystone of exciting contents, whether in broadcast or print media. How can networks be expected to work within the very narrow limitations imposed by some advertisers and yet fully execute their responsibility to the viewing public and at the same time produce ratings which are meaningful in both quality and quantity, Whitney observed.

"It seems that program producers are more and more leaning on the talent that is experienced in staying within the advertisers' codes so that the producer 'stays out of trouble' rather than present fresh and powerful ideas." Whitney continued. "There is no longer the same eager search for the bright fresh talent that made tv such an exciting medium a few years ago. Perhaps more important than anything it is much more difficult to place responsibility and correct abuses when that responsibility is diffused between network, producer, agency and advertiser. If the total responsibility were placed in the laps of the broadcasters, it is obvious that programing would be in good taste and in the public interest more consistently than it is today. And the advertisers would have less reason to object to particular programing than they do now. The 'do and don't code' would be unnecessary."

The Rev. Dr. Everett C. Parker, director of the Office of Communication of the United Church of Christ and vice-chairman of the Broadcasting and Film Commission of the National Council of the Churches of Christ in the USA, also took sponsors to task for poking their noses into program content. Dr. Parker, author of a number of books on mass media, notably broadcasting, and a former assistant public service manager of NBC, told SPONSOR that the excellence of tv programs depends upon the maturity, the artistry, the ability and the integrity of the producer, the writer and the director.

"I think the artist should be left alone to conduct the artistic elements of television," Dr. Parker asserted.

ktal tv

1ST IN THE ARK-LA-TEX *both ARB & NSI!*

After only six months of operation from **The Tallest Tower in The South** (1,580' A.A.T.), both surveys* confirm that KTAL-TV is **FIRST** in the booming Ark-La-Tex market in average-homes-delivered!

*Mon.-Sun., 6:30-10:00 PM, 49,200 homes. ARB & NSI, March, 1962.

ktal tv

CHANNEL 6 - NBC FOR
SHREVEPORT

WALTER M. WINDSOR
Gen. Mgr.

JAMES S. DUGAN
Sales Dir.

 **BLAIR TELEVISION ASSOCIATES**
National Representatives

"I think any censorship from any source is inexcusable and should not be tolerated. I think the worst possible censor is the scared little representative of some commercial enterprise that is trying to exploit the audience for its own good through advertising. The role of the sponsor should be that of the advertiser in the magazine or newspaper—that is, he should not be a sponsor at all. The advertiser should be able to buy time without dictating the program content around his commercial."

If the broadcast medium is to rise up from its "mess of plottage" according to serious industry observers and strike a blow for better programming, more and more sponsors will have to walk in the footsteps of a commercial institution such as the Standard Oil Company (New Jersey). This big corporation has maintained a decided "hand's off" policy in program content. David A. Shepard, executive vice president of the huge oil company observed last week. "A chemical engineer in the oil business shouldn't dictate policy in areas where he has little competence."

There are sure signs that point to an uplift, to a measure of broadcasting that is more than mere pabulum. The Jersey Standard executive hinted what was on the horizon when he said: "When officials of other companies talk to me about our institutional advertising, there's a tinge of friendly envy in their manner. They think we're either lucky or smart, depending on their attitude."

Recent events certainly appear to have changed the program content picture considerably. The consensus is that a number of advertisers, having seen their rivals backing worthy adult video fare, are no longer hell-bent on having the last word in shaping program material.

Broadly viewed, video appears to be heading into far less orthodoxy and conformity than in the past, according to knowing ones in the industry. A number of advertisers, it is pointed out, are taking heart from their more courageous brethren and as a result hope to punctuate their programs with more mature offerings in the seasons to come. The orans, they insist, are indeed good for less "melted mental cheese" and more perceptive fare coping with the problems of today. ■

FREBERG

(Continued from page 32)

commercials in 1961. (The definition of "new" in this particular competition excluded any commercials which were similar to those used in previous years, thus automatically excluding many of the quality national commercials used continuously for several years.)

"It's from the regional, and even local, efforts, however, that national advertisers can learn the most," this observer points out.

In addition to these annual nationwide awards, RAB also makes a number of other awards for distinction in the field of the radio commercial. Gold record plaques are presented every year to the agencies and advertisers responsible for the 10 "most effective" radio commercials of the year, whether new that year or not. In addition, periodic awards for outstanding regional commercials are presented. Selections of the Meadow Gold, Gibbs, and Schaefer commercials were made by the executive committee of the board of directors and members of the RAB staff.

RAB is concentrating, as well, on its "Road Show" presentations, says David. These presentations, involving both cartridge-type recorders and graphic displays, are given to agencies so that "creative people can get exposure to what's being done in the field outside their own shops." Outstanding radio commercials are also played for various advertising groups.

"One of the great problems in this whole area," says David, "is that radio commercials are not as easily circulated as advertisements in other media. Through our awards and circulation programs we hope to remedy this deterrent. Good commercials often are more important than any other factor in selling radio to advertisers."

And the creative freedom of writers, say observers, is the lifeblood of radio's commercial continuance. One singing commercial producer, Adele M. Purcell, owner of Ad-image, Inc., New York, sums it up this way:

"My own experience with writers, many of them in agencies, is that their lot is a hard one. The writer generally is pegged to a single account. He is interfered with. His

writing is subjected to many points of view, many fingers in the pie. His main function is to get the embryo started—for the experts to take over. Without a beginning, experts cannot make their efforts felt. At agencies, seldom is a writer in a position to see his copy actually make the finals. He is not considered important, or important enough. The restrictions imposed upon him are unfair, too. Writers are often assigned to all media, on one account. They say the same thing in many different ways. Writers can get stale. They need room for their talents. Too, agencies do not deem it important to staff specialized writers for print, television, radio. Each has its own scope of possibilities. But the most potent is the writing.

"Radio can be the most effective and efficient medium for any good piece of copy. Any exciting, lasting, selling program must, first, come from the copy. What is done around this in production, for tv or print, is merely gilding the lily; the copy is the persuader, while the music, voice, face and drama are simply the glamor. When the writer captures the means, through slogan or clever saying, which makes it possible for advertisers to move products, then to the writer belongs the spoils. He should not be confined to closed budgets, closed opportunities, closed competition."

As David himself sums it up: "We hope that tapes of the winners and some of the other outstanding entries—which we'll make available to agencies and advertisers—will be played and re-played by creative people interested in hearing what radio can do. And by next year, we think there should be dozens of great creative selling approaches that 'stop Freberg.'" ■

TAPE COMMERCIALS

(Continued from page 35)

tribute many ideas to supplement your own. You may not accept all of them, but you unquestionably will be sparked into further considerations that will contribute towards a better end result.

2. Always get a bid from both a film and a tape house, even when segments are animation. By so doing, you will immediately find out wheth-

er the storyboard presents any problems for tape, whether tape offers more or less flexibility than film, and you will also have a comparative price. Tape houses have grown by accepting the challenge of difficult storyboards. The challenge will cost you nothing and may serve you unexpectedly well.

3. Invite intellectual partnership with the video tape house. A television commercial, however sacred in its concept, will always benefit by having a production house feel they are not being used merely as a facility, but are a vital and integral part in developing the production with you.

Actually, there should be a familiar ring to these ground rules, for this suggested approach with the tape house is no different than what's been going on for years with film production houses. The difference is that only a few producers and their clients have approached the tape facility in the same fashion as the film facility. With due deference to the hundreds of fine commercials which have been produced at Videotape Productions of New York, most of the more "interesting and imaginative" commercials we have produced have been with agency producers who have invited us to join in a creative partnership. This is not to blow our own horn, but rather to point out our cumulative experience and talents can add meaningful ingredients above and beyond merely being retained to perform our normal professional technical or production routines.

Perhaps an example is in order. Two years ago an insurance company from out of town came to us to use tape for the first time. Lacking complete knowledge of video tape, we analyzed their storyboards prior to their final renderings. We made creative suggestions frame by frame and sentence by sentence. We designed the sets, did the casting and took over the complete production. Client and agency and ourselves were in complete agreement as to what we were going to accomplish. As a result of this thorough planning and exchange of ideas, we produced twelve excellent commercials, involving plush sets in a period of ten hours and did another ten 30-second commercials in a two-hour period. (These ten commercials were identical except that

Sponsor backstage (Continued from page 14)

The third prize, which was a Zenith all-transistor nine band transoceanic portable radio, was won by a Mr. Bill Braunstein of 166 Second Avenue in New York City. This was the only winner in which two out of the three judges voted for and one against. Mr. Braunstein attributed his happy marriage to radio because his mother-in-law had listened to the Orson Welles' broadcast many years ago, had hastened in panic to the cellar where she remains to this day.

It is true that Connie Francis comes from Newark, New Jersey, but I don't believe that Mrs. Conroy is a relative. Neither are my suspicions aroused by the fact that the first place winner and the runner-up are both obviously Irish, and that Mr. Sullivan wears his green with great pride. My own secretary's name is Lois Braunstein, but I don't believe that the man with the mother-in-law is related to her.

Every contest, of course, develops its own measure of odd coincidences and comic entries.

One that didn't win said that what radio meant to him was "to dial WABC and wait for William B. I can have news, current events, music, comedy and hints on shopping sales. Who could ask for anything more without spending a dime?"

Claibon & Finck

Klavin and Finch were not moved to WABC by any of the listeners, but one of the entries came in addressed as follows:

"Green House
c/o Claibon & Finck
WNEW
New York 17, New York."

Another listener wrote:

"Radio means a hell of a lot,
Without it I would go to pot.
Is there a car or house without it?
I doubt it."

There were, of course, that little handful of somewhat belligerent and blunt contestants. One said "Are you kidding? I'm a tv repairman."

Another said: "Radio means offensive commercials, irritating disk jockeys, loud noises in the morning, vacillating new commentators, and static. In short, all the finer things in life."

And another said: "Question should be, 'What do I mean to radio?' If it weren't for me and the countless millions WNEW reaches, where would you boys be?"

Then there are as always the romantic and sexy entries. One said, "I couldn't possibly dress or undress to tv!
I couldn't.
Or smooch on the porch with a gent!
I wouldn't.
Radio? Oh well, that's different!"

There was one entry that expanded radio's audience potential in a most interesting manner. It said "I have a radio in my cow barn and get a lot of pleasure from it; my cows seem to enjoy the music."

The Sound Citizen is obviously many things to many men and some cows.

each one was localized for spot markets.) The total cost, excluding star talent, was \$15,000, and the customer, who used his tapes for spot markets, is now a repeat user of video tape.

It is difficult for most people to realize that the early live tv limitations of video tape have long since disappeared. Editing, A and B roll mixes, location shooting all over the country, optical effects, pop-ons, creative lighting and mood and atmosphere are all professionally and skillfully utilized every day in today's video tape medium.

Editing and A & B Roll mixes combined into a new technique called Intersync, ready films quickly for broadcast use. This electronic device has now been in use for eighteen months and permits scene-by-scene shooting in the same fashion as film with one or more cameras. It is probable that 50% of all video tape production utilizes this technique in one form or another, not only for studio work, but in order to optically mix location shooting on its own or with studio work. The greatest advantage of Intersync from the creative viewpoint is that these optical mixes are made in a period of hours following final shooting in the studio. As a result, a complicated commercial shot on video tape can be ready for broadcast immediately, whereas similar optical work on film would take a period of weeks. One particularly outstanding use of Intersync recently was a commercial produced for the Beech-Nut Gum Co., wherein all scenes were shot as "wild" footage without relationship to sound track, and this "wild" footage was then edited and mixed to audio tracks for the final commercial.

We have stopped trying to prove we can do what film can do—rather we are demonstrating what video tape can do that film cannot. Indeed, in recent months exhaustive experimental production sessions have been done on a partnership basis with several major clients and agencies. The purpose of these tests has been not only to confirm the inherent superior picture quality of video tape as compared to film when shown through the television system, but to demonstrate in what situations that picture quality, combined with creative lighting, mood and atmosphere, could better show off a sponsor's product, ap-

plication and use of his product.

Among the many advantages of video tape is the ability to see as you create. Many creative people feel this is an asset that far outweighs any other asset of film or tape. More than one copywriter has said that rather than consider there are limitations in writing for tape, there is actually more flexibility in creating for tape than there is for film. It is this flexibility of seeing what you are doing, improving as you go along and changing as necessary that makes video tape a dramatic new opportunity in the whole field of up-grading tv commercials. As more and more creative people realize this and approach tape with completely open minds there not only will be more "interesting and imaginative" commercials on video tape, but there will be more "interesting and imaginative" sales messages on the television screen. ■

LATE-NIGHT TV

(Continued from page 37)

built and licensed during the '50s.)

For a few months the show continued with various hosts including Paar. *America after Dark* followed, with Jack Lescoulie as host. The program featured night life throughout the country and columnists who covered the beats. It flopped.

Paar took over *Tonight* 29 July 1957 when it was being carried by 70 stations. When he left 29 March, it was on 181 stations. Carson will begin with about 185.

Just as Paar now begins a weekly nighttime show, so did Allen after he left *Tonight*. He was with NBC TV Sunday, then Monday nights, and ABC TV Wednesday nights. ■

HIDDEN CAMERAS

(Continued from page 39)

form once they had learned that the interview had been filmed as well as audio taped. In addition, more white-coated stake-outs were planted flanking the end-aisle Heinz display. These men tailed shoppers who were "on-camera" while interviews were in progress. They obtained photo releases once they were out of sight of Aldred and the interviewees.

Following the interviews, Maxon capitalized on the pictures' publicity

value and absolved its feeling of debt to interviewees by posting photographs of all interview respondents eventually selected for use in commercials on a large board in each supermarket.

Under a sign entitled "Do you see yourself?" the offer of \$25 worth of free groceries was made to each interviewee whose picture was shown. Food stores reported liking the excitement engendered by the promotion, as well as by the original interviews.

Out of the 150 interviews, 28 one-minute commercials were developed and used. Some commercials remained with the same interviewee for the whole minute, some gave two interviewees 30 seconds each, and others "flipped" between three or more interviewees within the minute. The maximum number of interviews used in one commercial was eight. In this case, it was important to end with an interview that effectively capped the preceding interviews.

Without purporting to give a final answer on the effectiveness of "hidden cameras" testimonial-type commercials, Heinz reports that it still seems safe to say that they represent an economical marketing technique with significant advantages to the television advertiser who believes it will be to his gain to "let the consumer speak." ■

LICENSE PLATES

(Continued from page 41)

to the individual currency exchange? "On the average," says Surgal, "each sold 100 more plates than the previous year. This figures out to about a six-to-one return on each exchange's dollar investment in the campaign."

And Surgal points out a residual benefit of the campaign: "Since sales actually continue throughout the year, they are still ahead of last year."

As a result of the success in their first television venture, the advertising committee of the Chicago Currency Exchange Association has approached its membership about a year-round advertising budget to promote the many other services performed by exchanges.

And right now, Surgal feels that it is the Association's inclination to stick with television, if such a budget were approved. ■

SPONSOR /40-YEAR ALBUM of PIONEER RADIO STATIONS



Our editors have selected the 275 pictures and story captions that make up a remarkable record of radio. It reveals a great advertising medium as it was born and as it grew.

The 40-year Album will be, we believe, your book of the year. We're anticipating a heavy demand with thousands of extra copies beyond normal press-run. Order extra copies at \$5 for hard cover edition, \$1 for soft cover. The ALBUM will arrive in same envelope with our 18 June edition.

Address SPONSOR, 555 Fifth Avenue, New York 17

5 men

and what they have said about



JOHN F. KENNEDY: "I congratulate and commend The Advertising Council for its two decades of public service to the U.S. Government in bringing important public messages to the American people. The Council can well be proud of its record in war and in peace. We shall continue to look to the Council for help in communicating a variety of essential public messages in these critical times."



DWIGHT D. EISENHOWER: "The results of your work are obvious. The various Government departments whose programs you have done so much to forward have reason to be grateful to you. Your combined efforts have been worth many millions of dollars to our Government. When I spoke to your group on March twenty-fourth, I said I thought it one of the most important agencies in the country."

The voluntary, unpaid work of The Advertising Council—for Government and for private causes—is simple to explain: Let the American people know about things that need doing and let them know how to go about it. The people pick it up from there.

Take a moment to look at the campaign symbols at the right. You may have worked in your own community in behalf of some of them. You may have bought Bonds, solicited funds or helped get out the vote. Whatever you did, you did freely by your own choice simply because the need was there.

The power behind all of these campaigns was supplied through The Advertising Council by advertis-

ing donated by American business—by companies, magazines, newspapers, broadcasting stations, networks, motion picture producers, outdoor and transit companies. Advertising agencies prepared the advertising campaigns free of charge.

In 1960 alone, the advertising donated to the Council's public service campaigns added up to 226 million dollars. Not a penny of tax money was spent for it.

The work is not finished. In today's cold war the need is as great as in yesterday's hot war. On the occasion of its twentieth anniversary, The Advertising Council reconfirms its pledge of support. How about you?

The Advertising Council . . . for Public Service

If you would like to know more about The Advertising Council, this magazine suggests you write to it for a free booklet: 25 West 45th Street, New York 36, N.Y.



The Advertising Council



HARRY S. TRUMAN: "The dissemination of wartime information through advertising played a vital part in bringing to the people the story of what had to be done to speed victory. Our problems did not end with the war, and there will be many which cannot be solved without the cooperation of the people."



FRANKLIN D. ROOSEVELT: "The voluntary contribution made by advertising men and women under the Council's leadership has been of notable assistance to the Government's wartime information programs. I am gratified to learn that the Council plans to continue its public service."



HERBERT HOOVER: "I congratulate the Council on twenty years' service. I have had occasion to witness (your) effectiveness in raising funds to relieve the famines in Europe and in giving wide publication to the reports of the Commissions on Organization of the Executive Branch of Government."

The Advertising Council, supporting these and many other public service causes with men, materials and money contributed by American business, helps solve more problems and serve more people than any other single private institution.



Forest Fire Prevention



U.S. Savings Bonds



Stop Accidents



Confidence in a Growing America



Aid to Higher Education



Radio Free Europe Fund



American Red Cross



Keep America Beautiful



United Community Campaigns



Mental Health



Religion in American Life



Contribute-Work-Vote



United Nations



Goals for Americans

WSB-TV



GOES TO

EUROPE

To prepare a series of documentaries contrasting Europe in World War II with today, WSB-TV sent two of its veteran newsmen—Hal Suit and Joe Fain—directly to the scene. From over a mile and a half of WSB-TV film, plus historical war film, has emerged a truly great series. "Return," this series, is another example of programming originality by Atlanta's traditional leader . . . WSB-TV.



Represented by



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.



WASHINGTON WEEK

11 JUNE 1962

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PUBLICATIONS INC.

FCC action on the CBS affiliate incentive compensation plan could cast some light on eventual Commission handling of the network option time proceedings.

This became clear after commissioner Frederick Ford issued his dissent in the 6-1 decision holding the CBS plan in violation of FCC rules.

Ford first hit out at the decision at the very time the Justice Department is challenging the practice in the courts on antitrust grounds. Then he added that the Commission action might very well stop the suit in its tracks and he argued that it would **"be most helpful to have a ruling by the courts on the legality from an antitrust standpoint of this kind of network compensation plan and its impact on the Commission's consideration of option time."**

There has as yet been no word from the Justice Department as to whether the antitrust action against the CBS plan will now be dropped as moot. There probably will be no word until and unless something is done.

Ford has been reported pretty much on the fence about option time. It may be noted also that, where he called for illumination from the courts which might be applied to the option time practice, the fact is that **FCC proceedings specifically exclude the antitrust question.**

For this reason, the antitrust question need only be considered if the **FCC fails to find the practice contrary to the public interest on other grounds.** Ford was one of those voting against option time when the proceedings did include the antitrust question.

In the present proceedings, if he votes against option time, the court will be at least 4-3 to ban it—and there is the probability that another commissioner will switch from his previous position to make the ban carry by 5-2. If Ford votes for option time this go-round, however, option time will be saved by a 4-3 vote. The other commissioner would be unlikely to switch.

Another unusual aspect of the situation, and one which could be important, lies in the fact that the **FCC did move against a practice which the Justice Department had already challenged.** The two agencies in the past have followed an Alphonse-Gaston procedure.

Thus the Justice Department has held off action on network option time for years because the FCC had the matter under consideration. There is now a question as to whether Justice will continue to hold off, if the final FCC decision on this matter continues to be delayed.

Along with the freeze on most new radio stations, the FCC is simmering in a very hot "economic protection" pot.

The freeze arose from the fact that the majority of commissioners became convinced there are too many stations for the amount of financial support available. However, the search will be **for a means of turning down new bids for stations on engineering grounds rather than financial ones.**

Neither the FCC nor the broadcasting industry wants the situation to be such that existing stations become a protected monopoly which would thereafter have to be regulated rigidly as such.

The commission is bending over backwards so far that in a recent case involving alleged injury to a local station by a community antenna system, the decision tried to tell

(Please turn to page 57)

SPOT-SCOPE

11 JUNE 1962

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PUBLICATIONS INC.

It may too soon to tell, but Mohr & Eicoff has an account that could break really big in television, both spot and network: it's Horizon Land Development Corp., an organization seeking investors in homesite acres and half-acres in the Southwest.

The firm has already spent over \$2 million in major market newspaper supplements and a sizable budget in radio. Now Horizon is investigating tv, chiefly spot, with an eye toward adult audiences.

If tv gets the nod, and the decision is expected any day now, the amount invested would probably top \$2 million because, according to agency sources, newsprint will be continued but merely as a supplementary medium to tv.

While the country eyed with relief the stock market rally on Wall Street, national spot radio was having a rally all its own these past few weeks.

Tobacco, automotives and summer beverages sparked the upswing and one newcomer to the national radio ranks unloading a chunk of money in the selective station medium is Equitable Life Assurance Society (FC&B), buying 115 markets.

The insurance firm, by the way, has had network tv under surveillance for some time but the decision to go with a major spot radio drive means a postponement of any such plan until at least the end of this year.

For details of this and other spot activity of last week see items below.

SPOT TV BUYS

Lipton is buying for Good Humor. The campaign starts 8 or 15 July, depending on the market and runs for 14 weeks. Time segments: live minutes in kids shows and some women-appeal shows. Agency: MacManus, John & Adams. Buyer: John Martinez.

California & Hawaiian Sugar Refining Co. is using prime and fringe night minutes in its latest campaign which started 9 June. Schedules will continue from six-11 weeks, depending on the market. Agency: Honig-Cooper & Harrington, San Francisco.

Laddie Boy Dog Food starts today 11 June in a limited number of markets with schedules of I.D.'s in non-prime time set to continue for eight weeks. Agency: Manoff. Buyer: Len Ziegel.

Simoniz is buying for its Vista kitchen floor cleaner. The campaign, which will run for six weeks, kicks off on 18 June. Time segments: minutes and breaks, both prime and fringe night. Agency: Dancer-Fitzgerald-Sample. Buyer: Al Bonomolo.

Knorr Soups is in for six weeks with prime and fringe I.D.'s and prime breaks, with schedules running on Wednesday, Thursday and Friday only. Agency: Dancer-Fitzgerald-Sample. Buyer: Walter Adler.

Ex-Lax schedules are starting today in several markets. Campaign is of seven-week duration using daytime, fringe minutes and I.D.'s and prime breaks. Agency is Warwick & Legler and the buyer is Jim Kearns.

Procter & Gamble kicks off today on behalf of Lilt home permanent, with schedules through the P&G year. Time segments: nighttime minutes. Agency: Grey. Buyer: Hank Hudson.

B. T. Babbitt will promote its Vano Liquid Starch in selected markets starting 18 June. Schedules of daytime, nighttime fringe minutes and breaks and I.D.'s are set for four-five



SPOT-SCOPE *continued*

weeks, depending on the market. Agency: Garfield, Hoffman & Conner, San Francisco. Buyer is Frances Lindh.

Kuox Gelatine is lining up markets for a 2 July start. The campaign is planned on a limited-market basis for 26 weeks. Time segments: daytime and fringe I.D.'s. Agency: Charles W. Hoyt. Buyer: Doug Humm.

Procter & Gamble kicks off on 4 July for its old standby Oxydol. Schedules run through the P&G year in several markets. Time segments: nighttime minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Bob Eagan.

R. J. Reynolds will promote various products starting 22 June through the end of the summer with nighttime minutes, breaks and I.D.'s. Agency: William Esty. Buyer: John Phelan.

Lever Brothers is kicking off new schedules in early July for six weeks. Day and night minutes will be placed in 25-30 markets, three to five spots per week per market. Agency: SSC&B, New York. Buyer: Chuck Woodruff.

SPOT RADIO BUYS

Equitable Life Assurance Society will launch a 16-week campaign in approximately 115 markets beginning 19 August. The drive is an extension of a spot radio test conducted in 24 markets last November. Agency: Foote, Cone & Belding New York.

Fisher Body Div. of General Motors is placing two-week runs to start 9 July, in about 40 markets. Morning and afternoon drive and afternoon minutes and 30's are being bought. Agency: Kudner, New York. Buyer: Maria Carayas.

Dual Filter Tareyton is buying schedules in markets where it has sports shows. Morning and afternoon rotating traffic minutes are being placed 16 July through 9 September. Agency: Lawrence C. Gumbinner. Buyer: George Blinn.

Best Foods is going into west coast markets with schedules for its mayonnaise. Day and traffic minutes start 11 June for 12 weeks. Agency: Dancer-Fitzgerald-Sample, New York. Buyer: Joe Champion.

Gulf Oil is going in as soon as possible for a five week run. About the top 10 will get daytime minutes. Agency: Young & Rubicam, New York. Buyer: Chris Russell.

New York Central System begins a campaign 11 June in the top 10-12 markets. Schedules are for two weeks with an adult male audience the target. Agency: Robert Conahay, Inc., New York. Buyer: Marie Hughes.

WASHINGTON WEEK *(Continued from page 55)*

which came first, the chicken or the egg. The question was **not whether the local, live station could make money so much as it was whether it would lose money, be forced off the air, and whether that would be in the public interest.**

The House Commerce Committee appears to be faced with a decision as to whether to report out a bill forbidding new stations on the clear channels for at least a year and permitting higher power, or whether to compromise on a sense-of-the-committee resolution to that effect.

This late in a horribly jammed-up election year session, a bill would probably fail, while the FCC would likely honor a resolution.

SPONSOR HEARS

11 JUNE 1962

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PUBLICATIONS INC.

The advent of a third tv station in Syracuse, Rochester and Grand Rapids has given the rep business a competitive hypo the like of which it hasn't experienced in several years.

Station pitches have been few and far between, with representation changes largely attributable in recent years to **changes of ownership**, the networks getting out of **non-o&o station representation** or **groups setting up their own spot sales organizations**.

As a source of revenue any one of the three stations makes a nice plum for a rep.

Things are not exactly honeysuckles and roses between one of the soap giants and a member of its agency stable.

The displeasure has been bilateral. The agency's is an oft heard one: the services keep piling up and the margin of profit gets narrower.

They just don't give up trying to test the over-all obstinacy of stations to hold to the rate card.

You might include among the softside seekers a kingpin among spenders like Colgate.

It had a couple fellows roaming the tv field to determine whether personal contact could entice a cheaper cost-per-thousand. The explorers returned empty handed.

K&E had an unusual idea for the institutional side of the Shell account that died aborning.

It was to repeat in selected markets, starting in July, 10 of the past season's hour films of the **Wonderful World of Golf**. Suggested spotting was D time.

The client wouldn't go for it.

One way in which reps are certainly earning their money is getting stations out of jams caused by disputes over violations of product protection.

There's where the rep's flair for diplomacy and negotiation comes into play. His job, in case of an actual faux faux, is to see that the station gets the **most lenient treatment**, and, what is more important, **that the schedule isn't switched to a competitive station**.

You will have had to be around the business a very long time, if you can recall when:

- The exclusive reps financed their overhead by inducing stations to **guarantee them so many dollars a week or month**.

- **Detectives Black & Blue** (Iodent-Folger), **Chandu the Magician** (White King Soap-A&P) and **Skippy** (General Mills) as five-a-week transcribed strips gave **spot radio** a massive shot in the arm.

- **The networks** referred to some of their daytime operas as "**love interest**" drama, a la **Careless Love**, **Gloria Gay's Affairs**, **Polly Preston's Adventures** and **Moonshine and Honeysuckle**. None, incidentally, had sponsors.

- **Smith Bros.** put on a comedy team and called them **Trade & Mark**; **Jones and Hare** were billed as the **Happiness Boys**; the **Two Black Crows** sold **Majestic** radios; hymn sings like **Seth Parker's** highlighted Sunday night schedules.



1920: \$1.10



1962: 25¢

Advertising helped it happen

. . . for the benefit of everyone in business, including manufacturers and distributors of electric light bulbs. Advertising helps businessmen sell new and better products to other businessmen. By broadening markets for both consumer and industrial products, it helps business bring costs and selling prices down . . . to the mutual benefit of businessmen, their companies, their families.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

SPONSOR WEEK WRAP-UP

Advertisers

Ideal Toy's finalized fall ad program throws the entire network budget of about \$750,000 to CBS TV.

Beginning 15 September and continuing to Christmas, Ideal will co-sponsor four programs in the network's Saturday morning lineup.

The schedule will be supplemented in 55 markets with heavy spot campaigns.

The FCC has signaled a red light on the matter of "teaser" or "come-on" campaigns.

In a public notice sent to stations, the commission warned that spots

Educational tv

(Continued from Sponsor Week)

Other surveys will look into ways commercial stations can assist educational outlets, and ways in which a larger pool of professional broadcasting personnel can be developed.

Other members of the committee are D. L. Provost, Hearst Corporation, Baltimore; Harold P. See, KRON, San Francisco; Dr. Lawrence Derthick, NEA; Dr. J. W. Edgar, Texas State Commission of Education; and Dr. Clifford M. Hardin, chancellor, University of Nebraska.

NEVER UNDERESTIMATE the power of a woman is an old saw proved true at KRLA, Los Angeles when new female d.j. Shirley (Sie) Holliday pulled big bundle of fanmail



STREET SCENE—WBFM was on hand for the formal dedication of New York's new Park Ave. South. Staffers flank guest Chief Lone Bear of the Pawnee Tribe of Oklahoma



TOP DADS in the broadcasting industry flank Alvin Austin, chairman of the National Father's Day Committee as they receive the Committee's George Washington Medal. Honored as broadcasting's representatives were CBS Radio's Arthur Godfrey and CBS TV's E. G. Marshall



MAY QUEEN at WGH, Norfolk, was Faye Elliott (c), chosen as the most typical. The runners up stand by with the two station personalities who helped crown the queen, Bob Calvert (l) and Gene Creasy (r). Station found the contest to be the biggest promotional plus

which don't identify the sponsor or his product are serious violations of the Communications Act.

Campaigns: Campbell Soup will use three nighttime network tv shows and radio to promote its June-August "Soup 'N Sandwich" promotion . . . What's an "umlaut?" The answer is "The two little dots over the 'u' in Wurzberger Hofbrau" which is the theme of the radio campaign in New York planned by new agency Rose-Martin . . . Equitable Life Assurance Society of the U.S. (FC& B) will launch a 16-week spot radio campaign in some 115 markets beginning the week of 19 August.

PEOPLE ON THE MOVE: Edward J. Kelly to the newly-created position of assistant to the vice president in charge of future planning at Borden Foods . . . Arthur John Hocking to manager of advertising and sales promotion for the newly created consumer and industrial products division of United States Rubber.

Agencies

R. T. French has consolidated its brand allocation into two agencies, one old and one new.

Move number one was the shift of its instant potato line (\$1.5 million) from JWT to K&E.

The second step in the consolidation process came when French moved all the brands based at Compton (mustard, spaghetti sauce, Chileo) and Richard A. Foley, Philadelphia (pet food, silver and brass polish) to JWT, giving that agency total French brand billings of \$4-5 million.

A new study which will probably serve as a handy guidebook in the evaluation of drive-time buying is off the press.

It's the 1962 edition of Automobile Facts and Figures, statistical yearbook published by the Automobile Manufacturers Assn.

THE TWAIN met when tv stations in the Norfolk-Newport News area bought a schedule on WPAT, New York, to promote the market. Halsey Barrett (WVEC-TV), Ed Hennessy (WAVY-TV), and Bob Lambe (WTAR-TV) firm deal with WPAT mgr. Dan Weinig



BETTY Award winner WFAA, Dallas gen. mgr. Mike Shapiro (second from r) accepts trophy from ABET pres. Robert Keefe. On hand were Dallas Mayor Earle Cabell (l) and Jack Rogers of WBAP, Ft. Worth (r). Award is for contributions to broadcasting



STATION'S STORY is told by WIND, Chicago, gen. mgr. Ed Wallis (l) at the Westinghouse stations' hospitality suite during Super Market Institute Convention. Listening (l-r): Robert Marriott (Climalene), Michael Disney (D'Arcy), Fred Vosse (WIND)



SEMINAR to discuss tv's role in promoting area redevelopment was held for civic and business leaders by WTAE, Pittsburgh. (L-r) Edward Magee and John Grove of the Allegheny Conference on Community Development talk with stn. exec. v.p. Leonard Kapner

One of the highlights of the new edition is a detailed breakdown by states and regions of household automobile ownership.

Agency appointments: Boyer International Laboratories (\$1 million) to **John W. Shaw** from R. Jack Scott . . . The Book division of Time Inc. to **Young & Rubicam** . . . Quaker City Chocolate and Confectionery to **Donahue & Coe**, from Bauer-Tripp . . . Sterling Drug's Glenbrook Laboratories division (Instantini) to **Benton & Bowles**, from Compton.

Celebration: **Broadcast Clearing House** treated the trade to splits of champagne to mark its recent forward strides: (1) moving to expanded New York headquarters, (2) opening and staffing a new Chicago office, (3) launching central billing operations.

Top brass: **Budd Hemmick, L. D. Griffith** and **W. Lee Abbott** to the board of directors at Kenyon & Eckhardt . . . **Lee King** to president and creative director of Edward H. Weiss.

New v.p.'s: **Lyle Blahna, Carl B. Wheeler** and **John A. Masterson** at MacManus, John & Adams . . . **Charles E. Anderson** and **Norman R. Grusby** at Schwerin Research.

PEOPLE ON THE MOVE: **Joseph Kelley** and **Michael Keenan** to associate media directors at Lennen & Newell . . . **Ferrill T. Robinson** to the staff of the media-radio-tv department at Ayer . . . **Robert N. Wold** to account representative at Ayer, San Francisco . . . **Laurence F. Donino** to group supervisor in the New York office of Ketchum, MacLeod & Grove . . . **Edward A. Fleig** to media analyst at Earle Ludgin . . . **Earle M. Levine** to account executive at Fuller & Smith & Ross, Boston . . . **Norma Lindikoff** to media director at Universal Advertising . . . **H. Grady Chandler, Jr.** to marketing group head at Kenyon & Eckhardt . . . **Dirk Content** to tv producer at Lawrence C. Gumbinner . . . **Robert D. Belden, John H. Hatheway** and **Richard J. Keegan** to account supervisors at

Y&R . . . **Rollins Smith** to tv-radio producer at D'Arcy . . . **Herbert Yager** to Nides-Cini as account executive.

Associations

Broadcasters in Connecticut contributed more than \$10,500,000 of radio and tv time during 1961 for public service causes.

The state's Broadcasters Assn. released the figure tabulated on the results of a survey on reports of 33 stations.

William K. McDaniel (NBC Radio executive v.p.) has made his first appointments as president of the **International Radio and Television Society** (formerly RTES).

Martin L. Nierman (Petry) will head the Round Table Committee; **Cris Rashbaum** (Harrington, Righter & Parsons) will chair the Time Buying and Selling Seminar; **Tony Faillace** (Faillace Productions) will take charge of the third annual Broadcasting Follies and the Admissions Committee will be helmed by **Ed Benedict** (radio and tv division of Triangle Publications).

PEOPLE ON THE MOVE: **John L. Perry**, assistant to the president of the NAB, is resigning his regular staff engagement to establish his own Washington consulting service in the fields of broadcasting, education, publishing and federal and state government . . . **William R. Wyatt** (A. C. Nielsen) to president for a second term, **Cy Wagner** (NBC TV) to executive v.p., **Alan Axtell** (Katz Chicago) to treasurer and **Warren Middleton** (Broadcasting Magazine) to secretary of the Broadcast Advertising Club of Chicago . . . **Kenneth F. Small**, director of WRUF (AM & FM), Gainesville to executive secretary of the Florida Assn. of Broadcasters. . . **Jay Lewis**, member of Variety's Washington bureau, to publications editor of the NAB, effective 18 June.

Tv Stations

Wax advertisers continued to expand their ad budgets in 1961 with an in-

creasingly greater share going to tv, according to TvB.

Total gross time and space expenditures in consumer measured media totalled \$26.8 million last year with 89.4% for network and spot tv. This compares with \$19.6 million in 1960.

Floor and furniture polishes and waxes had billings of \$18,837,974 in 1961, up 11.5% from 1960 while shoe polish billings were \$5,057,842 in 1961, an increase of 85%.

S. C. Johnson was the leader again in 1961 with total billings of \$8,767,387 for its floor and furniture products, with 97.4% in tv, followed by **Simoniz** with billings of \$5,795,384, 95.4% in tv.

Measured consumer media expenditures for candy and gum companies also showed gains according to TvB, rising 5.4% to hit \$38.8 million for 1961.

Tv got 84% of the total with gross time billings \$32,645,278 again \$29,265,803 in 1960. Spot billings last year accounted for \$19,270,100.

RKO General Inc. reports a 23.2% increase in national advertising volume on its radio and tv stations for the first four months of the year.

Radio billings were up 18% and tv rose 24%.

Ideas at work:

- **WISN-TV**, Milwaukee's latest pitch to advertisers is accompanied by a spinning top to dramatize the station's claim to number one position in the market.

- **WKBW-TV**, Buffalo pokes some high brow fun to promote its upcoming network programs with a "classical art" exhibit. Old masterpieces are captioned to coincide with the fall tv fare as (for instance) **Whistler's Mother** rocks over the tag line "The Lawrence Welk Show" and the **Mona Lisa** smiles knowingly at "Guess Who's Getting Wagon Train This Fall."

Sales: American Savings and Loan Assn. (Anderson McConnell) has purchased full sponsorship of two hour-long specials entitled "For

Which We Stand" on KNXT, Los Angeles later this Spring.

PEOPLE ON THE MOVE: Herbert Resnick to director of sales and programming at Promotional Services Inc. . . . Wayne F. McNulty to general manager of KXLY (TV & AM), Spokane . . . Zachary W. Land to assistant general manager and James A. Kontoleon to program director at WHYN (TV & AM), Springfield . . . Robert G. Fincannon to vice president and general manager of WTAJ (TV), Marion, Ind. . . . Jack Hauser to commercial manager for WFAA-TV, Dallas.

Radio Stations

The local radio stations in the Tidewater area have banded together to form their own local ad bureau.

Branded The Tidewater Assn. of Radio Broadcasters, the organization's purpose is "the factual dissemination of information about the radio medium."

Participating members: WBOF, WCMS, WGH, WHIH, WNOR, WRAP, WYFI, WTID.

There's an interesting example of cooperation among the radio stations in Washington.

In connection with the Seattle World's Fair, 28 stations in the state and one Idaho station have formed a network to carry the Fair news. The stations are paying the line charges themselves.

There are a minimum of four announcements per day, each 4½ minutes. They carry the latest attendance figures, weather, performing arts, special events, interviews with visiting dignitaries, etc.

Three radio timebuyers and three copywriters won free advertising schedules for their clients and fm stereo equipment for themselves in the first annual "Stereo Spectacular Awards" contest conducted by WTFM, New York.

The contest invited buyers to submit one-minute commercials, styled for stereo on behalf of their present

accounts. First prize of two \$500 stereo consoles went to Edna S. Cathcart and James Adams (Mathes) for Canada Dry, which won three weeks of 15 spots per week. Two weeks of 10 spots per week went to Paul Fitzgerald and Norman Herwood (Gumbinner) for Sacramento Tomato Juice. Each got fm stereo radios.

Third place commercial was submitted by Zee Guerra and George Gilbert (Wexton) for Pinex (five spots in one week and fm multiplex radios).

Ideas at work:

- **WNEW**, New York awarded one of the richest first prizes ever to the winner of its "What Radio Means to Me" contest. It was a three-room, split level home in Berkeley Shores on Barnegat Bay, N. J., and a motor boat. Prize was valued at some \$17,000.

- **KGBS**, Los Angeles is running a sweepstakes promotion. Some \$100,000 in cash and merchandise prizes will be awarded to listeners over a 12-month period.

- To celebrate its new affiliation with ABC Radio, **KRAK**, Sacramento asked listeners whose initials were A.B.C. to send in their names and addresses. An even two dozen responses were received at the station and they were all saluted on the air and awarded prizes for their efforts.

- **WSB**, Atlanta ran a contest in connection with its "Lights on and Live" safety campaign for the best use of a state-wide traffic slogan. Winner got an auto tune-up, battery and sparkplugs valued at \$75.

- **WOLF**, Syracuse ran a 13-week promotion in which 38 high schools competed to see which could collect the most empty Schuler's potato chip bags and boxes.

- **WVMC**, Mt. Carmel, broadcast the first of what it will make an annual series—a "Talking Yearbook" for the graduating class of the local high school. Greetings from various businesses took the place of hard-sell commercials during the 60-minute special.

Sports note: **KFMB**, San Diego has signed a three-year contract with the San Diego Chargers, Western division champs in the AFL, and formed a regional radio network.

Kudos: **William M. Savitt**, president of WCCC (AM & FM), Hartford, was recipient of The Charter Oak Medal, highest award of the Greater Hartford Chamber of Commerce . . . **KFAB** won nine of the 18 awards for programming excellence distributed among six Omaha stations by the local Radio-Tv Council . . . The San Antonio Real Estate Board's annual award went to **KAPE**.

PEOPLE ON THE MOVE: **Roger N. Creaden** to WJJD, Chicago as an account executive . . . **Howard A. Kalmenson** to owner-manager of KWKW, Pasadena/Los Angeles . . . **Buxton L. (Buck) Johnson** to New York sales manager, **John F. Sloan** to director of client relations and **Donald F. Maguire** to account executive WPAT, New York . . . **Gary E. Willson** to sales manager of KROY, Sacramento . . .

"IT PAYS TO USE KTVE"



So says
Al Wilkinson
of
TWIN CITY
PONTIAC
in Monroe, La.

OVER 100 LOCAL ADVERTISERS USE KTVE REGULARLY TO GET SALES RESULTS & PROFITS

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KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY:
VENARD RINTOUL & McCONNELL
CECIL BEAVER SOUTHERN REP.

Thomas C. Crosnoe to vice president and director of engineering of Golden West Broadcasters . . . Benton Paschall to general manager of KSON, San Diego . . . Riley R. Gibson to general manager of KXOA, Sacramento, replacing Howard Haman who has resigned, and Maurice Hill to station manager . . . Irving Smith Kogan to vice president of CCI . . . Ed Busse, Jr. to advertising and promotion director of KEX, Portland, Ore. . . . Nick Bolton to general manager of WKRC, Cincinnati, replacing Hubbard Hood who is retiring.

Networks

Mattel, the toy maker, will continue its nighttime sponsorship on ABC TV through the 1962-63 season.

It'll be the Beanie and Cecil cartoons.

Borden (Y&R), absent from network tv for two years, returns to the medium in October with an average of 12 minutes a week in eight NBC TV daytimers.

Commitment covers the remainder of 1962.

It's a corporate campaign and budget is in addition to the money normally spent by various Borden divisions in all media.

The firmed-up Saturday morning line-up at NBC will lead off with "The Ruff and Reddy Show," a color cartoon series previously on the network for three years.

Sponsors of the 9:30-10 a.m. series: Quaker Oats, Marx Toys, Horsman Dolls, Selchow & Righter Games.

An hour more of color follows, with "Shari Lewis" at 10 (Lever, Colgate, Remco and American Doll) and "King Leonardo" at 10:30 (General Mills, Sawyer's Inc., Perkins division of General Foods).

Next in line-up is "Fury" (Hassenfeld Bros., Kraft, Perkins division), followed at 11:30 by Marx Toys' "Marx Magic Midway." Saturday morning winds up with "Make Room for Daddy" (Hassenfeld).

NBC TV is peddling its 21 October special colorcast of the National Automobile Show to sponsors with a total time and talent tag of \$285,075.

The costs break down as follows: \$110,850 for time; \$150,000 for net program; \$22,500 for agency commission; and \$1,725 for networking charges.

The network sales force is soliciting sponsors who's pitch would be directed at the automobile-buying public.

PEOPLE ON THE MOVE: Nicholas C. Gilles to vice president, business affairs, Herbert S. Schlosser to vice president, talent and program administration, at NBC TV . . . Bernard Krause, currently manager of contracts, talent and rights, to director of business affairs-administration and Robert A. Jelinek, currently a member of the business affairs staff, to director of contracts, talent and rights at CBS TV.

Film

Ziv-UA's "Ripcord" has racked up the average audience share of 38.7% in 108 Nielsen-measured markets for the seven months its been on the air.

The figure came from the film firm's research department which analyzed the Nielsen findings.

One instance of the show's ability to compete favorably with network fare was demonstrated in a three-station market like Philadelphia. WRCV, with "Ripcord," garnered a 49% share of audience, with the same figure prevailing in Oklahoma City (KWTW).

Sales: Seven Arts sold 82 post-1950 Warners features to WNAC-TV, Boston and 120 features to KOAT-TV, Albuquerque and WALA-TV Mobile . . . Jayark Films has signed another five-year non-cancellable contract with WPIX-TV, New York for "Bozo the Clown." . . . Allied Artists TV's package of 13 "Bomba, the Jungle Boy" features to 15 more stations . . . Seven Arts made five additional

sales of the 13 one-hour tv concert specials, raising the total markets to 15.

PEOPLE ON THE MOVE: Henrietta Jordon to vice president of Format Films in charge of western sales . . . Lewis J. Rachmil has resigned as Ziv-UA vice president in charge of production operations . . . E. Jonny Graff, former president of WNTA, New York and director of NTA, to executive vice president of Moss, Graff Associates . . . Harold J. Klein, ABC Films' world-wide sales manager, to the board of directors and Raymond C. Fox to administrative vice president at the network film arm.

Public Service

The three Storer tv stations which carried CBS TV's controversial "Defenders" show on abortion have complied with an "equal time" pledge made to viewers at the time of the show.

WJBK-TV, Detroit, WAGA-TV, Atlanta and WJW-TV, Cleveland presented a half-hour show entitled "Reply to the Benefactors" originated and videotaped at WJBK-TV and moderated by the station's news and public affairs director Carl Cederberg. Whereas the original network show campaigned for liberalization of abortion laws, the Storer half hour brought together a group of medical, religious and legal people who took an anti-abortion stand.

Public service in action:

• In response to a request from the Library of Congress, WCAU-TV, Philadelphia has presented a film print of its documentary, "Demons in the Streets," to the Library in Washington, D. C. On another front, this station held its first Community Service Seminar attended by more than 100 representatives of charitable, civic and educational institutions to discuss ways in which the organizations could use the station for more effective campaigns.

• WTOP, Washington, D. C. is conducting a series in the form of a

telephone forum to give the radio audience opportunities to ask questions about the government of the district, the Metropolitan Washington Council of Governments and city and county governments in the metropolitan region.

• A special 45-minute documentary on drug addiction featuring some of New York's leading physicians and social workers was broadcast on **WLIB** yesterday.

• **WCAU**, Philadelphia announcer **Doug Arthur** has been campaigning on behalf of the Eye Foundation of Delaware Valley which credits Arthur with sparking 3,410 inquiries of which 2,086 resulted in eye pledges.

Kudos: Intermountain Network news director **Bruce Miller** and flagship station **KALL**, Salt Lake City were sighted by the Utah State Bar Assn. for contributions to justice and law in the state.

PEOPLE ON THE MOVE: Alan Newcomb to director of public affairs for the Jefferson Standard Broadcasting Company.

Trade Dates

Top corporate management will address the 45th National Conference of the American Marketing Assn. 20-22 June.

Among the distinguished list of speakers is Norman Strouse, president of J. Walter Thompson who will discuss "Measuring Advertising's Value to the Economy."

Place: The Netherland Hilton Hotel in Cincinnati.

The New York State Broadcasters Assn. will conduct its first Management Conference at the Gideon Putnam Hotel in Saratoga Springs from 6-9 September.

This is the first meeting of its kind ever scheduled by the group since its establishment in 1955.

Calendar: The fifth annual conference of the **European Market Assn. of Advertising Agencies** will be held

this year in London on 13-14 September at headquarters of member agency **Rex Publicity . . . Maryland-D. C. Broadcasters' Assn.** will hold its annual convention in Ocean City on 21-23 June . . . **The Mutual Advertising Agency Network** will hold its second national meeting for 1962 at the Palmer House, Chicago on 21-23 June.

Equipment

McMartin Industries has just developed a stereo filter kit which can be added to all its multiplex receivers ever built.

The filtering circuit is designed to eliminate the interference which occurs when fm stereo and SCA-multiplex programing are transmitted simultaneously.

It sells for \$5 and has been tested in 10 different markets under 10 different sets of field conditions.

A new microphone signal pre-amplifier has been developed by **ABC engineers and manufactured by Tarc Electronics.**

Completely transistorized, the "in-line" pre-amplifier plugs into the socket end of any standard microphone and overcomes the loss of signal and increase of noise normally experienced with the use of long microphone cables.

The device got its first "on-air" test during ABC's coverage of John Glenn's orbital flight and was used extensively for coverage of Scott Carpenter's space trip in May.

Station Transactions

To expedite a speedier on-air date for channel 13 in Rochester, eight of the major applicants for the third local channel have banded together to form **Channel 13 of Rochester** and file an application with the FCC for a **Special Temporary Authorization.**

Officers of the corporation are **Harper Sibley, Jr.** (chairman); **Leon Halperin** (vice president); **Dennis J. Livadas** (secretary); and **William N. Posner** (treasurer).

These offices will be permanent for the duration of the interim operation, with the exception of those of chairman and v.p., which will rotate each quarter.

WISE, Asheville has been sold for \$150,000.

Seller **Harold H. Thoms** also owns **WCOG**, Greensboro, **WKLM**, Wilmington, **WAYS**, Charlotte and **WEAM**, Arlington.

Buyers are **Charles McGuire**, part owner and manager of **WGAT**, Gate City, Va. and **John Lee Davenport** of Falls Church, Va.

Blackburn brokered the deal.

A single station market fulltimer that has a 10 year record of profitable operation. The market is the agricultural and manufacturing center for the area. 29% down.

MIDWEST

\$175,000

This profitable 5 kw fulltime station is always tops in audience. Complete staff available to new owner. Only 29% down to qualified buyer.

NORTHWEST

\$150,000

BLACKBURN & Company, Inc.

**RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS**

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Jack V. Harvey
Joseph M. Sitrick
Gerard F. Hurley
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Federal 3-9270

H. W. Cassill
William B. Ryan
Hub Jackson
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-6460

ATLANTA

Cliford B. Marshall
Stanley Whitaker
Robert M. Baird
John C. Williams
1102 Healey Bldg.
Jackson 5-1576

BEVERLY HILLS

Colin M. Selph
Bennett Larson
Calif. Bank Bldg.
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Beverly Hills, Calif.
CRestview 4-2770

how does a tattoo



concern you ?



Two ways.

First—it's a perfect illustration of what a great campaign can do. Second—it proves that the advertiser who believes in advertising ends up a power in his industry.

So—how does this concern a broadcaster?

So—it works the same way here.

Every station that sells advertising—and has equal faith in buying it as well—always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best—then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made.

▶ SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

555 Fifth Ave. MU 7-8080 New York 17

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only \$22.50 for 3 pictures, \$6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't you call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



Tv and radio NEWSMAKERS



Stanley Newman has been named vice president and media director for Hicks & Greist. He will direct a newly-combined all-media department, responsible for planning, evaluation and purchase of print and broadcast media. Newman comes to Hicks & Greist from Richard Manoff where he's been for the past four and a half years, for the past three as media director. His agency career began at Mogul Williams & Saylor in 1956 as a time-buyer. Newman is a member of New York Media Planners.

Harold C. Crump, local sales manager at WLAC-TV, has been promoted to general sales manager of the Nashville outlet. Crump joined the station in 1956 as an account executive. He became local sales manager three years later. A graduate of the University of Mississippi, he served two years in the Air Force stationed in Germany. Crump first began in the advertising industry with the Blytheville (Arkansas) *Courier News Journal* as assistant advertising manager.



James R. Hoel, a member of the NBC Chicago Tv Spot Sales staff since September 1959, has been promoted to the post of local sales manager of WNBQ (TV), Chicago. Prior to 1959 Hoel was sales manager of WTCN-TV, Minneapolis for two years. Before that he was a salesman with Katz station representatives in Chicago for nine years, from 1948 to 1957. He began his business career as an advertising salesman with the *Chicago Tribune* in 1947.

Leon N. Lowenthal has been appointed to the newly-created post of director of sales development of Taft Broadcasting. Lowenthal, formerly general manager of the Taft fm division, will now be concerned with research, presentations, and commercial production for all Taft properties, am, fm and tv. Lowenthal has been general manager of WKRC (FM), Cincinnati since April 1958. He was previously associated with Gordon Broadcasting as vice president and general manager of Musicast, Inc.



The seller's viewpoint

"A single rate card may be economically feasible for a small market station. It is proving successful for us," says Charles E. Stuart, treasurer and sales manager of WOHI, East Liverpool, Ohio. Stuart, 24, and his partner, Joseph D. Coons, are both graduates of Union College in Schenectady, N. Y., and newcomers to broadcasting. They purchased WOHI a year ago and have attacked the problems of broadcasting with the views of outsiders, not imbued with past prejudices. Using fresh creativity and untested knowledge, they have solved the rate problem for their station, and possibly others.



Newcomer's solution to oldtime rate problem

In writing this, it is not my intention to suggest that a single rate policy is the panacea for the various rate ills of the broadcasting industry, nor do I believe that our policy is applicable or practical for all stations. It is proving successful for us though, and should be advantageous to other small market stations.

From the very beginning rates were our most serious problem. We, as newcomers to broadcasting, experienced a "plus over normal" share of business connundrums, but none as frequent or disturbing as the donnybrooks which resulted when salesman, representative, agency and client met and debated about national versus local rates.

With the purchase of WOHI we inherited, along with turntables, transmitters etc., a rather archaic rate structure which was seemingly based upon the Procrustes—Jay Gould principles of flexibility and "what the traffic will bear." There was a 15% differentiation between not only local and regional rates, but between the regional and national cards as well. This, it seemed to us, placed an undue burden upon those advertisers who had been so unfortunate as to engage an out-of-state advertising agency. Accordingly, our initial action was to eliminate the national rate and to simply offer the local rate to area, non-agency advertisers, and a regional-national rate which was 17.65% higher than the retail. We reasoned that when both the agency and our representative extracted their commissions that the net effect would be the same as a local sale made by a commissionable salesman. This system was analogous to the square wheel which functioned perfectly until tested.

Our new system was inaugurated by a New York agency notorious for demanding end rates for their clients. They made it clear that they were not at all interested in our national rates, that the buy depended upon our meeting their demands, and that circumnavigation of reps was a game everyone played.

We resolved this particular disagreement by maintaining,

with Gandhi-like resolution, our feeling against fraudulent rate cutting. Eventually, the buy came at the national and proper rate, but not before we regretfully lost sales.

After several such experiences with national advertisers we began casting about for a preventative solution.

We first contemplated a single rate policy after an investigation of selling costs. Different rate scales existed at WOHI not because of the more valuable coverage afforded a national advertiser, as occurs with a higher powered station, but solely because we were loath to lose an additional 15% of our revenue. But, were we really losing it? As we discovered upon further review, perhaps not, for when a schedule is sold through a representative several important station functions are absorbed.

This sphere of operation includes continuity writing, salesmen's commissions, travel and entertainment, bad debt loss, and *time*.

Consider the first of these, copywriting. Normally the radio station supplies the continuity service and employs a copywriter to this end. Although this man is paid a straight salary we found that, in our case, these wages amount to approximately 8% of local spot sales. When a sale is made to advertising agencies they usually supply the copy and talent saving 8%, and often do a better job.

Several small savings are also accrued in the areas of bad debt loss and travel and entertainment.

Finally, and of primary importance, is the saving in sales time. The fact is that our salesmen are much more valuable to us in our home town and that the same amount of time devoted to interesting one regional and national account might well result in several orders on the local level.

We feel that this saving in time is of sufficient importance that it will offset the remaining 6% of "lost" revenue.

The net result of our change is that both the agencies, their clients, and our rep are happy. We no longer have any arguments with them about rates and we are getting a fair value for our time. This is realism.

SPONSOR SPEAKS

Edgar Kobak

The one comment heard most frequently around New York last week, following the news of Edgar Kobak's death by coronary in Atlantic City, was the simple statement, "I've lost a good friend."

Few men in our industry have ever matched Ed Kobak's talent for friendship and few, if any, have ever equalled his ability to involve himself deeply and importantly in every facet and phase of this complex business.

He was, of course, a one-time NBC sales manager, executive v.p. of the Blue Network Company (later ABC) and president of Mutual. But these high posts were only a small part of Ed's many-sided activities.

He was a past president of the AFA and the ARF, first chairman of the BAB (now RAB), a one time director of the NAB, the Advertising Council, and the American Management Association to mention a few.

His background included 18 years of tradepaper publishing with McGraw-Hill, four years in the agency business with Lord & Thomas, 13 years as business consultant to such blue chip firms as Lever Bros., Miles Laboratories, and many others.

With such rich and varied experience, it is little wonder that Kobak was regarded by many of us as the one, really authentic "elder statesman" of our industry.

And what an elder statesman he was! Constantly active, constantly interested, constantly alive and in touch with every trade development. In later years, he loved to describe himself as a "gadfly"—who protested and wrote and phoned about any industry person or development which disturbed him, but who was equally quick to praise whatever he found good.

He was a great man, was Ed Kobak. We are proud to have known him, proud to have had him as a friend and proud that broadcasting, publishing, and advertising could produce such a versatile and influential figure.

What he stood for—a consuming interest, a passionate loyalty and an insistence on straight-forward truth and intelligent action in the affairs of our industry—these are qualities which all of us should aspire to.

10-SECOND SPOTS

Food: Sally Ann Howes, who will be a guest panelist on CBS TV's daytime *To Tell The Truth* the week of 18 June, remarked to an interviewer on a women's radio show, "Kids today are spoiled by special foods. When I was a baby they gave me lobster a la Newberg. And my mother didn't throw me over her shoulder and burp me, either—she gave me Alka Seltzer."

Ambition: Said model Holly Harris, in *Show* magazine, "I'm going to get rich—either by being a lady gambler or by being a tv spokeswoman like Betty Furness and opening refrigerator doors."

Success: Anne Baneroft, who was cited by the critics for her role in both the play and motion picture version of *The Miracle Worker*, remarks of her childhood, "One year we were thrown out on the street so often my mother started to make lampshades for the lamppost."

Garment business talk: In the Broadway musical "I Can Get It For You Wholesale," someone says of Barbara Streisand, who plays a man-hungry girl, "It's the way she acts with men. She makes a man feel like he's two pounds of meat at the dog show."

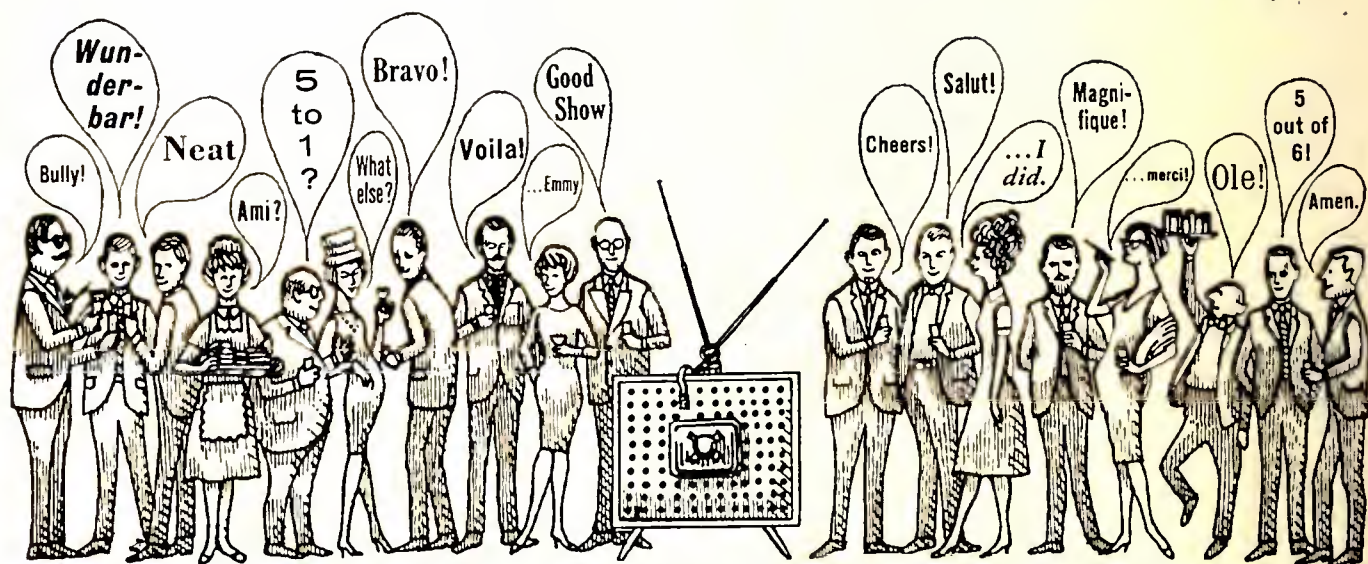
Television: Just as they began taping the sequence showing the building of Noah's Ark for the *Breck Golden Showcase* production of Igor Stravinsky's *Noah and the Flood* (on CBS TV, 14 June), guess what happened? It began to rain.

Psychiatry: Johnny Carson commented on CBS TV's *What's My Line*, "What this country needs is a psychiatrist who goes door-to-door with a pusheart and a hammock."

Money: In David Merriek's hit Broadway musical "Subways Are For Sleeping," Sidney Chaplin says, "When I was a kid I was unjustly accused of stealing 38 cents and ran away."

"Where did you go?" asks Carol Lawrence.

"Where can you go on 38 cents?" replies Chaplin.



Washington conversation stopper... WRC-TV wins 5 out of 6 Emmies! It was an overwhelming vote of confidence. WRC-TV programs and personalities made it virtually a clean sweep in the 14th Annual Emmy Awards: "Decade of Crisis" honored in two categories—"outstanding educational program" and "most outstanding interview and/or discussion program." "Profile: City in the Civil War"—judged "most outstanding public affairs program." Bryson Rash, WRC-TV's distinguished news analyst and commentator, voted "outstanding local personality." And "Bozo the Clown" named "best children's program." These are typical of the people and programs that have made WRC-TV truly the leadership station in the nation's capital!

WRC-TV 
 IN WASHINGTON CHANNEL 4
 NBC OWNED
 REPRESENTED BY NBC SPOT SALES