

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

SELL THE EXCLUSIVE BILLION DOLLAR CENTRAL FLORIDA MARKET

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LOTS MORE
SPOT CARRIERS
NEXT SEASON

Review of sponsorship
patterns shows a big
jump in the hour-long
adventure-type show

Page 33

Why games are
riding high
on day web tv

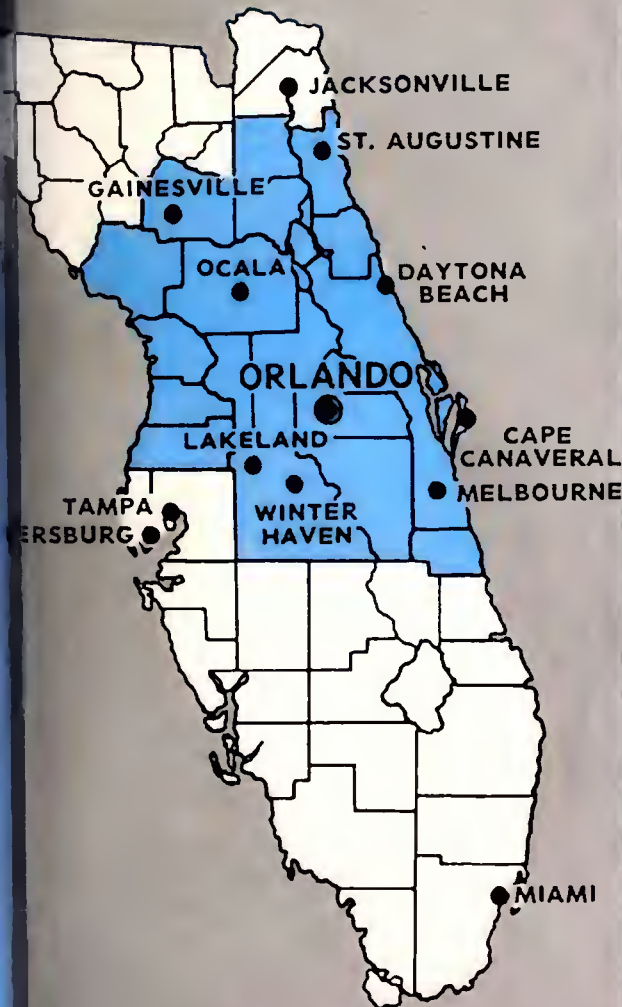
Page 36

Can you place
these faces?—
an instant quiz

Page 39

SAG, AFTRA
and tv ad costs
(continued)

Page 40



with

WESH-TV
CHANNEL 2 - NBC
AVERY-KNODEL

WDBO-TV
CHANNEL 6 - CBS
BLAIR TV ASSOC.

WLOF-TV
CHANNEL 9 - ABC
YOUNG TV

KNOW HOW

Perseverance and faith in a new concept are the basic elements which help to create progress. Frank Lloyd Wright believed in the architectural concept that form should follow function. And his perseverance in face of strong opposition was justly rewarded. Today his great "know how" is reflected in more than thirty states. In all facets of our present-day business world it becomes evident that those firms who fully utilize their collective "know how" are the ones justifiably rewarded by the new business it creates.



WEAA

dallas • radio & television

The Stations With The "Quality Touch"!

SERVING THE GREATER DALLAS FORT WORTH MARKET
BROADCAST SERVICES OF THE DALLAS MORNING NEWS

Authorized by
Edward Polry & Co. Inc.
The Original Station Representatives

*buy St. Louis `a la card**

**KTVI rate card your lowest
cost per thousand TV buy in St. Louis*



at Dorsey's

Gaslight Square in St. Louis

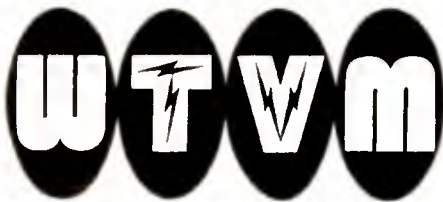


KTVI 2
CHANNEL **abc**
ST. LOUIS

CHANNEL 9
WTVM
COLUMBUS, GA.

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

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn

The #1 night-time
station in
Chattanooga!



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- 8 Newsmaker of the Week
- 19 Sponsor-Scope
- 25 Sponsor-Week
- 63 Washington Week
- 64 Film-Scope
- 70 Sponsor-Week Wrap-Up
- 70 Sponsor-Week in Pictures
- 79 Tv and Radio Newsmakers

DIGEST OF ARTICLES

- Lots more spot carriers in '61**
- 33 A sharp increase in participation film series is anticipated by all three tv networks for the fall season. Full sponsorships are on downgrade
- How NBC tv games forced CBS switch**
- 36 CBS TV to throw three new game shows against same type on NBC TV at 11 a.m., 11:30 a.m., and 2 p.m.; two soap operas go off air shortly
- How Snow uses radio promotions**
- 38 Snow Canning and its agency keep a weather eye peeled for merchandising ideas to give their spot radio campaign that extra sales effectiveness
- Can you place these faces?**
- 39 Quick quiz to test your ability to identify 15 gentlemen and a lady who occupy places of influence in the industry but are seldom pictured
- SAG, AFTRA, and tv ad costs**
- 40 Part II of special report describes confusing negotiation problem on talent prices involving unions, networks, film producers, and agencies
- Bored with the Bard? Not these U.S viewers**
- 43 Standard Oil Co. has proved again that there's an audience for adult tv programing with the sponsorship of Shakespeare series, 'An Age of Kings'
- Quaker Oil gets d.j. impact on radio**
- 44 Quaker State, the 50-year-old premium oil maker, who last year tested the d.j. personality appeal type of salesmanship, will do it again

FEATURES

- 10 Commercial Commentary
- 16 49th and Madison
- 12 Repts at Work
- 80 Seller's Viewpoint
- 46 Sponsor Asks
- 48 Radio Basics
- 66 Sponsor Hears
- 82 Sponsor Speaks
- 50 Spot Buys
- 82 Ten-Second Spots

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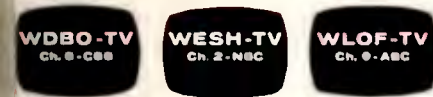
SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAIRfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYwood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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PENETRATE

OVER 8 OUT OF 10 HOMES
IN THE BILLION DOLLAR

CENTRAL FLORIDA MARKET



SPEAKING OF BLANKETS



WBAM IN BIRMINGHAM
AND WBAM IN MONTGOMERY
BLANKET THE WHOLE
STATE OF ALABAMA, AND
PARTS OF GEORGIA, FLORIDA,
MISSISSIPPI, AND TENNESSEE

WBAM 50,000 watts
BIRMINGHAM

WDBO 50,000 watts
MONTGOMERY

REPRESENTED NATIONALLY BY RADIO-TV
REPRESENTATIVES, INC.
SEE SRDS LISTING THIS PAGE

SPONSOR

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Bright Spot

FOR BUSINESS

TALLAHASSEE • THOMASVILLE



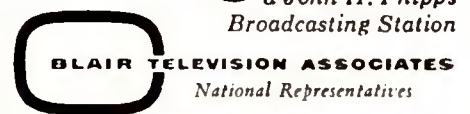
FITS EXACTLY . . .

WITHOUT DUPLICATING COVER-
AGE OF ANY OTHER MAJOR
TELEVISION SERVICE . . . BLAIR
TELEVISION ASSOCIATES CAN
GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE



SELL!

THE EXCLUSIVE BILLION
DOLLAR

CENTRAL FLORIDA MARKET



WDBO-TV

Channel 6 - CBS - Blair TV Assoc.



There's a different side to Florida, too...

There's the South Georgia side—inseparable from
Northeast Florida in terms of an effective marketing effort. And there's
the one-sided picture offered to television advertisers: WJXT offers
65 vs 39 county coverage to saturate the entire region . . . and goes on to
lead with a 2 to 1 margin in share of audience, according to the
latest Nielsen. In the metro market or in the total market, no matter
how you figure it, WJXT consistently shows its brightest side to advertisers.



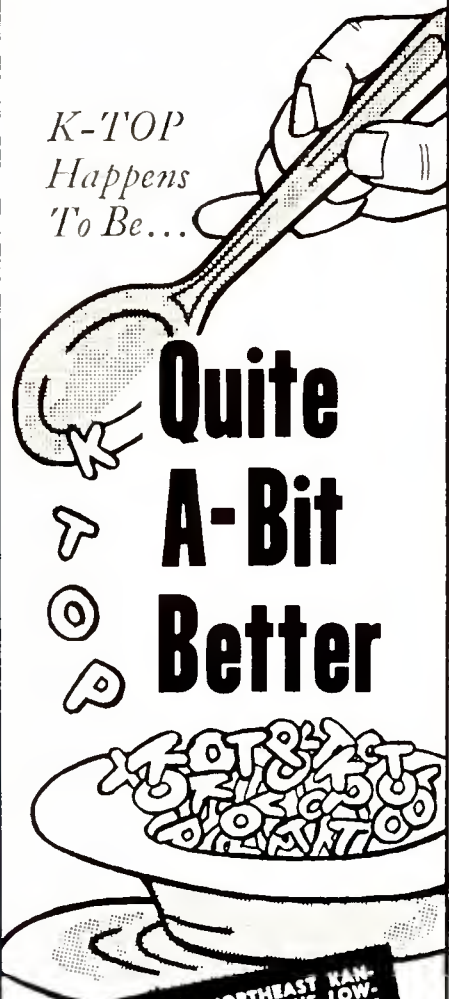
JACKSONVILLE, FLORIDA

Represented by CBS Television Spot Sales

Operated by The Washington Post Broadcast Division:

WJXT channel 4, Jacksonville, Florida WTOP RADIO Washington, D. C. WTOP-TV channel 9, Washington, D. C.

K-TOP
Happens
To Be...



Quite
A-Bit
Better

REACHING MORE NORTHEAST KANSAS RETAIL BUYERS—AT THE LOWEST COST PER THOUSAND—THAN ANY OTHER MEDIUM, BROADCAST OR PRINT.

Media men who know their oats also know that sales snap, crackle and pop in the prosperous 750,000 N-E Kansas market when you sell 'em on K-TOP.

**Pulse and Hooper Prove
K-TOP TOP RATED**

Pulse (Oct. '60) rates K-TOP No. 1 in total audience (40% Avg.)—7 a.m. to midnight.

Hooper (Aug.-Oct. '60)—
37.6%—7 a.m. to noon
42.2%—noon to 6 p.m.

REPRESENTED BY FORJOE AND CO., INC.



NEWSMAKER of the week

Three time-tested and toughened watch-dogs have been named to the Federal Trade Commission by President Kennedy to serve as fair-and-equal buffers between public and business and to maintain FTC junctions in such areas as unfair trade practices and misleading and/or false advertising claims. Key among them is the new chairman, Paul Randall Dixon, 47-year-old Democrat from Nashville, Tenn.

The newsmaker: Paul Randall Dixon within the next 10 days is expected to be approved by the Senate as chairman of the Federal Trade Commission after his nomination by President Kennedy. He will replace Earl W. Kintner, a Republican returning to private law practice.

Dixon has a formidable track record in government legal service, with almost two decades of trial work for the FTC and in his current assignment as counsel and staff director of Estes Kefauver's Senate anti-trust investigations. Dixon, as well as his two new President-designated FTC associates, is expected to bear down hard and precisely on violations in business within FTC's jurisdiction.



Paul R. Dixon

The other two commissioners are Philip Elman, assistant to the solicitor general, and A. Everett MacIntyre, general counsel to the House Small Business Committee and former FTC attorney. (Latter's appointment hinges on the next vacancy, probably in September.)

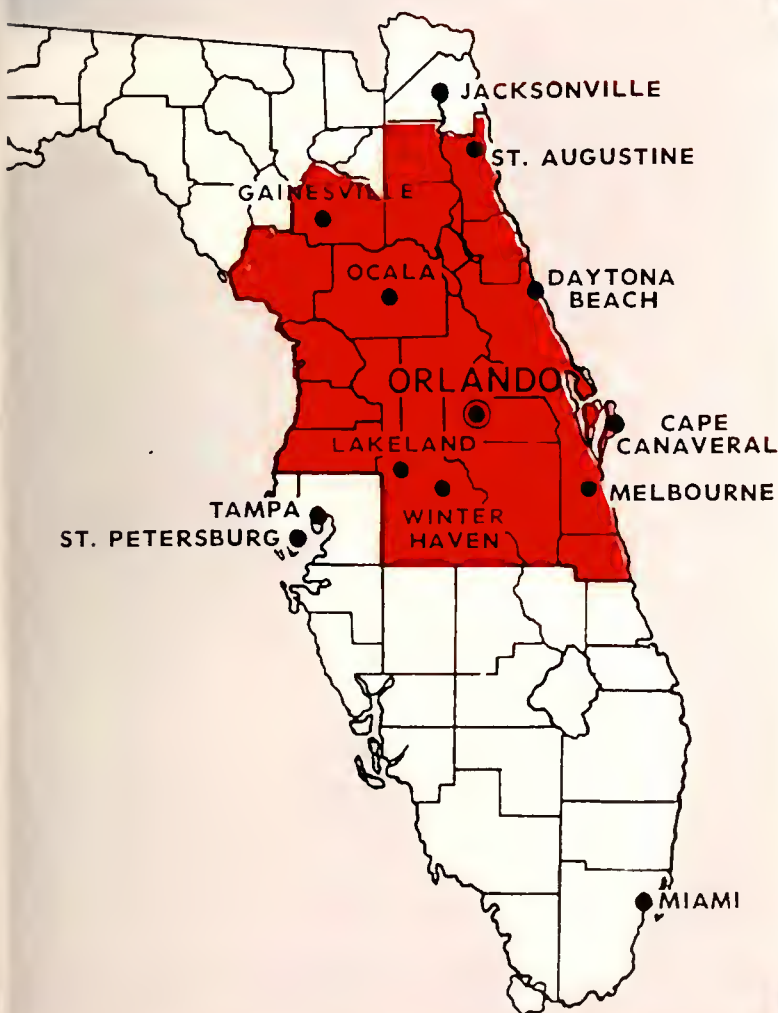
Dixon went to work for the Federal Trade Commission as a trial attorney in 1938, remaining there except for wartime service until 1957 when he joined the Kefauver group. He was on active duty with the Navy for three years, two overseas, and holds the rank of lieutenant commander (retired) in the Navy Reserves.

His three years of service with the Kefauver committee centered—his official government biography notes—"on a large number of important and difficult problems in the fields of restraints of trade." Among them: "administered prices in many major industries, including steel, automobile, oil, bread and drugs."

Dixon is a graduate of Vanderbilt U. and the U. of Florida, was a star quarterback at the former and assistant football coach at the latter. He's a member of both the Tennessee and the Florida Bars.

The five-man commission which he will head now tips to the Democratic side of the political scale, with three Democrats one Republican and one independent (contrasted with the current make-up of three Republicans and two Democrats). His term ends in '67.

CENTRAL FLORIDA MARKET EXCLUSIVE



**THREE CENTRAL FLORIDA
TV STATIONS
DRAMATICALLY PROVE
VIEWER PREFERENCE
WITH LATEST ARB
COMBINED FREQUENCY
INDEX OF 10.6**

MORE VIEWERS WATCH and are loyal to these Central Florida Stations than any others.

FLORIDA'S ONLY INLAND MARKET with primary and Grade B TV coverage over **ground**. No signal waste over ocean.

EXPOSE YOUR SELLING MESSAGE over 1,143,600 consumers.

ORLANDO is the third fastest growing metropolitan market in the U. S.

WAREHOUSES for some products distributed in the Central Florida market are located in seaports of Jacksonville, and Tampa, but the **CONSUMING** Central Florida market is penetrated only by WESH-TV, WDBO-TV, and WLOF-TV.

Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Coverage based on 1960 ARB report.

WESH-TV
Ch. 2-NBC
Avery-Knodel

WDBO-TV
Ch. 6-CBS
Blair TV Assoc.

WLOF-TV
Ch. 9-ABC
Young TV

... PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.

SELL!

THE EXCLUSIVE BILLION
DOLLAR

**CENTRAL FLORIDA
MARKET**



WESH-TV

Channel 2 — NBC — Avery-Knodel

In Rochester, N.Y.

**People Are
Switching**

FROM
"TIRED" Radio

TO
WVET
1280 KC

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

BASIC NBC AFFILIATE

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

by John E. McMillin

Commercial commentary

Are we talking to ourselves?

At the AFA meeting in Washington earlier this month I sat next to George Huntington, exec. v.p. of the Television Bureau of Advertising, during a session in which a parade of speakers lashed such critics of advertising as Vance Packard, Arthur Schlesinger Jr. and John K. Galbraith with a fine evangelic frenzy.



Most impassioned of the industry's spokesmen was a former McCann-Erickson adman, Northwestern professor Stuart Henderson Britt, whose book "The Spenders" has been trumpeted as the definitive answer to "The Hidden Persuaders."

Britt does an eloquent job of defending the honor and chastity of advertising against what he calls the "morality hucksters" but at one point during his address, Huntington leaned over and whispered to me, "They ought to have Vance Packard here."

I couldn't have agreed with him more.

The climate of the AFA meeting would have been forty times healthier if the opposing side had been vigorously, even violently voiced. As it was, we got an uninterrupted succession of advertisers, broadcasters, and advertising-minded economists who all told us how wonderful we are—how noble, how nice, how necessary to America's economic welfare. And this bothers me a great deal.

In fact I'm getting an increasingly uneasy feeling that in all the new wave of industry "public relations"—by the AFA, the ANA, the AAAA, the NAB, and the TIO—we've been talking more and more to ourselves.

Are we really coming to grips with our critics?

"Tarnishing virtues . . . confusing manners"

The most bloodcurdling indictment of advertising I've ever seen occurred in a recent *Printers' Ink* piece about Harvard professor and historian Arthur Schlesinger Jr., newly named full-time special assistant to President Kennedy.

Schlesinger says his views on advertising can be summed up by the speech of English essayist John Ruskin to the manufacturers of Bradford nearly 100 years ago:

"Whatever happens to you, this, at least is certain, that the whole of your life will have been spent in corrupting public taste and encouraging public extravagance. Every preference you have won by gaudiness must have been based on the purchasers' vanity; every demand you have created by novelty has fostered in the consumer a habit of discontent; and when you retire into inactive life you may, as a subject of consolation for your declining years, reflect that precisely according to the extent of your past operations, your life has

been successful in retarding the arts, tarnishing the virtues, and confusing the manners of your country."

Printers' Ink quickly points out that "a number of professional economists do not share Schlesinger's views."—a comment which seems to me almost incredibly naïve.

Personally I don't get any comfort out of the notion that maybe a couple or three economists are on our side.

What chills me is the knowledge that the anti-materialistic viewpoint on which the Ruskin-Schlesinger attitude is based has been held by a lot of people far more influential than economists in our Western Civilization during the past four or five thousand years.

Among them, for instance, are some top-flight Old Testament prophets, some impeccable New Testament saints, and a host of philosophers including such Americans as Emerson and Thoreau.

I don't think we can refute such witnesses by sneering at them and calling them names. Or lessen their influence by gleefully chanting, "Advertising keeps the American economy rolling ahead."

What then is our answer to their charges of "materialism?"

Are we ostriches about tv?

When it comes to anti-tv criticism I wonder if here too we aren't snuggling our cosy little ostrich heads into the sand.

Let's admit that some of our critics are pretty dreadful. The John Crosbys, Claire Lucas, David Susskinds and Marya Mannes are all too often given to outrageous exaggerations, to effeminate emotionalism, and to blind, unfair, unreasonable indictments.

But how about the kernel of truth in what they say?

There's not a man among us who doesn't admit privately that a distressing amount of tv programing is nothing but tripe and junk.

But what are we doing about it? What are we saying about it? Mostly, I'm afraid, we're rushing around in a frenzy of self-back-patting about a small handful of damn good public service shows. And we're trying to pretend the rest of the schedules don't exist.

The other day, in his first speech to the NAB board, Governor Collins deplored the fact that the networks are so often the "spokesmen" for the industry. Well I think the governor exaggerates.

It is true that Frank Stanton last year spoke out loud and clear for the repeal of Section 315, and in favor of free speech.

But I haven't heard a peep out of Stanton, or any other network leader, on the subject of dismal entertainment programs.

In my opinion the one, and almost the only important statement that has been made in our industry during the past year was delivered in April 1960 by Dick Salant of CBS.

Salant told the Arizona Broadcasters Association, "We must come to grips ourselves with the fundamental questions which, in the early days of broadcasting some of us had tended to neglect—the fundamental questions of who we are, what we are, what is the real nature of broadcasting and its relationships and obligations to the public. . .

"What are the premises of broadcasting in our society and what are its promises? What are we doing in this business anyhow, and how good a job are we doing?"

Salant's plea has fallen, I'm afraid, on pretty deaf ears. I've seen little evidence that anyone is acting on his advice.

But if those of us in advertising and in broadcasting are ever going to face our critics (as some day we must) then we must face first, as he says, "the fundamental questions."

It's a tough job. But there isn't any other way.

PENETRATE

OVER 8 OUT OF 10 HOMES
IN THE BILLION DOLLAR

CENTRAL FLORIDA MARKET



**WPEN
HAS
THE
STAR
PERSONALITIES**



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

WPEN

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

SELL!

THE EXCLUSIVE BILLION DOLLAR

CENTRAL FLORIDA MARKET



WLOF-TV

Channel 9 - ABC - Young TV

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS



WREX-TV
CHANNEL 13 ROCKFORD

 **J. M. BAISCH**
Vice Pres. & Gen. Mgr. 

Reps at work

Irving A. Gross, Young TV Corp., New York, points out that "In a business world designed for speed and competition, the television buyer must be faster and more agile than most. With the heavy pressures of large and varied schedules, and the pressing need for much speed in ordering these schedules, there is a great burden placed upon the buyer. As a rule, schedules are bought quickly and efficiently at most agencies. However, when the situation arises that requires the purchase of upwards of 100 markets it becomes an almost impossible feat for the buyer to see all the reps, hear all the presentations and make use of all the information given him," states Gross. "Several shops have overcome this to a degree. When a large buy is planned, they will ask the reps to submit avails on different days, thereby immediately cutting down the number of presentations heard each day. This makes possible a more satisfactory buy. In cases of schedules planned for many markets, the staggered buying system will prove advantageous."



Harry G. Meline, Everett-McKinney, New York, feels, "Too many on the selling side believe that all complaints about so-called 'bad buys,' 'unfair treatment,' etc., can be laid at the doorstep of the buyer on an account. This isn't always so. There are many situations where the buyer can't be blamed for what appears to be his personal decision. For instance: (1) Station A is rated No. One, has the coverage, yet Station C is bought. Possible reason: strong local pressures and requests force the buy. (2) Station A was bought. Reps for Station B and C never were called. Possible reason: the buyer is doing the work of three in an understaffed and overloaded department. Records show he bought 'A' last time around: he literally doesn't have the time to check out the others. (3) You've made a good pitch directly to the buyer—he liked it—you feel the order is all sewed up—Station B is bought. Possible reason: rep must make it clear to the stations where the next move is so that a counter-pitch will have its greatest effect."



CENTRAL FLORIDA MARKET

EXPANDING



Nearing completion at Orlando, Interstate Rt. 4 will be a key link in Florida's expanding highway system.



Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically proved with the latest ARB combined coverage frequency index of 10.6.

MORE THAN 1,143,600 CONSUMERS BUY IN THE PRIMARY COVERAGE AREA OF OUR CENTRAL FLORIDA MARKET

ONE OUT OF FOUR FLORIDIANS live in the 19 county Central Florida market. Coverage is based on 1960 U. S. Census figures.

CENTRAL FLORIDA'S POPULATION is pacing Florida's growth rate, which is three and one-half times faster than the U. S. average.

KIPLINGER PROJECTS Central Florida market population will average more than 6,500 increase per month for the next ten years!

CAPE CANAVERAL and 6 strategic military installations are located within the Central Florida market.

WDBO-TV
Ch. 6 - CBS
Blair TV Asso.

WLOF-TV
Ch. 9 - ABC
Young TV

WESH-TV
Ch. 2 - NBC
Avery-Knodel

... PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.

17 out of 30

Including top-rated shows of all kinds: eight comedies, three westerns, three variety programs, two suspense shows, one drama.

11 out of 20

Including five top-rated comedy programs (Nos. 5, 10, 11, 14, 18)—more than the other two networks combined.

6 out of 10

Including television's top-rated show for more than four years (No. 1); television's most popular new show (No. 5); the show with the longest record of popularity in television (No. 9).



1 GUNSMOKE

4 RAWHIDE

5 CANDID CAMERA

6. HAVE GUN

9 ED SULLIVAN

10 DENNIS THE MENACE

11 ANDY GRIFFITH

14 JACK BENNY

17 G. E. THEATER

18 DANNY THOMAS

20. PERRY M

23 out of 10

1 CBS Television Network presents more than half of Nielsen's top-rated shows—including six of the eight hits of the new season (pictures numbered 5, 11, 25, 29, 39, 40).



1. MY LINE? 22. RED SKELTON 24. CERSHWIN YEARS 25. PETE & GLADYS 29. ROUTE 66 30. DOBIE GILLIS 34 TO TELL THE TRUTH 35. GARRY MOORE 37 LASSIE 38. HENNESEY 39. CHECKMATE 40. TOM EWELL

This remarkable record, based on the latest nationwide Nielsen report, is actually an old story: Throughout the past 134 Nielsen reports issued since July 1955 the CBS Television Network has averaged 22 of the 40 top-rated programs.† In 100 of these reports it has presented more of the Top Ten than the other two networks combined. In sum, if you are an advertiser, producer, performer or viewer, the place to be is The CBS Television Network.*



*2nd January report. †Evening programs, average audience rating basis.

WHLI

"THE VOICE OF LONG ISLAND"

*known
by the
companies
we keep!*

FOOD STORE SALES *
\$704,995,000

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

*Arnold's Bread
Birdseye
Bond Bread
Canada Dry
Carling Breweries
Carolina Rice
Coca-Cola
Hires
Manischewitz Wine
Merkel Meats
National Biscuit Co.
Nescafe
Pepsi-Cola
Tender Leaf Tea*

*Nassau-Suffolk (Sales Management 1960)

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

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

Represented by Gill-Perna

49th and Madison

Morality versus soleability

I hope Mr. Peterson of Bell & Howell replies to your "Commercial Commentary" of 30 January, 1961. I would like to believe he disagrees with your opinions. But whether he does or not, I would like to add a few comments of my own.

It seems to me that you are paying homage to a theory of morality that more properly deserves the consideration of theologians than of broadcasters. In essence, you say sponsors should be good, not for the hope of reward, but for the sake of being good. And you state that to be good in the expectation of a reward is to debase the principle involved.

Your view is narrow, and your prospects are bleak.

You can enlist the support of advertisers for public interest programming if you face reality. This is done not by telling advertisers they should sponsor a program as a moral act; but by telling them of the very real advantages they will gain from such sponsorship.

The advantages are not unimpressive. Although further research is certainly needed—as Mr. Peterson suggests—we already know public service programming will attract an audience of above-average intellect and above-average income. And this audience rewards sponsors with strong response, and extraordinary loyalty. This would appear to be particularly attractive to companies who want and need the support of a select audience.

But by contending that public service sponsorship must begin on the basis of enlightenment, you commit a gross error. It is the same error that has kept too much of the broadcasting industry mired in the mud of mediocrity. It is the error expressed when broadcasters complain, "We can't do public service. It isn't saleable. Sponsors just don't realize it's the *right* thing to do."

This error compounds itself in practice. For misled by this philosophy, time salesmen and broadcasting executives try to sell public service broadcasting as the moral vehicle. Unfortunately, they are not qualified as theologians. Is it any wonder they fail in attempting to sell a theological argument?

Broadcasters cannot effectively sell morality.

But they can sell on the basis of sales and profits. And intelligent, professionally-prepared, public-minded programming offers these very tangible incentives to many advertisers.

James J. Johnston
*creative director
Kane Advertising
Bloomington, Ill.*

Subject for discussion

You were very kind to re-state my position in your "Commercial Commentary" column 30 January issue of SPONSOR. While I'm sorry this misunderstanding occurred, you have been very fair in presenting my point of view.

Apparently, we are not in agreement on all aspects of this philosophical question.

However, rather than monopolize the columns of SPONSOR, I would prefer to read what others have to say on this subject.

I'm sure you could find many who would be more articulate than I and have a more original point of view that would really be worthy of additional space.

Again, my thanks for your considerate handling of this situation.

Peter G. Peterson
*executive v.p.
Bell & Howell Company
Chicago, Ill.*

Why WTMJ-TV bought Warner's "Films of the 50's"

Says Robert J. Heiss

“ Unlike some of the assortments we've bought in the past, we can say of these Warner features,

ALL QUALITY, NO RUBBISH

The fact that many films in this Seven Arts release also give us superb entertainment for our growing color TV audience is a fine plus that fits our policy of buying 'good box office' for all our programming. ”

Warner's Films of the 50's...
Money makers of the 60's

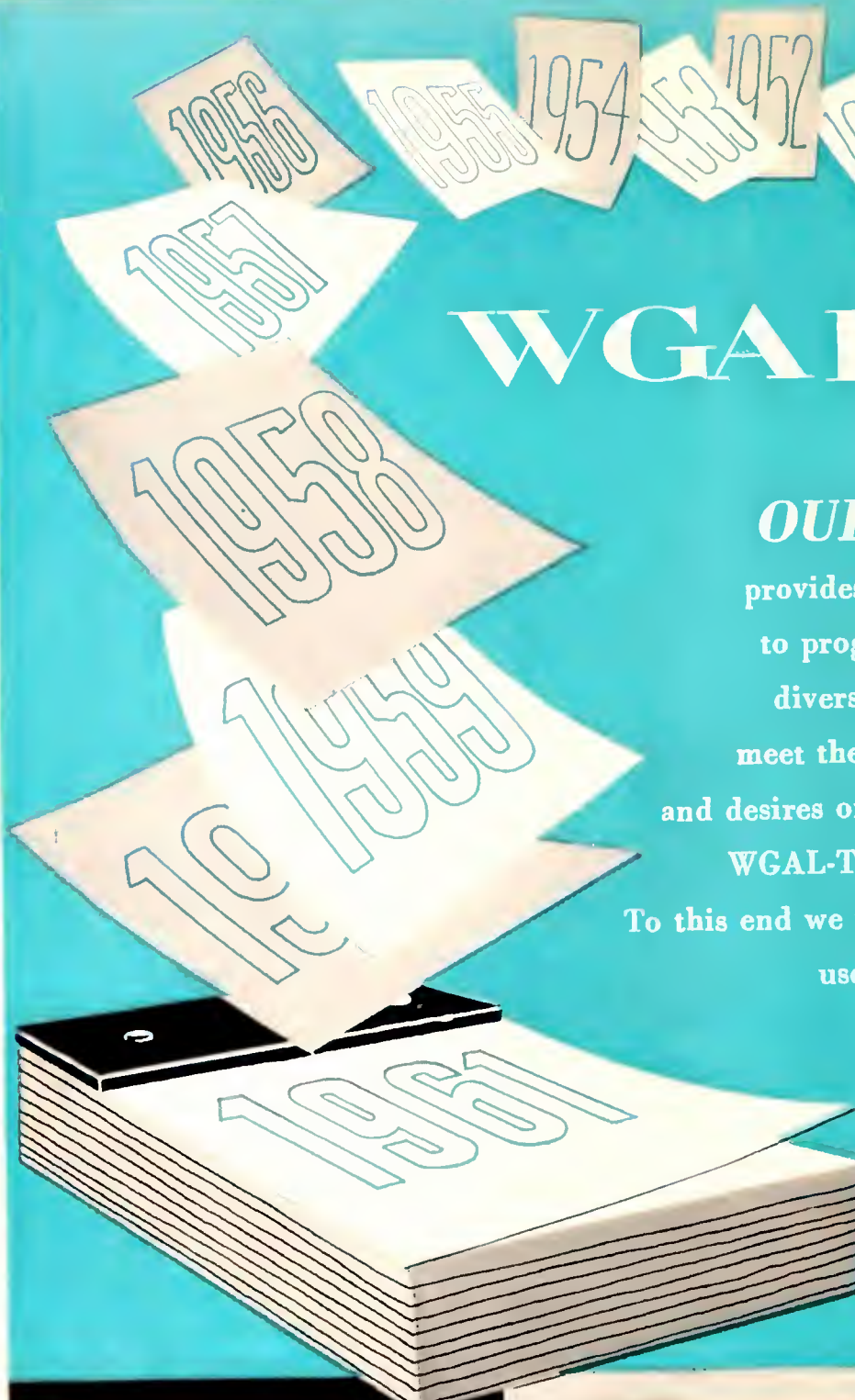


NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

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



Robert J. Heiss
Manager of Radio & Television
WTMJ-TV, Milwaukee



WGAL-TV

OUR 13th YEAR

provides continued opportunity to program WGAL-TV in such diversity and depth as to best meet the widely divergent needs and desires of the many communities WGAL-TV is privileged to serve. To this end we pledge the conscientious use of Channel 8 facilities.

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.



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

SPONSOR-SCOPE

27 FEBRUARY 1961

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SPONSOR
PUBLICATIONS INC.

Sellers of spot who feared that the new SAG-AFTRA commercial rates could result in substantial loss of billings for their medium have a case to which they can point.

The evidence: Robert Hall Clothes has slashed its tv market list from 130 to 40 for the 1961 spring-summer campaign. An overriding factor for this reduction is the huge jump in replay money required under the latest SAG-AFTRA contract.

In explaining what influenced the switch in Robert Hall media planning, Jerry Bess, executive v.p. of Arkwright Advertising, which handles the Hall account, told SPONSOR-SCOPE that the talent union's rates for film commercials have become so "unrealistic" as to require spot advertisers in the national retailing field to reassess their media uses.

However, as far as both air media are concerned, there's only been a change in the balance: the radio schedules have been fattened and the list of radio stations upped.

The specifics: over 350 radio stations in 140 markets, with the intensity of the schedules reaching a peak in April and gradually simmering down for the summer.

(For a special report on SAG-AFTRA contract negotiations, see page 38.)

Whether it's a phenomenon of the time or something else, it might interest the tv networks to know that there's been engendered toward them an emotional state on Madison Avenue that is without precedent.

In SPONSOR-SCOPE's five years of existence it has never encountered at the budding of the new selling season so many expressions of peeve, resentment and bellicosity against various network tactics as it has the past three weeks.

Here are some of the things agency people are muttering:

- "The networks are taking a serious chance of losing the backing of the very people who develop and recommend media plans."
- "The networks have only a small staff to do their selling and without the agencies to give them a hand they might not do so well as the years roll by."
- "We've just completed a survey on how network tv costs have risen since 1957 in relation to tv homes and sets-in-use and if tv is to maintain its billings pace it behooves the networks to give us and the positions of our clients more sensitive and equitable consideration."

(For details of network incidents agitating advertisers-agencies, see page 21.)

New spot tv business kept perking last week for reps in New York, indicating a February and March, for at least the top markets, fairly close to the 1960 level.

The New York calls for availabilities included: Spic & Span (Y&R); Domino sugar (Bates); Chesebrough Ponds (NCK), five weeks, fringe minutes and weekend afternoons; Planters Peanuts (Kemper), 6-8 weeks; Lincoln-Mercury dealers (K&E); Praise (K&E).

Tv buying out of Chicago: Jiff (Burnett); Robin Hood flour (Wade); Pure Oil (Burnett); Milwaukee beer (Gordon Best).

P&G evidently thinks that the impact of the ADA's endorsement has reached its crest in the area of advertising: the ring was virtually pulled from under Crest dentifrice's spot tv operation last week.

Cancellation went out from B&B for stations in around 40 markets.

Marketing note: P&G's own Gleem has gradually been recapturing the share of the market it lost when Crest took off like a rocket.

Spot radio buying took an upturn the past week in the midwest, some of the accounts suggesting that spring is not far away.

Like J. I. Case farm implements (Western Adv., Racine, Wis.); Chemical Compounds, Inc. (Standart & O'Hern, K.C.); Dow Chemical crab grass killer (MacManus, John & Adams, Detroit).

Other radio buying out of that region: Swift Allsweet margarine (Burnett); Skelly Oil (Bruce Brewer, K.C.); Chun King (BBDO Minneapolis); Miller Brewing (Mathisson, Milwaukee); Pure Oil (Burnett); Old Milwaukee Beer (Gordon Best).

In New York Shulton's Good Aire household deodorant (Ralph Allum) called for availabilities in connection with a nine-week saturation campaign.

Scott Paper, which has added a number of new products to its list this year, won't start its network buying or fit in its spot plans for another 60 days.

It'll likely buy into three nighttime shows and commit itself for more network daytime than ever.

Even though the corporation is reorganizing its internal operations, which includes advertising, du Pont has put the finishing budgetary touches to the weekly hour series that makes its debut on NBC TV the middle of September.

It will run for 40 weeks with about \$100,000 a week set aside for time and an \$80,000 average for talent.

Divisions set to participate: anti-freezes, which this season went to network spot carriers; some Lucite paints; two or three products out of the #7 special automotive production division; plus institutional. BBDO is agency of record for the series.

The operators of those White Tower hamburger stands studded around the country want to steer clear of any sponsored radio programing that might lure the teenagers.

Reps approached last week about availabilities last week were advised that what the hamburger merchants preferred was entertainment that appealed strongly to adults in the lower income groups.

Why they didn't want the teenage trade: they sit around and yak too much, whereas the stands are designed for quick turnovers.

The liner-upper of radio buys: John Marrow c/o N.Y. Restaurant Association.

Don't write Schick (NC&K) off as a supporter of tv: it's planning a heavy tv campaign for the fourth quarter of this year.

The shaver's newspaper embrace. Schick advertising-promotion people have been telling tv sellers seeking to make presentations, is just for this first quarter.

Incidentally, Schick at the moment is spinning off a goodly portion of its promotion money into "push," allowing the storekeeper or clerk \$2 for each shaver sold. On the basis of the 950,000 Schicks sold last year, this incentive fund could add up to \$1.9 million—or almost as much as it put into tv last year.

Remington is said to be also on a push money kick.

Schlitz and JWT have borrowed a leaf from Armour and some auto accounts: they're decentralizing their advertising decisions and media buying.

What Schlitz has done: (1) divided the country into districts, with each headed by a district ad manager; (2) arranged for the district manager to work closely with the JWT office within his district; (3) split up the spot buying among JWT district offices, with JWT Chicago processing the orders and doing the billing on instructions received from the regional offices.

Ruth Jones heads up the Schlitz buying out of New York.

The ill humor that NBC TV has incurred at the American Tobacco Co. as a result of some of the network's furniture-moving could, noted one of the account's agencies last week, turn out to be quite beneficial for spot.

As an account super in that agency put it: "American Tobacco might figure that since network program franchises no longer mean anything it would be wise to allocate some of the millions to spot where there's a better chance of franchise protection."

The cause of ATC's ire, which, incidentally, gave Madison Avenue its prime topic of luncheon conversation for the week: **freezing the account out of three of its four spots on NBC and lifting out from under it two shows** (Wells Fargo and Bonanza) which American Tobacco has sponsored since their inception.

Bonanza was sold kit and kaboodle to Chevrolet for Dinah Shore's present spot and Wells Fargo becomes an hour item come the fall starting 7:30 Saturdays. **Another move involving ATC: Thriller** goes from 9-10 p.m. Tuesday to 10-11 Monday.

In time and talent American Tobacco's NBC investment this season comes somewhere between \$8-9 million.

Another unhappy client NBC is trying to assuage for a reason similar to American Tobacco is Lever: the gripe here is that the network moved the Price Is Right without first taking Lever into its confidence.

If the network goes through with its intention and Lever refuses to compromise the billings in jeopardy would come to \$8-9 million a year, with a huge chunk of it in NBC daytime.

CBS TV is itself not without a brooding veteran customer: R. J. Reynolds (Esty) hadn't decided up to presstime whether it would assent to the moving of I've Got a Secret to Monday 10:30-11 from Wednesday 9:30-10 p.m.

Reynolds' only choice is to agree to this switch, done without consultation, because that Wednesday spot has been committed to General Foods as part of the latter's fall nighttime design.

CBS TV has succeeded in cracking the wall of resistance set up by four affiliate station groups against the network's morning minute-selling plan. Corinthian last week changed its position and agreed to go along with the new sales concept, and Storer opened the way in Detroit and Cleveland.

The decision to clear the 10 a.m.-noon strips came after CBS TV's James Aubrey explained the factors that brought about the plan to a Corinthian management meeting held in Sacramento. In brief: the plan was born of a serious competitive situation.

Meantime, CBS Sales states that it has already sold \$1.5 million worth of business for the plan, including S. C. Johnson.

Hailed among Madison Avenue tv program buyers as about the most constructive move ABC TV has made since becoming a daytime factor: sequestering the 1:25-1:30 segment for a five-times-a-week news strip.

The innovation takes effect 6 March and the agencies are inclined to see it as inspired by the new look in ABC news and public affairs programing James Hagerty has been talking about.

Time and talent price for the strip: \$14,500 per week, minimum 13 weeks, which makes it \$2,900 for a 75-second commercial.

ABC TV Sales avows it's running full speed ahead on contracts for the 1961-62 season: in fact, it had, as of 23 February, \$73 million worth of such business already on the books.

This, regardless of Dodge's pullout from Lawrence Welk after six years.

The prices that are being put on some of the nighttime network series for the fall can't help but make advertisers' eyes pop.

For instance, the Robert Young semi-anthology series has a price tag of \$71,000 gross for originals and \$35,000 for repeats. That puts this series, in terms of cost, not far behind Jack Benny's.

Scott Paper is said to be on the verge of becoming a co-sponsor of the series. General Foods, which had an option on it, doesn't appear anxious to go through with it.

Another newcomer for the fall with a upper-crust price tag is Calvin and the Colonel, the cartoon series sound-tracked by Corell & Gosden. Price: \$65,000 for originals.

Looks like Lever and American Home will co-sponsor Calvin and the Colonel on ABC Tuesday 8:30-9 p.m.

Probably the most significant affiliation coup that ABC TV has effected in recent years was the one that this week sprung the Taft stations from CBS TV.

The break between Taft and CBS climaxed a revolt by the Taft group against the morning minute sales plan which CBS inaugurated 13 February. The general impression in the trade is that things hadn't been perking too happily between the network and the group lately and that it took the introduction of the plan to trigger Taft's decision to throw its primary affiliate lot with ABC.

(See SPONSOR-WEEK, page 25, for details of Taft's affiliation realignment.)

Some tv stations without regularly scheduled sports are resorting to a change in their rate structures in the hope of attracting business to weekend afternoons.

The step: adopt a D rate where there's been a C rate in effect.

Downward margin of difference: around 35%.

Sellers of spot might find handy this summary of a survey conducted by International Shoe, St. Louis, as an aftermath of its Christmas radio promotion in 125 markets.

In essence, the manufacturer discovered that **December had more potential than suspected**, sales in 1960 scoring a 6% gain over 1959.

Highlights of the inquiry among International's dealers in 46 markets:

- 74% said the promotion was just right and **hoped the idea will be repeated.**
- 65.5% noted that what with December having been an off month in retailing the campaign might be credited with either keeping business at an even keel or increasing it.
- **64% reported that customers mentioned the spot** (certainly a high quotient in any media league).

Citing from a special cume study by Nielsen, ABC TV is spreading the gospel that if an advertiser on at night wants to make an additional expenditure in the medium he'll get more frequency and reach for his money in daytime.

The basic assumption is that the advertiser has a **good night schedule** of four minutes weekly, which over four weeks garners him an unduplicated reach of 39.9% and an average frequency of 3.6 times per home.

If faced with the alternative of spending an extra \$30,000 for night or daytime, here's what he could expect over four weeks.

NO. MINUTES	ACCUMULATED UNDUPLICATED REACH	AVERAGE FREQUENCY
One nighttime	91.8%	4.2 times
12 daytime	91.5%	5.8

For other news coverage in this issue: see Newsmaker of the Week, page 8; Spot Buys, page 50; Sponsor-Week Wrap-Up, page 60; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 79; and Film-Scope, page 64.



In Providence, **WJAR-TV's** new one-two punch delivers a feature film knockout!

Adding to their Million Dollar film library, WJAR-TV announces the two biggest buys in feature films: NTA's "61 for 61" and Warner Brothers' "Post '50 Package" to be seen Mon. thru Fri. at 9 A.M., 1 P.M., 5 P.M. and Sat. and Sun. at 11:10 P.M. Some of the titles and stars: A STAR IS BORN • VIVA ZAPATA • ALL ABOUT EVE • THE HIGH AND THE MIGHTY • COME TO THE STABLE • REBEL WITHOUT A CAUSE • THE PRINCE AND THE SHOWGIRL • HONDO • COME FILL THE CUP • THE BIG LIFT • DOWN TO THE SEA IN SHIPS • PINKY TO THREE WIVES • YELLOW SKY • THE SEARCHERS LAND OF THE PHARAOHS • Marilyn Monroe • Anita Clift • Burt Lancaster • John Wayne • James Dean • Sal Stewart • Maria Schell • Kirk Douglas • Joan Crawford James Cagney • Spencer Tracy • James Mason • Glenn

NB

abc

Represented by

Edward Patry & Co., Inc.

TWELVE O'CLOCK HIGH • THE BIG TREES • A LETTER STRANGERS ON A TRAIN • SPRINGFIELD RIFLE Ekberg • Marlon Brando • Judy Garland • Montgomery Mineo • Doris Day • Robert Stack • Bette Davis • James Tab Hunter • Cary Grant • Lauren Bacall • Gregory Peck Ford • Peter Sellers • Gary Cooper • Natalie Wood

HORACE GREELEY

could have been "Editor in Chief" of WPTR

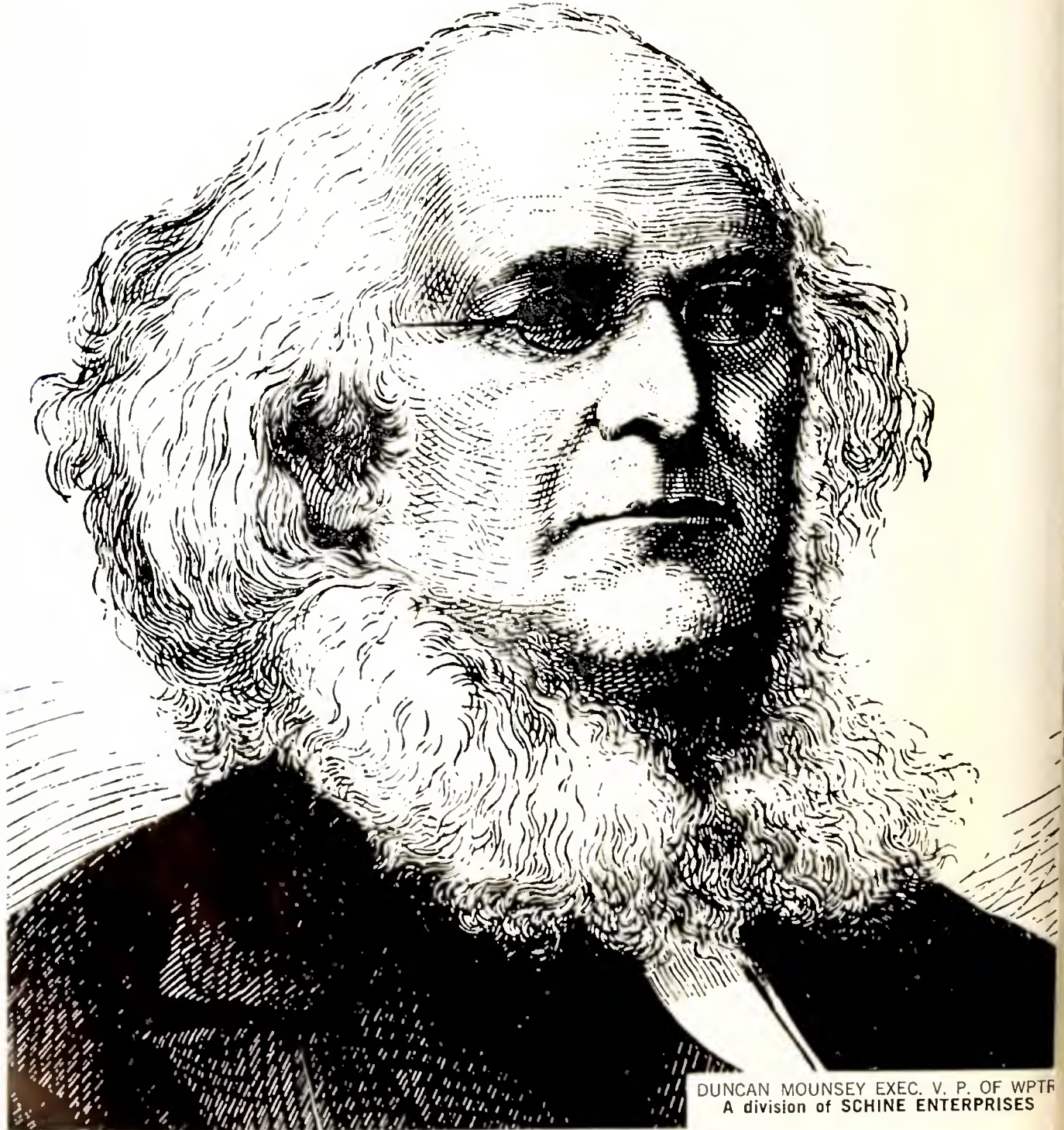
Because he, too, aimed to be a vital force in the community he served. The medium was different but the thinking was the same. As a broadcaster of news—
itself—as a popular music station—but over and above all as a spokesman for the local populace in every worthwhile project that furthers its needs, WPTR is GRASS ROOTS RADIO AT ITS BEST.

Perhaps it's why WPTR has more local advertising than

the next 3 stations combined; more total advertising than the next 2 stations in the market put together.

WPTR 50,000
PEOPLE **PEOPLE WATTS**
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. For full details - see your EAST/man. Foster & Creed, in New England.



DUNCAN MOUNSEY EXEC. V. P. OF WPTR
A division of SCHINE ENTERPRISES

27 February 1961

SPONSOR-WEEK

- \$1-million Autolite drive hinges on new net tv shows
- Zubrow agency buys 1,000 homes for from 5 to 10 cents
- 22 of 26 major business types invest more net tv \$\$

3 Taft tv's line up with ABC

ABC TV's backing and filling action aimed at improving its station line-up peaked last week in the announced take-over of three Taft stations from CBS TV.

They are WKRC-TV, Cincinnati, a 12-year CBS affiliate, which replaces WPRO-TV; WBRC-TV, Birmingham, Ala., and WKYT-TV, Lexington, Ky. Both of the latter now offer dual primary affiliation to ABC as well as to the NBC tv networks and operate in two-station markets.

Industry observers (see SPONSOR-SCOPE) see the ABC TV coups as influenced strongly by the Taft group's reaction against the new morning sales plan of CBS. They think ABC TV, solid with Taft in affiliation with its WTVN-TV, Columbus, Ohio, hit while the tv network iron was hot to capture the trio.

Switchover shores up the ABC line-up, particularly with the addition of the Birmingham market (53rd in the country). This still leaves the network with several important-market gaps but represents one of the major break-throughs in recent months.

An ABC spokesman estimates between 8 and 10 stations have switched affiliations to the network in the past four months.

Joint announcement was made by Hulbert Taft, Jr., president of Taft Broadcasting Co., and Julius Barnathan, v.p. for affiliated stations for ABC TV. WKRC-TV switch is effective 1 March.



H. Taft, Jr.

Kennedy and Nixon to split RTES honors as broadcast men of the year

The so-termed "great debaters"—John F. Kennedy and Richard Nixon—will share the Radio and Television Executives Society's second Gold Medal award on 9 March.



President Kennedy



Richard Nixon

The reason: They made "the most significant contribution in broadcasting to the best interests of country and citizens" in their tv confrontations.

Neither of the politicians will be on hand to accept the designation, but RTES plans brass hope one or both will tap a top-rung representative who can serve as the "special" for the blue-plate dinner (\$25 per seat, available in tables of 10).

Banquet is expected to attract more than 800 (last year's attendance) broadcast-ad pros for the formal dinner dance. Highlight: a gal singer, a comedian and Mitch Miller with 25 sing-a-long vocalists.

First Gold Medal award last year went to Brig. Gen. David Sarnoff, board Chairman of RCA.

What makes RCA

FM Transmitters

better...



If you want the very best FM Transmitter available, you need not shop around. RCA FM Transmitters are the finest built for broadcasting. They are designed to the highest standards of quality in the industry.

Examine our FM Exciter, for example. Note especially its direct FM system. It is capable of producing a higher fidelity signal. Also, the RCA Exciter is easier to tune—and keep tuned—than exciters using other modulation systems.

Why do RCA FM Transmitters cost more? *Because of our aim at RCA to always build the very best.* This superior quality often shows up in small but vital features. Take the use of circuit breakers in the 1 KW RCA FM Transmitter. Fuses could have been used, but we think of the lost air time when fuses fail... We include a harmonic filter of special design to assure the reduction of all harmonics to more than meet latest FCC requirements.

Throughout the RCA FM Transmitter line you will

find that all tubes and components operate well below normal safety factors. This greatly reduces *chance* for component failure. It saves on maintenance costs and helps keep the station on air.

Many more of these significant advantages add up to the kind of quality that proves itself in year after year of dependable operation. In addition, you'll find that RCA Transmitters usually have *higher* resale value...

Experience for yourself the quality that makes RCA famous. There is a full line of RCA Transmitters to choose from: 1 KW, 5 KW, 10 KW, 20 KW, and on special order 25 KW or higher. Exciters and multiplex subcarrier generators are also available—along with a series of broadband antennas. Get the complete story before you buy. Call your nearest RCA Broadcast representative or write RCA Department NC-264, Building 15-1, Camden, New Jersey.

RCA Broadcast and Television Equipment, Camden, New Jersey



The Most Trusted Name in Radio
RADIO CORPORATION OF AMERICA

Lift iron curtain between marketing and creative, MacM, J&A men urge

Less isolation and more fraternization of marketers and creators is the key to sales-producing advertising.

So declared a team of pros from MacManus, John & Adams, Detroit, last Tuesday in detailing for attendees at the Radio and Tv Executives Society's buying and selling seminar the successful introduction of General Motors' new compact, the Tempest.

Speakers were Robert E. Britton, v.p. and executive director of marketing, media and research, who teamed



Robert E. Britton

up with Robert S. Marker, v.p. and director of creative service, to make these points:

- The iron-curtain between the marketer-researcher and the writer-artist should be lifted.

- "Advertising is too complex, too expensive, too important in the selling cycle to be based only on artistic judgment."

- "Sciences available to us can eliminate many risks: they can't create advertising but they can HELP create with more certainty, better direction, sharper focus."

Speakers came to three conclusions as to how marketing, creative can "make a strong, close team."

1. "Find the right people" who understand each other's functions and views.
2. "Bring marketing and creative together at the top, not just in lower echelons where strategies are carried out, not formed. Marketing and creative should LEAD account planning, not follow it."
3. "Cross-education of one another's techniques is essential."

AUTOLITE GEARS \$1-MILLION TV DRIVE TO NEW RACE SERIES

The impossible can happen in blending program and client, E. R. Stroh, v.p. and director of sales for Electric Autolite, told SPONSOR-WEEK last week in calling his purchase of "The Racer" a "one-in-a-million" buy.

After what amounts to a seven-year absence from tv (with scattered and low-budget exceptions), company is gearing a \$1-million-plus ad-promotion-merchandising effort to alternate sponsorship of a fall film series.

Stroh says the program emphasis is on "performance," that prime viewing and sales targets are "teens, men, mechanics—all performance-minded."

Plan is to co-sponsor on a 52-week basis from next fall in evening time. Problems: no time has been cleared, but BBDO seems confident one of the nets will break loose with a good time slot; current lack of a co-sponsor, with no other automotive acceptable.

22 OF 26 MAJOR BUSINESS TYPES PUT MORE \$\$ INTO NET TV TIME

Twenty-two of 26 major classifications of business and industry spent more money on network tv time in the first 11 months of last year than they did for the same period in 1959, Television Bureau of Advertising noted Friday.

Average gain for that period was 9%, from \$568 million to \$621 million. Thirteen categories in which most marked dollar investments were tabbed, with the increase from the previous year, follow:

Appliances	Up 27%	Horticulture	Up 48%
Automotive	19	Hse. furnishings	48
Beer	24	Ind. materials	14
Confections	17	Insurance	21
Drugs	12	Publishing	405
Entertainment	134	Toiletries	9
Gas, oil	66		

Only four groups spent less on net tv time: building materials; office equipment; radio, tv and musical instruments; travel, hotels and resorts. Remaining business classifications—such as foods, soaps, smoking materials, agriculture—showed billing gains of less than the 9% average for the 11-month period.

FCC MAY PUT STATIONS ON NOTICE TO SHARPEN COMMUNITY FOCUS

Progressive re-vamping of program schedules and station-community relations came into sharper focus last week with two new developments:

1. An FCC proposal enlarging and broadening public responsibility features of station petitions for renewal, transfer, construction and assignment of licenses.

2. A move by Jefferson Standard Broadcasting Co. (WBT, WBTW, WBTW, Charlotte) to effect quality control in a new department managed by Lacy S. Sellars.



Lacy Sellars

Jefferson move typifies action of many tv/radio stations in recent years as FCC's concern has become more apparent.

But the FCC-proposed rule, acted on by the full commission of 17 February, puts specifics into suggested station action and calls for comments from the industry by 3 April.

Changed requisites proposed by FCC:

"Description of the area being served; needs and interests of area (how ascertained; how suggestions, complaints are handled); opportunities afforded community expression; specialized programing."

And "more information about presenting controversial

QUALITY TELEVISION*
SELLS
RICH, RICH
SOUTHERN NEW ENGLAND



QUALITY IN THE SILVERSMITH'S CRAFT IS REPRESENTED BY THIS RE-CREATION OF A RICHLY ORNAMENTED, LATE NINETEENTH CENTURY VINTAGE PUNCH SET, MANUFACTURED BY THE INTERNATIONAL SILVER COMPANY OF MERIDEN, CONNECTICUT.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC  **TV 3** HARTFORD, CONNECTICUT
***ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**

issues of public importance, including editorializing; data on program types, including whether applicant adheres to principles of any code of broadcasting ethics and measures taken or proposed to insure maintenance of appropriate programing, advertising standards; time devoted to commercials."

PUBLIC AFFAIRS SPURS TIMEX SALES INTERESTS, NBC REPORTS

Positive sales link between public affairs programing and tv viewers was traced by NBC Research last week in a study of U. S. Time's "U-2 affair" sponsorship.

Timex' Robert Mohr, v.p. and ad director, says he's gratified with test results; his first venture into public affairs special (next is 14 March).

NBC study gives impressive edge for Timex with viewers over non-viewers.

Some of the results:

- 48% more viewers than non-viewers mentioned Timex when asked names of watch brands.

- 64% more viewers than non-viewers correctly identified a slogan with Timex.

Robert Mohr

- 83% more viewers had a more favorable opinion of Timex.

- 60% more were more interested in Timex watches because of advertising.

- 77% more viewers said they'd be most likely to buy a Timex.

Zubrow agency clients reach 1,000 homes for average of 5 to 10 cents, low of 1

How to reach ultimate in efficient, low-cost radio buys was blueprinted last week by Jerry Martin, media director of the Zubrow agency in Philadelphia, who said he gets:

- a 5-cent to 10-cent cost per 1,000 homes throughout the U. S. for his clients;

- a 2.2-cent cpm homes in New York, and,

- in some instances, a low of 1-cent or 2-cent cpm homes.

How does he do it? Here's what he hold SPONSOR-WEEK.

"We buy saturation schedules for as long as we can get (so far, maximum is 12 weeks on a St. Louis station) on one station in one market. We ask for 1,000 announcements a week, usually get 850 or less. We run minutes, quickies, 30's during run-of-schedule time."

LEO BURNETT BAGS \$3 MILLION PARKER-EVERSHARP ACCOUNT

Chicago: Leo Burnett's informal discussion tactic in outlining projected advertising plans got the \$3 million account of the Parker Pen Co., Janesville, Wis. last week.

It was one of five final contenders (among 80 in all) with OBM, JWT, Earle Ludgin and the current agency of record, Compton.

About \$1½ million of the budget goes to spot tv, which Parker uses intensively three times a year: (1) spring, for graduations, Mother's and Father's Day; (2) fall, return to school; (3) Christmas, for gift giving.

Compton, Chicago, will continue with its spring spot tv campaign plans with account then switching to L.B. Move of Parker and Eversharp brands gives Burnett its first writing instrument account.

None of the 80 agency entries bidding for the account was allowed to submit a formal, flip-card pitch: all were conducted informally in discussions with clients.

RAMBLER DEALERS DEFY AUTO INDUSTRY SALES DOLDRUMS

Rambler dealers, unlike many of their counterparts for other car makes, last week were expressing considerable confidence about the future despite Detroit's slowdown, unemployment and consumer resistance.

So says John Henry, account executive on American Motors at Geyer, Morey, Madden & Ballard, Detroit, in backgrounding Rambler's current ad tactic.

He thinks Rambler dealers have more reasons for optimism, chief among them being size, cost and popularity of the car. American Motors is nevertheless approaching its advertising and sales stances with a "close to the vest" philosophy in making no long-range plans.

When plans ARE made, they're sure to concentrate on spot tv in a saturation frequency—a pattern the client has followed to push special sales events for several years (unlike many major competitors who stick with net tv). Henry and AM theory: "Dollars work harder in spot."

Spot tv follows a pattern detailed in a recent Television Bureau of Advertising analysis of Rambler advertising in the New York market over a four-week period.

Results showed 174 minutes and 20's on seven New York stations bagged a weekly come of 82.6% of all New York market tv homes with an average of 2.6 commercials seen per home; in four weeks, 97.9% of all homes for an average of 8.8 commercials.



John Henry



Where they buy most.

NETWORK	3 NETWORK SHARE OF AUDIENCE
ABC-TV	37.4
NET 2	30.8
NET 3	28.8

*Source: 50 Market Nielsen TV Reports Jan. 11-14, 1961. Average Audience: Sun. 6:30-11 P.M. Mon. thru Sat. 7:30-11 P.M.



They watch ABC most*

This documented fact of life is now leading the country's smartest advertisers to the country's smartest advertising buy—ABC-TV.

The facts:
 They buy most. In the market area covered by the stations in Nielsen's 50 Market TV Report†, 80% of all U.S. household goods and services are bought.


They watch ABC most. This area, coincidentally, is the largest Nielsen-checked area where viewers can view all 3 networks. How they divide their viewing favors in this huge market

place is on plain view on your left.

As we said, where they buy most, they watch ABC most. It follows, therefore, that where you sell most, your best buy is

ABC TELEVISION

Albany-Schenectady Amarillo Atlanta Baltimore Boston
 Buffalo Cedar Rapids-Waterloo Charleston-Huntington
 Chattanooga Chicago Cincinnati Cleveland Columbus
 Dallas-Ft. Worth Des Moines-Ames Detroit Ft. Wayne
 Waterloo Green Bay-Marquette Houston Indianapolis
 Kansas City Little Rock-Pine Bluff Los Angeles Memphis
 Miami Milwaukee-Whitefish Bay Minneapolis-St. Paul
 Nashville New Orleans New York Norfolk-Portsmouth
 Oklahoma City-Enid Omaha Orlando-Daytona Beach Peoria
 Philadelphia Pittsburgh Portland, Ore. Richmond-Petersburg
 Sacramento-Stockton San Antonio San Diego San Francisco
 Oakland Scranton-Wilkes-Barre Seattle-Tacoma South Bend-
 Elkhart Spokane St. Louis Tulsa-Muskogee Washington
 Wichita-Hutchinson.



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

The girl in the foreground could probably recite the nation's top 98 records with her eyes closed. Her mother is one of the nation's adults who receives and controls 98% of the U. S. income.* Which customer are you after? WBT, Charlotte's over-all top audience radio station for 20 years, also has a higher percentage of grown-up listeners than any other Charlotte station. Adults turn to WBT because of responsible programming, outstanding service, and the South's finest radio talent. If you want to make sales for your clients, it makes sense to order the nation's 24th largest radio market. There's \$2,690,786,000 worth of spending money in the WBT 48-county basic area,** most of it controlled by adults . . . and WBT has more of the adult listeners

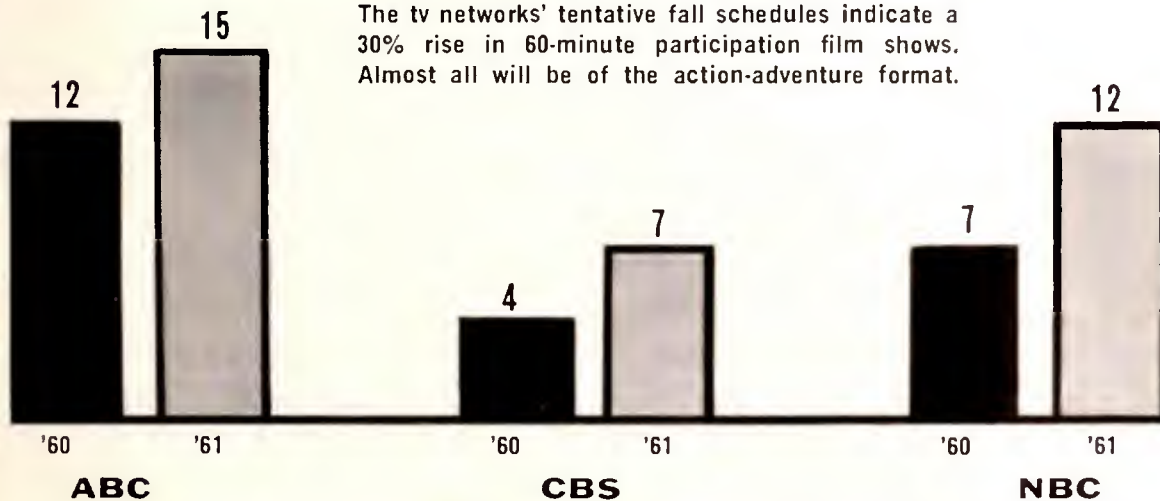
**WBT RADIO
CHARLOTTE**

Jefferson Standard Broadcasting Company

Source: *U. S. Dept. of Commerce. **Nielsen Coverage Service, Number Two and Sales Management's Survey of Buying Power, 196

Film participation shows on up-swing for fall

The tv networks' tentative fall schedules indicate a 30% rise in 60-minute participation film shows. Almost all will be of the action-adventure format.



LOTS MORE SPOT CARRIERS IN '61

- A sharp increase in participation film series is anticipated by all three webs for 1961-62 season
- Alternate-week buys are expected to remain status quo but full sponsorships will be on the downgrade

The magazine concept is powerfully edging its way closer to what may eventually be a complete takeover on nighttime network television. Not only are the networks scheduling additional spot carriers for the fall but many shows being offered for full or alternate week half-hour sponsorships can be converted to spot carriers at the drop of an option.

With the rise in participation

shows comes the inevitable decline in full sponsorships. The only pattern not currently affected by the grinding economic forces of tv—alternate week sponsorship—appears to have reached a plateau.

The last of the hot full-sponsorship papas, General Foods and Procter & Gamble, will continue to pour their network money heavily into CBS TV and ABC TV, respectively, along

their usual lines. Other clients can only sigh. "Giants like General Foods and P&G can afford to take the risk. If they back three or four shows on a network, one or two flops isn't going to hurt them so badly." Not many other advertisers are willing to put all their tv eggs in one basket. While Chevrolet, for instance, will continue on ABC TV with *My Three Sons* (possibly selling off half) Chevy has just cancelled its NBC TV hour-long *Chevy Show*. And Ford is also expected to cut back on *The Ford Show*, leaving the auto firm *Alfred Hitchcock Presents* on NBC TV.

Here's a broad look at the trends at work. The charts on pages 34 and 35 indicate what the networks

are offering for sale. Many of the half-hours have already been picked up, especially the ones that are returning for another season. All three networks are reporting the outlook "excellent" for their fall sales. CBS, in particular, claims to be near sold out "and if we had all our shows picked I think we could sell out this week." Bill Hylan, CBS TV vice president of sales administration, told SPONSOR.

No network has posted a "lock-up" sign on its programing schedule as yet. All three, for example, have apportioned certain hour-long

time periods for adventure shows, but decisions on the specific shows haven't been reached. And all three have several half-hour time slots with no indication of what the show will be.

Who is buying participations? As in the past both major budget and small budget advertisers are attracted to network participation. There was a time when network buys were completely prohibitive to the small budget advertiser and he had only to turn to spot.

Now he can buy like spot on the networks. He can buy one, two or

more minutes a week in one show, or scattered in a few shows. He can buy for two weeks, four weeks, six weeks—or one week. He can get special package buys and special arrangements.

For example, on NBC an advertiser may buy in thirds. To buy one third is to buy one minute on a show. Commitments on NBC vary with the program. "We will have some shows available for very short term seasonal advertisers and some programs available to advertisers who want to participate in a program throughout the year but don't want to be part

Here's a tentative list of the three networks' programing

The sharpest increase is in the category of spot carriers or participation film shows. Many of the hour-long shows listed under alternate week sponsorships may be put up for participation sale later in the season. Several may be replaced

ABC

Full sponsorships (30-min.)

Rifleman (western) Procter & Gamble
Real McCoys (western) P&G
To Be Announced (P&G)
My Three Sons (comedy) Chevrolet

Total—5 shows

1960-61 total—7 shows

Alt. wk. sponsorships (30 min.)

Calvin & The Colonel (comedy)
Lawman (western)
Bugs Bunny (animated comedy)
Top Cat (animated comedy)
Guestward Ho! (animated comedy)
Donna Reed (situation comedy)
The Hathaways (situation comedy)
Flintstones (animated comedy)
Leave It To Beaver (comedy)

Total—9 shows

1960-61 total—14 shows

Alt. wk. sponsorships (60-min.)

Lawrence Welk (musical)
Fights (sports)

Total—2 shows

1960-61 total—2 shows

Participation sponsorships (60-min.)

The Hunters (adventure)
Bus Stop (adventure)
Asphalt Jungle (adventure)
Cheyenne (western)
Surfside Six (adventure)
Adventures In Paradise (adventure)
Las Vegas (adventure)
Corrupters (adventure)
Hong Kong (adventure)
Hawaiian Eye (adventure)
Naked City (adventure)
Untouchables (adventure)
77 Sunset Strip (adventure)
Adventure Show (Friday night)
Roaring '20's (adventure)

Total—15 shows

1960-61 total—12 shows

CBS

Full sponsorships (30-min.)

20th Century (document.) Prudential
Lassie (situation) Campbell's Soups
G.E. Theatre (anthology) Gen. Elec.
Danny Thomas Show (comedy) G. F.
Andy Griffith Show (comedy) G. F.
The Freshman (comedy) Gen. Foods

Total—6 shows

1960-61 total—7 shows

Alt. wk. sponsorships (30-min.)

Dennis the Menace (comedy)
Jack Benny (comedy)
Candid Camera (comedy)
What's My Line? (panel)
Pete & Gladys (situation comedy)
Robert Young Show (anthology)
Hennessy (situation comedy)
I've Got A Secret (panel)
Gunsmoke—reruns (western)
Have Gun, Will Travel (western)
Bob Cummings Show (comedy)
Twilight Zone (drama)
Dobie Gillis (situation comedy)

of a truly participational operation," said Joseph Iaricci, NBC director of sales administration. For the latter type of advertiser, NBC has a two-thirds buy. An advertiser can buy two minutes a week for a term such as 26 weeks, in a hit show like *Bonanza*. (Actually, the advertiser buys for a full year with termination rights at mid-year of the buy.)

"We thought this would be the most popular type of sponsorship pattern," said Iaricci. "The investment in an hour show, on a two-thirds basis over one year period, is slightly more cost-wise than an alter-

nate half-hour sponsorship, but the advertiser has substantial identification and is sharing with only two other sponsors, on each program he's in, for a full year. It also happens to be a much more efficient buy in terms of cost-per-minute than the conventional half-hour buy," Iaricci explained. "The two-thirds pattern has built-in continuous rate benefits plus full discount applicability," he said, adding, "but with all this, it hasn't been as popular as we envisioned it to be."

Iaricci was confident, however, that in time to come "this will be the pre-

dominant type of sponsorship pattern."

An advertiser which made use of this NBC TV plan during the current season is American Tobacco which has two minutes a week in both *Bonanza* and *Thriller*.

ABC TV is the only network, so far, that will sell minute participations in half-hour shows. This is common in ABC shows that are half-owned, or are alternately sponsored by one advertiser, such as *Guestward Ho!* which Ralston Purina backs on alternate weeks.

An alternate third buy on NBC

lineups for 1961-'62 indicating how the shows will be sold

by new participation series. The three networks also indicated that this is the earliest selling season to date, and all report "sales outlook excellent" for the 1961-62 television season. There are still open time periods on all three webs.

NBC

Tom Ewell Show (situation comedy)
Red Skelton (comedy)

Total—16 shows
1960-61 total—22 shows

Alt. wk. sponsorships (60-min.)

Ed Sullivan Show (variety)
Garry Moore Show (variety)
Armstrong—U.S. Steel Hour (drama)
Route 66 (adventure)
Checkmate (adventure)
Gunsmoke (western)

Total—6 shows
1960-61 total—5 shows

Participation sponsorships (60-min.)

Perry Mason (adventure)
Defenders (adventure)
Rawhide (western)
Gunslinger (western)
Adventure (Wed. night)
Adventure (Thurs.)
Aquanauts (adventure)

Total—7 shows
1960-61 total—4 shows

Full sponsorships (30-min.)

Price Is Right (game) Lever Bros.
Hitchcock Presents (mystery) Ford
Ford Show (comedy) Ford

Total—3 shows
1960-61 total—8 shows

Alt. wk. sponsorships (30-min.)

Comedy (Sunday)
Cartoon (Thurs.)
Tall Man (western)
Bachelor Father (situation comedy)

Total—4 shows
1960-61 total—13 shows

Full sponsorships (60-min.)

DuPont Show (anthology) DuPont
Perry Como Show (variety) Kraft

Total—2 shows
1960-61 total—3 shows

Alt. wk. sponsorships (60-min.)

Walt Disney Presents (comedy)
Bonanza (western)

Dick Powell Show (drama)
Wagon Train (western)

Total—4 shows
1960-61 total—4 shows

Participation sponsorships (60-min.)

The Americans (western)
87th Precinct (adventure)
Thriller (adventure)
Laramie (western)
Cain's 100 (adventure)
Adventure Show (Wed. night)
Outlaws (western)
Sing Along With Mitch (musical)
Adventure (Friday night)
Adventure (Friday night)
Drama (Friday night)
Wells Fargo (western)

Total—12 shows
1960-61 total—7 shows

Participation sponsorships (120-min.)

Post '48 feature films (movies)

Total—1 show
None in 1960-61

TV means the advertiser gets one minute a week, but the minimum buy is two weeks. CBS has pretty much the same arrangement, as to the least length of time a buy can cover. On ABC, however, an advertiser can theoretically buy one minute during one week.

Participations are usually bought on a short term basis. That is, an advertiser buys his schedule one to two months in advance. "We wouldn't accept anything like a buy of a few minutes for a period three, four or five months away," said an NBC spokesman. ABC also indicated that participations are not sold far in advance. "That's why it's hard to project a true picture of the fall sales outlook at this time," said an ABC spokesman. The same is true of NBC. In both cases, not only are several timeslots open program-wise, but participation buying plays an important part in the overall sales picture.

Few advertisers, however, can jump into network television without any notice. "The kind of money that goes into spur-of-the-moment spot buys," said Iaricci, "are the dollars which develop as a result of preemptions or cancellations or surpluses from other budgets." Thus, participations allow this money to go back into tv, instead of into print or other media, where it heretofore had gone.

CBS, considered a holdout in the participation swing (NBC was hot on the heels of ABC in converting many time periods to spot carriers) will also witness a jump in spot carriers during 1961-62 season.

As Bill Hylan put it, "just as we try to make our programming schedule diverse, so do we try to make our sales structure diverse. We don't want to convert solely to minutes but we don't want to overlook them entirely either."

How did the spot carrier concept become such a hot one? This question is treated on Madison Avenue in much the same manner as "which came first, the chicken or the egg?" Some say the networks advanced the concept, others say it was agency pressure on behalf of low-budgeted advertisers.

(Please turn to page 52)

HOW NBC TV GAMES FORCED CBS SWITCH

▼ Two soaps, 'Clear Horizon' and 'Full Circle,' are out; 'I Love Lucy' moves, making way for 3 new game shows

▼ Three new game-participation shows, live from Los Angeles, to start daily 13 March on CBS schedule

CBS TV has thrown a counterpunch against NBC TV in three daytime periods.

Three new half-hour game shows will be pitted against established game shows on the rival network.

The three half-hour shows — now being developed — will be live and will originate from Los Angeles. They will be put into the CBS TV daytime schedule at 11:00 a.m., 11:30 a.m. and 2:00 p.m. and will be sold under CBS' new minute sales plan.

To make way for the three game shows, two soap operas will go off the air. They are *Clear Horizon* and *Full Circle*. In addition, *I Love Lucy* replaces *December Bride*.

The new CBS TV daytime schedule will bear a strong resemblance to NBC TV's: games in the morning and drama in the afternoon.

At deadline new CBS programming was still in a state of flux. But CBS was trying to sell three shows made up by independent packagers and programmed against NBC's games.

Against *Price is Right* CBS will pit *Double Exposure*, a game in which two contestants put together a jig saw picture. Against *Concentration* the new CBS entry will be *Surprise Package* (tentative title), in which contents of a package are guessed at. Against *Jan Murray* the new CBS show is *Face the Facts*, in which actors present two sides of a legal case and contestants reach a verdict.

Starting date for all three shows is 13 March. CBS has been talking to Jack Narz as a possible host.

Insiders see sales and ratings factors behind CBS TV's new schedule. Two of the shows to be cancelled, *December Bride* and *Full Circle*, are

almost entirely sustaining. Another show, *Clear Horizon*, had only alternate sponsorship on two days of the week.

Ratings have also shown CBS TV at a disadvantage in each of these time periods against NBC. The second week of the second January NTI gave *Say When* 7.2 over *December Bride* 4.3; *Price Is Right* had 9.1 over *I Love Lucy* 6.7; *Concentration* had 11.3 over *Clear Horizon* 5.0, and CBS' *Full Circle*, against *Jan Murray*, had no sponsored segment and was not even measured.

Although CBS TV came out second best to NBC TV in these time period ratings, it did better than ABC TV which had *Morning Court* 3.2 and *Love That Bob* 3.7.

If the first factor in CBS TV's switch from soap operas to game shows was to counter NBC TV's successful game ratings strategy by emulating it, a second factor at 485 Madison Avenue was sales.

Soap operas, traditionally, are sponsored by regular advertisers. The product becomes so connected with the show that the soap is as well known as the opera. But today's sales pattern has been shifting away from long-range sponsorship.

There are more than 30 advertisers currently using ABC TV daytime on a rotating basis. NBC TV's morning game shows are sold mostly on an alternate week quarter hour basis, accommodating four advertisers to a show. If CBS TV was little able to obtain sponsorship in the three half-hours being revised, now at least it will be free to bring participations business into them.

Game and audience participation

shows have an important sales advantage over soap operas and film re-runs. They have a live host to do or introduce commercials.

Another advantage of the game shows, compared to live drama, is that they cost far less to produce. While film re-runs don't involve fresh production investments, their use does entail amortization.

Returning to the ratings question, two of the programs to be dropped by CBS TV were scoring well below the average for their type. Second November Niensens give soap operas a higher average than games; film repeats did poorest of the three types. Some 120 sponsored segments of soap operas earned an average of

7.4; 199 sponsored segments of games earned a 6.0 average, and 93 film segments averaged 5.4.

Both *Clear Horizon* and *December Bride* did not do as well as the average for their type—and each faced an NBC TV game show with ratings that were well above the average for its type.

The CBS TV switch to game shows in three time periods will make its overall balance between games, soaps, and re-runs comparable to the two other networks. Before 4 p.m., CBS TV will have four game-participation shows, five dramas, and two film re-runs. ABC TV has five games, three dramas, and one film re-run. NBC TV has the most games—six and

three dramas and one film re-run.

The new CBS TV daytime lineup will contain a solid block of game shows from 10:30 a.m. to noon. This will compete against NBC TV's morning block of game shows, which begins a half-hour earlier at 10 a.m. and lasts a half-hour later, until 12:30 p.m.

Hitherto CBS TV had only one game-participation show, *Video Village*. That was in its morning schedule. The addition of three new game shows will make games rather than film re-runs the predominant CBS TV morning type. It will also introduce the first game show into CBS TV's afternoon schedule.

(Please turn to page 51)

Battle of the games: CBS pits 3 new games against NBC's

	ABC-TV	CBS-TV	NBC-TV
10:00	.....	I Love Lucy (repl. Dec. Bride)	SAY WHEN
10:30	.....	VIDEO VILLAGE	PLAY YOUR HUNCH
11:00	Morning Court	DOUBLE EXPOSURE (repl. Lucy)	PRICE IS RIGHT
11:30	Love That Bob	SURPRISE PACKAGE (repl. Clear Horizon)	CONCENTRATION
12:00	CAMOUFLAGE	Love of Life	TRUTH OR CONSEQUENCES
12:30	NUMBER PLEASE	Search for Tomorrow	It Could Be You
1:00	ABOUT FACES	News; .....	.....
1:30	.....	World Turns	.....
2:00	Day in Court	FACE THE FACTS (repl. Full Circle)	JAN MURRAY
2:30	Road to Reality	Art Linkletter	Loretta Young
3:00	Queen for a Day	Millionaire	Young Dr. Malone
3:30	WHO DO YOU TRUST?	Verdict is Yours	From these Roots
4:00	American Bandstand	Brighter Day; Secret Storm	Make Room for Daddy
4:30	American Bandstand	Edge of Night	Here's Hollywood

Bold face: new CBS programming. BLOCK CAPITALS: GAME SHOWS, ALL NETWORKS.



SUCCESSFUL PREMIUM—Expressing satisfaction with returns from premium offer involving use of radio are (l) Robert N. Sullivan of Daniel F. Sullivan agency, Boston; S. Webster Eldridge, gen. sls. mgr., Snow Canning. Premium was reproduction of New England snow scene

How Snow uses radio promotions

- Snow Canning and agency keep eye peeled for ideas to give their radio advertising an extra effectiveness
- Promotions include premium offer of a painting, tie-in with the movie 'Carousel,' admission to clam bake

If there's one thing the F. H. Snow Canning Co. and its agency, the Daniel F. Sullivan Co. of Boston, believe about radio, it's this:

The medium is more than just a device to air commercials. Its merchandising potential must never be overlooked.

The agency has probed into a lot of odd corners looking for merchandising gimmicks for the various Snow brands (clam chowder and other New England-type food products). Some have been along conventional lines—others not. By and large, the agency has found, radio has done a yeoman's job in giving advertising

that extra merchandising dimension.

For example:

The current radio campaign for Snow is having what the agency calls "phenomenal success." It started, ironically enough, through a print campaign.

Snow Canning ran a series of ads depicting various New England winter scenes under the theme, "It's Snow Time." Almost at once, said the agency, requests began pouring in for the scenes shown. Not one to miss a good merchandising bet, the Sullivan people put into the works a premium offer in the form of a large full-color reproduction of an original

oil painting by New England artist, Robert Wesson. The "It's Snow Time" theme was retained in the 22" by 32" print.

The print was offered for \$1 plus two labels from any of Snow's food products. One of the purposes of the promotion was to introduce Snow's newest brand—clams a la king, but it was also used to boost sales of the established brands, too.

Supporting the advertising of this premium in national magazines (a natural medium for this kind of promotion) was intensive radio advertising. The company's offer was heard over stations in the New York area, and in Portland, San Francisco, Albany, Syracuse, Miami and other markets. "With sales at an all-time high," reports an agency spokesman, "Snow's is already considering raising the number of spots."

The agency also noted that results of the offer were nowhere more significant. (Please turn to page 51)

CAN YOU PLACE THESE FACES ?

The following gentlemen and ladies all occupy positions of influence in our industry. Many of them are often quoted in the trade press, make speeches to trade groups. But most of them are seldom pictured. Two

have lent their names to advertising agencies, one is a film syndicator, five are executives of important firms that advertise on radio and tv, two are with rep firms, one is a critic, one a tv writer, one a web executive.



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11



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13



14



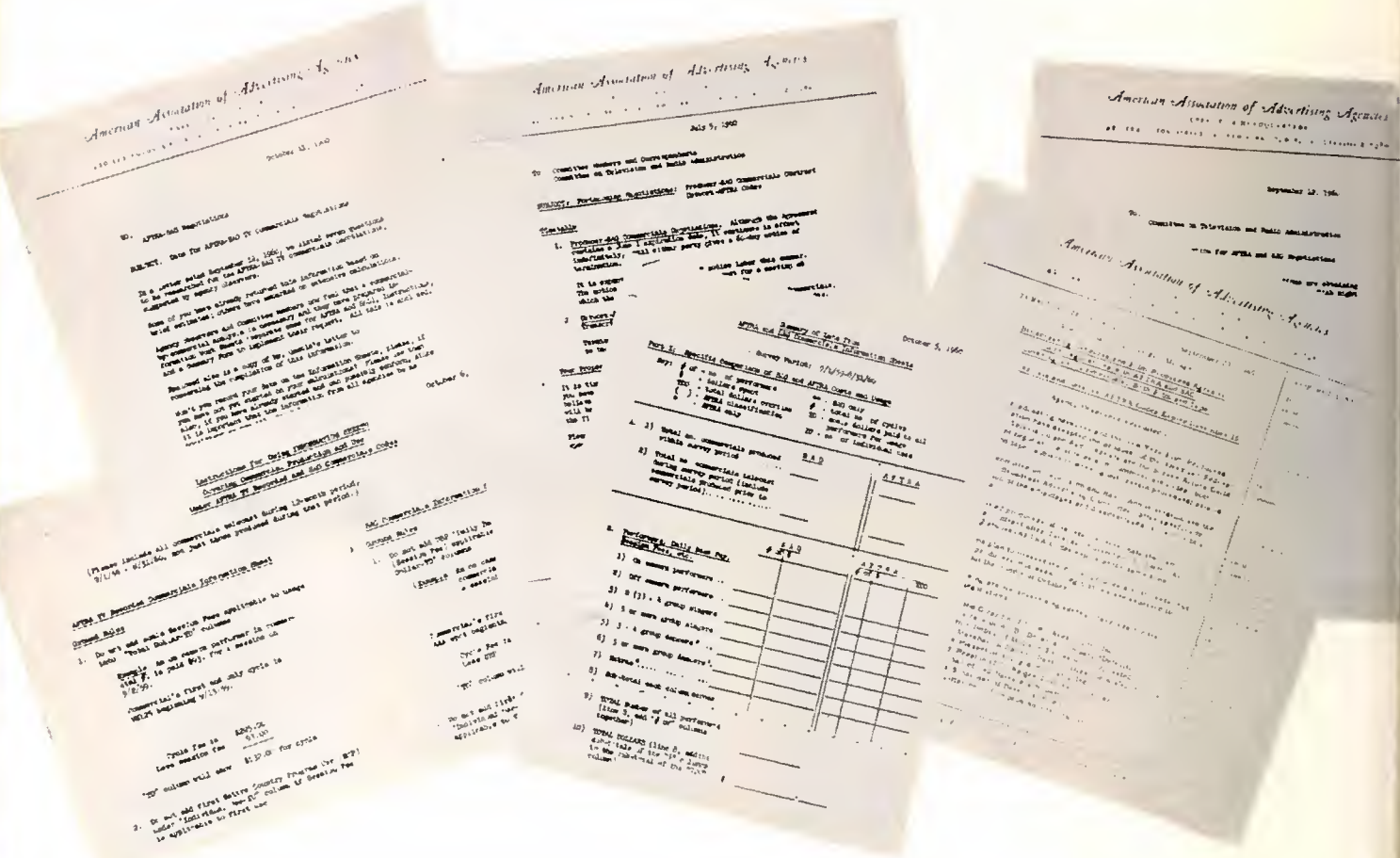
15



16

TWELVE OUT OF 16 MAKES YOU AN EXPERT. SEE PAGE 54

Drive by AAAA turned up facts on 600 tv spot campaigns.



TO PROVIDE factual background for talent union negotiations held in late fall, AAAA began in July 1960 to bombard member and non-member agencies with requests for information on all types of tv spot campaigns. 600 case histories developed by research proved invaluable in parley:

PART TWO OF THREE PARTS

SAG, AFTRA, AND TV AD COSTS

- Part II of special report on one of tv's most misunderstood problems describes 1960 negotiations
- Though only unions, networks, and film producers signed contracts, agencies provided data on tv spot

The 1960 negotiations which set the pattern for union talent prices for the next three years (to 15 November 1963) were easily the most complex which the industry has ever known.

They involved more unions, more contracts, more people, more different

interests, and more exhaustive preparation by advertisers and agencies, as well as, ultimately more complicated schedules and scales.

The decision of the two unions, SAG and AFTRA to negotiate jointly for the first time, on all matters involving tv commercials was a major

An important story told in three parts

PART I (issue of 20 Feb.) described "Background for Understanding" the complex problem of tv talent costs

PART II (this issue) tells how 1960-1963 SAG-AFTRA contracts were negotiated, and summarizes results

PART III (issue of 6 March) asks "Is there a better way?" and describes proposals for changing negotiations

factor in producing this complexity, and unquestionably the most significant influence on the results of the negotiation.

Previously, SAG had negotiated a contract for talent in film commercials in the spring of 1958, AFTRA a contract for live and tape commercials in the fall of the same year. *And there were substantial differences in the pay scales of the two contracts.*

This is a fact of paramount importance in understanding what happened during the 1960 negotiations.

SAG talent, working in film commercials, was on a scale some 35% lower than AFTRA talent working in tape and live spots, and the goal of the two unions, in announcing that they would negotiate jointly, was "Parity—and more."

SAG was also especially unhappy about their scale of "repayments" to talent appearing in commercials, and was prepared to fight for more generous terms for repeated spots.

The general SAG-AFTRA objectives were known in the trade by 1 July (the SAG contract was extended to 15 November to coincide with the AFTRA deal) and all hands began preparation for the parleys.

As explained, in our previous article, the only "signers" of the codes, and technically the only negotiators were the unions, the networks and the film producers. But traditionally, the burden of preparing the case for the codes and contracts covering tv commercials, has fallen on an advertising agency group, and in 1960 this burden was a heavy one.

At the AAAA, the associations Committee on Tv and Radio Administration which includes a number of agency experts on union negotiations, headed by chairman David Miller of Y&R and John F. Devine of J. Walter Thompson immediately set up a special committee of "Agency Observers."

Because of the extreme pressure and heavy physical demands of the job it was decided to give the post of chairman of this group to Stanley Plesent, a brilliant young Y&R attorney who was freed full-time for the project.

Plesent and his committee began work in July, and by October were devoting a succession of 16 hour days

to preparing the agency-advertiser case. (Few people even in the industry realize what sizeable donations of high level time and talent a handful of agencies make at the time of union negotiations.)

Plesent's committee determined on a major program of "economic re-

search," designed to provide a profile of the tv commercials business which would serve as background in the negotiations.

Early in the summer, an AAAA group, headed by staff-member Dorothy Copeland who has worked on talent union matters for the Associa-



THOUGH classed as "observers" a special agency committee, headed by Stanley Plesent of Y&R (L.), aided by a statistical committee ("Human Univacs") filled a key role in the negotiations for 1960-1963 SAG-AFTRA contracts covering costs of network and spot tv commercials. Agency group supplied facts to nets and film producers.

Agency "observers" played big part

RAYMOND GIRARDIN, N. W. Ayer

JULIAN GRACE, W. B. Doner (Detroit)

BENJAMIN HOLME, McCann-Erickson
*JANE McNAMARA, asst.

EDWIN MARSHALL, BBDO
*MIMI KOLBERG, asst.

STANLEY PLESENT, Young & Rubicam
*JULIAN ARMISTEAD, asst.
*JIM O'CONNOR, asst.

*MARION PRESTON, J. Walter Thompson
*EVELYN PASQUIER, asst.

HAROLD SAZ, Ted Bates
STEPHANIE BLAINE, asst.

WILLIAM SCHNEIDER, Benton & Bowles
BERNARD EHLERS, asst.

LEWIS TITTERTON, Compton
MARGE IRWIN, asst.

LESLIE TOMALIN, Ogilvy, Benson & Mather

RICHARD ZIMBERT, Leo Burnett

**"Human Univacs"

tion since 1954, began bombarding both AAAA and non-AAAA agencies with requests for detailed information on how they used talent in tv commercials.

The questions asked involved practices and problems under the existing code, data on dollar payments, suggestions for code revisions to eliminate inequities, as well as numerous breakdowns on the number of performers used and the way in which they were used.

Replies to the committee's numerous questionnaires came in from agencies representing 90% of all tv business, and were carefully assessed and tabulated.

The most spectacular of the Committee's efforts, however, and the one which ultimately proved most useful in the negotiations, was the collection of 600 case histories of spot tv campaigns.

These covered all types of advertisers—national, regional, and local—

from all parts of the country, and showed in specific detail the kind, number and type of talent employed, the markets used, and the number of times spots were repeated.

To analyze and tabulate these case histories the Agency Observers set up a special statistical committee, which later became affectionately known as the "Human Univacs." (see box) Much of the work of these agency statistical experts was done during the negotiations on the Y&R computer.

When the actual collective bargaining on the SAG-AFTRA contracts got under way in late October, the lineup of chief negotiators looked like this: AFTRA: Donald Conaway, exec. sec.

Mort Becker, Atty.

SAG: Jack Dales, exec. sec.

Chester Migden, Atty.

NBC: Richard Freund

CBS: William Fitts

NBC: George Fuchs

Film Producers Assn.

Irving Cheskin, sec.

Herbert Bernstein, atty.

In addition to these, the unions, networks and film producers each had a number of other representatives who sat in or took part in the negotiations from time to time.

The position of the Agency Observer Committee, while technically "unofficial" since neither agencies or advertisers sign union contracts, was, in point of fact, that of actual negotiators in terms of those contracts which dealt with tv commercials.

Agency observers sat at the bargain tables and took a substantial part in the discussions. Though, as we shall see later, the ultimate "voice" for the employers viewpoint was the networks, and particularly William Fitts of CBS, agency participation was intense.

Also, for the first time, a special 12-man committee of the ANA, headed by Howard Eaton of Lever Brothers, was appointed to meet with the agency group, and lend its support and comments on their position.

An ANA observer at times sat in on the negotiations themselves.

It should be emphasized here, however, that the whole SAG-AFTRA package involved many different contracts in which the agencies and advertisers had no interest, contracts for sustaining talent, staff announcers, live programs etc.

Also, it is well to remember two other basic points about these negotiations:

1) "No deal till all contracts are agreed on." This is the traditional way in which the industry's union negotiations have been conducted and in 1960 the formula undoubtedly had some effect on the final outcome.

2) To strike or to take a strike is the only "ultimate" bargaining weapon. At some point in any labor negotiation these are the decisions to be faced by unions and by employers. A negotiator for either side lacks real stature, unless he is prepared to take the consequences of a firm stand.

But to return to that part of the 1960 bargaining which directly affected the cost of talent in tv commercials.

The agency Observative Committee took the position from the beginning that the 10% of the tv commercials

1960 NEGOTIATIONS COMPLEX

Last fall's talent union negotiations were the most complex which have ever been held in the radio/television advertising field

1 MORE UNIONS. For the first time, SAG (Screen Actors Guild) and AFTRA (American Federation of Television and Radio Artists) negotiated jointly with nets, film producers on contracts.

2 MORE CONTRACTS. Contracts negotiated included film, tape, live covering network and spot, both sponsored and sustaining for a wide variety of actors, announcers, other performers.

3 MORE VIEWPOINTS. At the bargaining table, more viewpoints and interests were represented than ever before—unions, networks, film and tape producers, agencies, and advertisers.

4 MORE AGENCY-ADVERTISER PARTICIPATION. Though not signers of union contracts, more agency men and advertisers were observers or close to negotiations than at any other time.

5 MORE FACTUAL DATA. 4As committee collected vast store of information from member and non-member agencies. More than 600 case histories of tv spot campaigns carefully analyzed.

business which is in tape, should not be allowed to dictate fees for the 90% of the business which is on film. This, of course was an answer to the SAG demand for "parity" with AFTRA rates.

To hold this line, however, proved all but impossible in actual negotiations. The final codes show a parity between the SAG-AFTRA rates, but from the agencies viewpoint the 10%-90% argument may have prevented a breakthrough beyond the AFTRA level.

The most complex, most bitterly fought, and technically most difficult struggles of the bargaining sessions revolved, as might have been expected, around these points:

1. Payments to pay talent for the number of times a commercial is used,

2. Payments to talent for the number of cities in which a commercial is used.

The unions came into the negotiations with proposals for formulas which would have pegged talent prices as a percentage of time costs for each and every spot or network station use by an advertiser.

These proposals broke down when the agencies pointed out that the sheer physical book-keeping burden of such an arrangement made it absolutely out of the question.

But the SAG-AFTRA approach to commercials can be generally described as a "Pay for Each Play" attitude, and the schedules as finally agreed on reflect, to a degree, this union philosophy.

On their part, the unions justify their stand with the argument that except for the mechanical use of film or tape, each commercial would require a live performer, paid for each performance.

To see just how the 1960 negotiations were affected by the union demands, let's examine just one category of commercials—"Wild Spots."

"Wild spots" in talent union terms are film or tape commercials used on non-interconnected stations, and independently of programs. (Spots used on network or local syndicated programs are termed "program commercials" for which different rates apply.)

(Please turn to page 56)



SHAKESPEARE'S King Richard II is prepared for 1960 tv cameras by (far left) producer Peter Dews and (far right) director Michael Hayes. This is the first episode in 15-part 'An Age of Kings', produced by BBC sponsored by Esso on WNEW-TV, N. Y., and WTTG, Washington

BORED WITH THE BARD? NOT THESE U.S. VIEWERS

Standard Oil Company (New Jersey) has proved again that there's an audience for adult programming. Last season it took over NTA's *The Play of the Week* when other sponsors lagged in supporting it. This season, with its sponsorship of *An Age of Kings* over WNEW-TV, New York, and WTTG, Washington, it has proved that the American public is not bored with the Bard.

The series of Shakespeare plays chronicling the rise and fall of seven monarchs from Richard II through three Henries and two Edwards to Richard III, produced by the British Broadcasting Company, is pulling the highest rating among independent New York tv stations in its Tuesday night 8-9:15 spot—averaging quarter hour ratings of from 6.2 to 7.1 (Arbitron). It is also shown Sundays in New York from 10-11:15 p.m.

The Metropolitan Broadcasting outlets have been offering an illustrated booklet prepared in connection with the series. The response has been so tremendous that a first printing of 100,000 copies has been exhausted and a second printing is being distributed—and the offer was announced only in mid-January. Stand-

ard Oil estimates the promotion campaign in connection with the series will cost "in excess of \$150,000."

In its booklet and television messages, Standard Oil (through McCann-Erickson) reemphasizes its policy of "hands off" of program content, casting and production techniques. "These plays (should) be presented," said the firm's president, M. J. Rathbone, "as the farsighted producer and capable cast of English actors believe they should be.

"The program's primary aim is to help satisfy the taste of many people for classic drama; to take a definite step forward in providing intelligent, cultural programs on television. In addition," he said, "it is hoped that this Shakespeare series will be interesting and helpful to high school and college students of English literature, drama and history."

The "overwhelming response" to the booklet offer by Washington and New York colleges, high schools and libraries has been "one of the most heartening aspects of the series," according to a Metropolitan spokesman. He noted that New York's Board of Education had sent a circular to its

(Please turn to page 58)

QUAKER OIL



George Irwin



Regis Cordic

❖ Quaker State who tested d.j. personality appeal sell last year, will do it again

❖ Premium oil maker after four-year net radio buy now sold on d.j. popularity pull

This spring, Quaker State, the half-century old Pennsylvania oil company, will, once again, coast along on the popularity wave of some 200 local radio personalities. The venerable premium oil concern made the switchover to this personal appeal type of selling, last year, after four years with net.

The reasoning here, according to Kenyon & Eckhardt, Quaker's agency of 28 years: the loyalty evidenced for the personality by his well entrenched fan following, would add considerable weight to the Quaker message.

This new approach which had its trial run last spring in over 100 of the nation's top markets, aside from serving as a device for acquainting motorists with the merits of the product—and telling them where they can buy it—proved successful in other ways, according to K&E's account executive, Jack Keeshan.

For one thing, it turned out to be a strong contributory force in opening up new outlets, and, for another, potent in strengthening existing distributor-dealer relationships. As an extra bonus, it created a bit of sales stimulating excitement among the company's sales team, right on their own home grounds.

Quaker State Oil Refining Corporation of Oil City, an organization which developed 50 years ago from the consolidation of a number of small Pennsylvania oil refining companies, was one of the first to put out a premium motor oil. For many years (up until only five years ago, as a matter of fact, when Quaker took its first radio flight), the com-

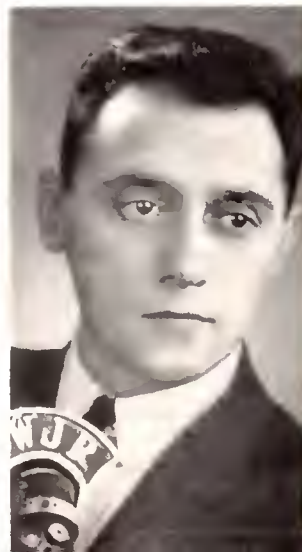
Here are a few of the Quaker d.j.'s

MORE THAN 200 DEEJAYS in radio stations throughout the country impressed Quaker State by the manner in which they handled the premium oil copy and "sold" their listeners. A few of the men are shown here: from Detroit, Fred Wolf, WXYZ and J. P. McCarthy, WJR; Carl De Suze, WBZ, Boston; George Irwin, KFJZ, Fort Worth; Regis Cordic, KDKA, Pittsburgh; and Pete Smyth, KOA, Denver.



Fred Wolf

J. P. McCarthy



Pete Smyth

Carl De Suze



GETS D.J. IMPACT ON RADIO

pany told its product story via consumer magazines.

With the growing market invasion of other premium motor oils over the past decade, however, by companies who unlike Quaker, had their own retail outlets, the Pennsylvania outfit was forced to reevaluate its market status. The result was Quaker's first fling into radio, five years ago, as a booster to its heavy print ads.

The buy: Mutual's baseball Game of the Day, and, in the New York metro area, Frank Frisch's sports wrap-up, Frisch, who served as something of an ambassador for the oil firm, according to a Mutual spokesman, attended company sales meetings.

The Mutual affiliate campaign which lasted four years, supplemented—and complemented—the colorful ads to which Quaker, even now, allocates more than half of its ad budget.

The radio sales pitch, slanted to the in-ear listener, in general backed up the print ads. It emphasized the Quaker State symbol played up in the slicks like *Saturday Evening Post*, *Life*, *Look*, and projected the recommendation to "look for the green and white stamp," etc.

Re-vamped to tie in with holiday

motor jaunts, the copy varied from musical jingle to live announcements.

The Mutual network campaign, which sponsor estimates cost Quaker around \$200,000 a year for its May to September run, helped preserve the Quaker brand image at a time when more and more top-premium motor oils were beginning to appear like so many packaged soaps.

Although company and agency officials are not about to pin point the oil makers growth within recent years wholly to radio, they are quick to admit that during this time, sales have increased "and going up every year," and distribution has broadened. (Quaker distributes to new car dealers, and independent garages and service stations.)

Quaker's 1961 radio push is scheduled to follow previous patterns of wooing the motoring public during high traffic and vacation times. And, like last year, the local radio personality will tell his faithful flock of listeners where—and why they should treat their cars to Quaker's Super Blend. Realizing the value of the personality's ad-lib ability—the announcer's stock-in-trade, Quaker will, once again, give the radio man a free (more or less) rein in delivering the message.

The selection of radio stations, according to the Quaker's ad manager Arthur S. Blank, is determined by (1) the best electronic facilities coverage of each market according to reach of signal; and (2) the best local station and/or personality according to ratings.

What Quaker asks in the way of merchandising tie-ins from the stations in each marketing area: (1) dealer calls; by a task force of station personality, promotion men; (2) Tie-in contest: last year, the stations bought by Quaker State ran a time-in contest which tied-in with the then current copy which advised listeners to call Western Union operator number 25 for the name of the nearest Quaker State dealer. The contest proved successful, creating listener awareness of the premium motor oil; (3) mailers: the station promotion department did a special mailing featuring the station tie-in and highlighting the Quaker State emblem. Point of sale material was also distributed by the participating radio stations.

A similar show of merchandising will be expected from stations bought by Quaker State for this year's promotion.

Fan following a reason for d.j. choice

CASHING IN on the persuasive selling power of the local deejayer was one strong reason for Quaker State's agency, Kenyon & Eckhardt to switchover to the personality appeal type of salesmanship, last spring, according to account executive, Jack Keeshan. The new approach also served as a successful means for strengthening distributor-dealer relations and was instrumental in opening the way for the establishment of new dealer outlets. Buys are made on high-powered stations in the top 100 markets. The selections are also determined, in part, by evidence of good coverage.



JACK KEESHAN

Should syndicators concentrate on sales to stations or clients?

Richard B. Morros, president, Richard B. Morros, Inc., New York

The question that is raised has many possible answers. The answer that I feel is most pertinent stems from the fact that more new innovations insofar as programming have started on the local level than at the network level. The reasons of economics being obvious. There is



Trend today is toward film programming that is locally slanted

naturally a closer rapport between a local advertiser (the principal not necessarily just the agency) and the station. Having the advantage of the relationship plus the fact that the advertiser and the station are directly responsible to the local community and reactions are felt almost immediately. The excitement of "something new" is much more important locally than a national advertiser doing something of a comparable nature on a more expensive national level.

The mere fact that a national client would not buy "X Program" certainly does not mean that it is not the right vehicle for television. The day is not too far when there will be a definite line of demarcation between network programming and local programming as activities in Washington have awakened the industry to public service and public information nationally as well as locally. The networks have immediately activated their public service departments. The local stations, each acting as their market warrants, are striving to do the same. The role of the syndicator has to be one of creativity and ingenuity to fill the needs of stations. To continue producing and distributing programs identical

to programs on the network is only repetition and certainly not helping the stations fill the voids that exist.

As a television producer as well as distributor of programs not typical of formula programming, I find it to my advantage to deal both with ad agencies as well as stations. There are also occasions when dealing with a station rep is judicious. Currently, we are distributing the Tyrone Guthrie Production of *Gilbert & Sullivan's H.M.S. Pinafore*, and have been most successful in direct station selling. With our future productions such as *Let's Talk About Great Men*, and others of equally high caliber, we will create a sales policy in tune with the needs of the industry. The ever growing foreign market, in terms of ad agency activity and newly formed stations bears serious investigation to formulate sales policy. But the important point is that, regardless of type of sale, both creative selling and creative programming are necessary.

Al Borax, director of television, King Features Syndicate-TV, New York

The route to take has everything to do with what it is you're traveling with. That very *specific show* you're hawking.

There are needs to be filled . . . an agency with a sponsor whose need



You can't generalize; depends on specific show you're hawking

is regional and specific to an age group and a time period . . . and inevitably a budget, inevitably limited . . . A station with odd sections of time slots to be rounded out finds a three and a half minute film presentation the answer to its call. A syndicator finding himself in the

glorious position of having product so desirable finds the choice is happily all his. The basic rules of simple business economy set in and the high cost of market to market selling is found wanting if it is to be weighed against the ultimate value of an agency regional sale indicating a gross, which has a good deal of net about it.

Our new *Popeye* series went the station route in a rather quick and highly successful series of station group sales. There were absolutely no agency sales involved and yet our selling costs were modest. This was, perhaps, the exception rather than the rule and might be attributed to the fact that our show, well produced and utilizing an extremely well known character, within the framework of updated, modern story patterns, was highly desirable at the time we chose to release it.

The second property out of the King Features Syndicate-TV shop, an animated show for the entire family entitled *Samson Scrap and Delilah*, is a strong contender for this year's Academy Award in the short subject field. There is a possibility that the route to market on *Samson* will take us through agency regionals as well as individual stations.

Our *piece de resistance* is a half-hour all-star animated trilogy starring Harriman's famous *Krazy Kat*, *Barney Google* and the present day all time record breaker, *Beetle Bailey* . . . Speaking of routes—our sights are on prime time and network.

The route? It's a matter of aesthetics of greenery.

Arthur Kerman, president, Governor TV Attractions, Inc., New York

Regarding the question as to whether it is preferable to sell to advertising agencies or tv stations, it is my feeling that this is entirely dependent upon the type of film being offered.

(Please turn to page 53)

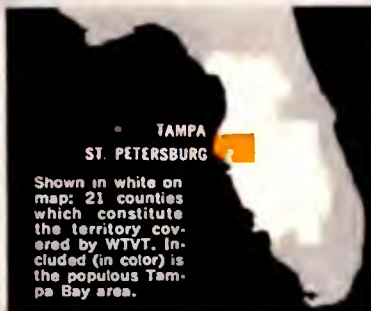
TIE IN WITH WTVT TAMPA-ST. PETERSBURG

Now 29th in Gasoline
Station Sales*



Reminder: Station WTVT dominates the Tampa Bay area, where yearly gasoline service station sales in the Metro area now total...

\$71,268,000



SHARE OF AUDIENCE 43.3%

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

	ARB		NIELSEN
WTVT	34	WTVT	38
Station B	15	Station B	12
Station C	1	Station C	0

A.R.B., Tampa - St. Petersburg Metro Area, Nov., 1960, 2-week summary.
N.S.I., Tampa - St. Petersburg Metro Area, Dec., 1960, 4-week average.

* Copr. 1960, Sales Management Survey of Buying Power. further reproduction not licensed.

YES, IT PAYS TO TIE IN WITH

WTVT

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

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

CHANNEL

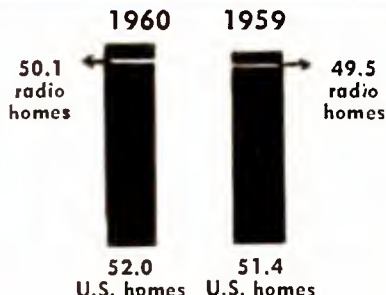


13

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



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

Radio station index

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
End of January 1961				
Am	3,552	128	622	179
Fm	829	204	73	30
End of January 1960				
Am	3,458	78	558	241
Fm	682	161	73	36

Source: FCC monthly reports, commercial stations. *December.

Radio set index

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

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

Radio set sales index

Type	Dec. 1960	Dec. 1959	12 months 1960	12 months 1959
Home	2,217,149	1,755,027	10,705,128	8,897,451
Auto	520,907	581,378	6,432,212	5,555,155
Total	2,738,056	2,336,405	17,137,340	14,452,606

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

2. CURRENT SALES PATTERNS

Radio set production and sales, by months, 1960

MONTH	AUTO SET PRODUCTION	HOME SET RETAIL SALES	TOTAL HOME AND AUTO*
January	632,461	803,388	1,435,849
February	596,872	611,479	1,208,351
March	633,761	664,441	1,298,202
April	399,963	547,839	947,802
May	463,165	548,322	1,011,487
June	596,870	702,889	1,299,759
July	328,009	573,363	901,372
August	340,860	791,608	1,135,468
September	788,961	1,102,092	1,891,053
October	639,357	1,036,333	1,675,690
November	491,026	1,103,225	1,594,251
December	520,907	2,217,149	2,738,056
1960 TOTALS	6,432,212	10,705,128	17,137,340

Source: Electronic Industries Assn. *Totals are auto set production and home set sales.



BIG AGGIE PICKS UP ALL FIVE

Over 16,000 bowlers from these five states plus Wyoming will participate in WNAX-570's twelfth annual bowling tournament. It's the biggest regional bowling tournament sponsored by any radio station. This year's prizes will be an estimated \$40,000.

The entrants from these six states indicate WNAX-570's wide coverage area—an area in which there are 2½-million people

spending 3-billion dollars each year. And 80% of these people listen to WNAX-570 three to seven times a week. Big Aggie delivers the listeners Iowa, Minnesota, Nebraska and North and South Dakota.

Bowling or broadcasting—WNAX-570 has the promotional know-how and the coverage to produce results.

WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORPORATION

Sioux City, Iowa Yonkton, South Dakota
Represented by Katz

	PEOPLES BROADCASTING CORPORATION
	WNAX, Yonkton, S. Dak
	KVTV, Sioux City, Iowa
	WGAR, Cleveland, Ohio
	WRFD, Columbus, Ohio
	WTTM, Trenton, N. J.
	WMMN, Fairmont W. Va.



Puts you on top
in Toledo

WSPD — number one by every audience measurement — Hooper, Pulse, Nielsen. Alive 24 hours a day with effective programming and talent to bolster your sales. More national and local advertisers than any other Toledo station.

Annual food sales in WSPD's circulation area

Let a Katz Representative help you select the most persuasive times.

WSPD-Radio

NBC-TOLEDO



a **STORER** station

National Sales Offices:

625 Madison Ave., N. Y. 22
230 N. Michigan Ave., Chicago 1

*National and regional buys
in work now or recently completed*

SPOT BUYS

TV BUYS

S. C. Johnson, Inc., Racine, Wis.: Expanding its market list for Holiday car polish as the warm-weather months approach. Following the schedules starting late this month for 17 weeks, new placements will begin 13 April for 14 weeks. About 25 markets will get fringe night minutes to reach a male audience. Buyer: Rita Hall. Agency: Foote, Cone & Belding, Inc., Chicago.

Quaker Oats Co., Chicago: Campaign for its Aunt Jemima Easy Mixes starts 6 March in about 15 markets. Schedules are for five weeks using daytime and fringe night minutes, five to 10 per week per market. Buyer: June Kemper. Agency: John W. Shaw Adv., Chicago.

National Biscuit Co., New York: Schedules on Nabisco 100% Bran begin 1 March in the top markets. Six week schedules are being bought, early and late night minutes in and around news shows. Buyer: Lucy Kerwin. Agency: Kenyon & Eckhardt, Inc., New York.

Chesebrough-Pond's, Inc., New York: Currently testing Actin, a new cough remedy, in a fairly large number of markets. Schedules of day and late night minutes have been set to run through the winter months. Buyer: Dick Brown. Agency: Compton Adv., Inc., New York.

Waterman-Bic Pen Co., Inc., Seymour, Conn.: Fairly heavy schedules begin this month in eight eastern markets, following its successful test use of tv last fall. Placements are for day and night minutes to reach a family audience. Buyer: Paul Reardon. Agency: Ted Bates & Co., New York.

Shulton, Inc., New York: New test schedules for Good-Aire room deodorizer start this month in a small number of markets. Day and fringe minutes are placed for nine weeks. Buyer: Flora DeBenedetto. Agency: Ralph Allum Co., Inc., New York.

RADIO BUYS

Delmonico Foods, Inc., Cincinnati: Going into 10-15 markets with schedules for its food products. Moderate frequencies of day minutes start 15 March for 13 weeks. Agency: Leonard M. Sive & Associates, Inc., Cincinnati.

Nitrogen Div. of Allied Chemical Corp., New York: Buying a select group of markets to start mid-March for its farm products. Traffic and day minutes will be scheduled through July. Buyer: Arch Crawford. Agency: Albert Sydney Nobel Adv., New York.

Purolator Products, Inc., Rahway, N. J.: Campaign for Purolator oil, air and fuel filters starts 6 March in a number of top markets. Schedules of traffic minutes are being used, about 15 spots per week per market. Buyer: Helen Davis. Agency: J. Walter Thompson Co., New York.

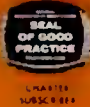
CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

Creativity . . . someone's artistic ability produced this handsome leather saddle.

Creativity . . . WFMY-TV's proven ability to create greater sales and profits for you, in the *Industrial Piedmont*.

Sell the nation's 44th market* (44 counties, 17 cities) . . . where 2.3 million customers have 3.2 billion dollars to spend . . . for complete details call your H-R-P rep today!

*Source: Television Magazine, 1960 Data Book



wfmy-tv

GREENSBORO, N. C.

NOW IN OUR 12TH YEAR OF SERVICE

Represented by Harrington, Righter and Parsons, Inc.

New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit





in Pittsburgh
take TAE
and see
 how to really
 fire up sales

TV advertising can best fire up sales by reaching the most people at the least cost. If we sound a bit obvious, may we respectfully suggest that you check the changed TV picture in Pittsburgh, both in homes reached and cost per thousand. Your Katzman will be delighted to supply the facts about WTAE's rise to dominance in the Pittsburgh market.

BASIC ABC IN PITTSBURGH

WTAE
 BIG TELEVISION IN PITTSBURGH
 CHANNEL 4

SPOT CARRIERS

(Continued from page 36)

ABC TV, the undisputed founding father of the 60-minute participation adventure or western show, will tell you it was a matter of survival. At one time, when ABC didn't own any shows, sponsors would put a half hour comedy or western on the network and when it got hot, pull it out and put it on CBS or NBC where station lineups were much greater. ABC's natural course was to begin controlling its programming, and that's just what it did, *vis-a-vis* the Warner Bros. and Disney shows produced exclusively for ABC.

Agencies, on the other hand, will tell you that, when share of audience began to level off, so that it was fairly equal among the three networks, advertisers had to "spot" their buys on network tv to reach the greatest percentage of audience. "Network had to take on the aspects of spot in order to survive," said a spokesman of an agency that places heavy network participation advertising.

There are many reasons why the participation buy has become so popular. Among these are:

- *Flexibility*—An advertiser can spread his budget around on all the networks, in various time periods, and in popular shows.

- *Less risk*—If a show flops chances are the advertisers will also have money backing several other series, or, his investment in the flop wouldn't be terribly heavy. From the network standpoint, should an advertiser pull his money out of a show, the loss isn't shattering, and the chances are the spots could be resold with ease.

- *Chance for low budget advertisers to enter network*—Nighttime network tv was a "prohibitive medium" to the low-budgeted advertiser just a few years ago.

- *New money for tv*—In the past, when a heavy advertiser was backing one or two programs a week, his left-over budget was usually too small for any additional tv, so he put it into other media. Now he can turn around and buy additional nighttime network tv participations.

Why, then, doesn't everybody give up full sponsorship and go into participations? One major reason is that with participations an advertiser must sacrifice sponsor identification.

And he must give up the chance for his star to deliver his commercials.

Some advertisers consider this too great a sacrifice. A major reason why General Foods continues to buy programs is that it can billboard the show and the stars all over the country, and have its stars (Danny Thomas, Gertrude Berg, Andy Griffith) deliver its pitches.

The term full-sponsorship has become more and more of an ambiguous one, anyway. DuPont, for example, can be considered a full sponsor of its projected hour on NBC TV next fall, and yet it bought the hour as an umbrella to advertise its various and diversified products. P&G, General Foods and several others maintain the same practice.

General Foods' recent deal with CBS calls for a three-year control of the Andy Griffith, Danny Thomas and Freshman time periods, with the right of cancellation of the programs and the right to substitute other shows in the time slots.

The networks will have more program control next season than they've had since advertisers "screamed monopoly" on them several years back before the FCC. The spot carriers are one reason for this.

CBS, however, has at least one night in its schedule (Monday) locked up by one sponsor, General Foods, thus preventing the network from scheduling an additional spot carrier, should it want to.

There are only two series, for example, on NBC TV for the coming season that will be controlled by the advertiser, a network spokesman said. These are *Alfred Hitchcock Presents*, controlled by sponsor Ford and *Bachelor Father* controlled by American Tobacco. The networks "are getting tougher." For instance, Lever Bros. was reportedly dissatisfied with NBC's time switch on *The Price Is Right* but the network did it anyway. *Price* was switched from Wednesday to Monday for the coming season.

The only control CBS insists on, Hylan said, is control over placement of the show, but the network isn't overly concerned with ownership. However, where there exists multiple sponsorship of a show "we think it is important for the network to have control over that show so all advertisers involved are treated equally." Hylan explained.

In Pittsburgh

take TAE and see

how to really fire up sales

WTAE

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL **4**

BASIC ABC IN PITTSBURGH / REPRESENTED BY THE KATZ AGENCY

GAMES

(Continued from page 37)

However, CBS TV's "games in, soaps out" strategy is more moderate than it may at first appear. Only the least successful soap operas have been cancelled. The two blocks of CBS TV soap operas, from noon to 1 p.m. and from 4 to 5 p.m., are not being affected. CBS TV, like NBC TV, will still have a predominantly dramatic schedule in the afternoon.

Although NBC TV outpoints CBS TV in every half hour before noon, the margin is narrowest where CBS TV had a game show: at 10:30 a.m. *Video Village* scored a 5.7 January Nielsen rating against *Play Your Hunch* 7.3.

Nielsen average audiences for morning network programing (in millions) are *December Bride* 2.0 and *Say When* 3.3; *Video Village* 2.6 and *Play Your Hunch* 3.4; *Morning Court* 1.5, *I Love Lucy* 3.1, and *Price Is Right* 4.5; *Love That Bob* 1.7, *Clear Horizon* 2.4, and *Concentration* 5.3.

In most cases games reached larger audiences than competing soaps or film re-runs.

SNOW

(Continued from page 38)

nificant than in the four suburban New York markets covered by the Herald-Tribune Radio Network.

The current campaign is not the first successful merchandising promotion run by Sullivan for the Snow people. About four years ago, they saw strong tie-in possibilities inherent in the new Rodgers & Hammerstein film, "Carousel." As the agency saw it, the New England setting, plus the fact that one of the film's leading characters happened to be named "Cap'n Snow," made the background perfect.

Spearheaded by heavy radio promotion, a campaign was launched to publicize the televised premiere of the movie at the old Roxy Theatre in New York. In the lobby of the theatre, the hungry and curious were attracted to a free sampling of Snow's Clam chowder. Result, said the agency, was a sales upsurge.

In 1957, the agency attracted a crowd of 7,500 to a clambake in Plymouth, Mass., following a radio campaign of 1,000 spots involving the submission of two labels.

CAN YOU PLACE THESE FACES?

Here are the answers to the quiz on page 39, testing your ability to spot persons who occupy positions of influence in areas of our industry. Twelve out of 16 correct answers makes you an expert. Eight correct marks you as a luncheon-goer who pays minimum attention. Less than eight means you're spending too much time pouring over rate cards.

- 1) **B. B. Geyer**, Chairman of the executive committee, GMM&B.
- 2) **Albert E. Sindlinger**, president of Sindlinger & Co.
- 3) **Frederic W. Ziv**, chairman of the board, Ziv-United Artists.
- 4) **Goodman Ace**, radio favorite, now writing Perry Como's Kraft show.
- 5) **Stephen R. Rintoul**, vice president of Venard, Rintoul & McConnell, representatives.
- 6) **Herta Herzog**, vice president and partner, John Tinker & Partner, Inc. (McCann-Erickson)—researcher
- 7) **Robert E. Lusk**, president, Benton & Bowles.
- 8) **H. Allan Dingwall Jr.**, director of broadcast programing, General Foods.
- 9) **George H. Lesch**, chief executive officer, Colgate-Palmolive.
- 10) **W. Rowell Chase**, executive vice president, Procter & Gamble.
- 11) **John P. Denninger**, vice president, Eastern sales manager, Blair-Tv, representatives
- 12) **Marrice H. Needham**, chairman of the Board, NL&B
- 13) **Jack Gould**, tv/radio editor, critic, *New York Times*.
- 14) **Thomas W. Sarnoff**, vice president of administration, Pacific Division, NBC.
- 15) **Marilyn Monroe**, actress, to whom Jackie Gleason once offered \$15,000 to appear on his show. "That's \$14,000 to inhale," he said, "and \$1,000 to exhale." She's now negotiating to do the Sadie Thompson role in *Rain* as a network special.
- 16) **M. J. "Jack" Rathbone**, president and chief executive officer of Standard Oil Company (New Jersey).

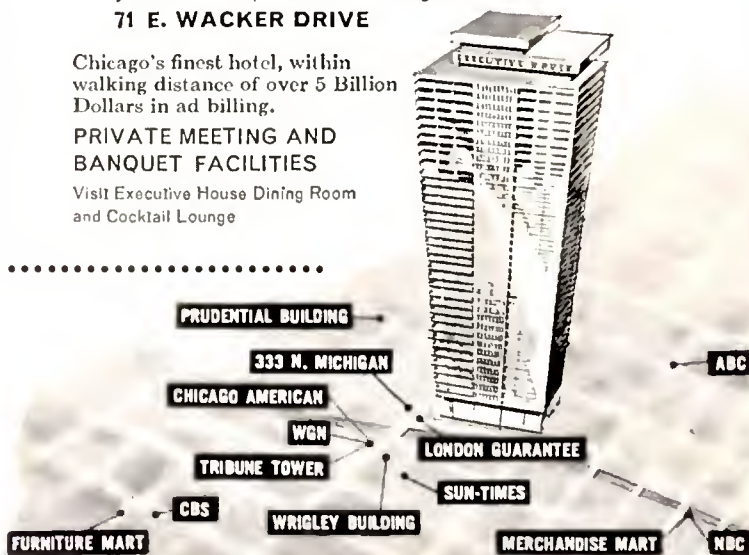
AD MEN PUT *Executive House*® ON THE MAP...

your ad headquarters in Chicago at
71 E. WACKER DRIVE

Chicago's finest hotel, within walking distance of over 5 Billion Dollars in ad billing.

PRIVATE MEETING AND BANQUET FACILITIES

Visit Executive House Dining Room and Cocktail Lounge



CENTRAL FLORIDA MARKET

SPENDING



Grandway Supermarkets found a ready supply and steady flow of customers since moving to Central Florida.



Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically proved with the latest ARB combined average Frequency Index of 10.6.

RETAIL SALES IN CENTRAL FLORIDA TOP \$1,412,793,000

QUALITY INDEX in Sales Management shows 24 metropolitan areas in Central Florida's 19 county market average 106.

INDEX OF SALES ACTIVITY in these same areas averages 143.

FINANCIAL RESOURCES for 1960 are estimated in excess of \$3 billion.

ORLANDO is first in Florida growth of personal income.

ORLANDO has the greatest retail sales gain in Florida.

WLOF-TV

Ch. 9 - ABC
Young TV

WESH-TV

Ch. 2 - NBC
Avery - Knodel

WDBO-TV

Ch. 6 - CBS
Blair TV Assoc.

... PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET

SAG-AFTRA

(Continued from page 13)

Under the old contracts, talent payments for "wild spots" were based on the number of cities in which a spot was used during a thirteen week cycle. There were five classes of schedules: Class C: 1-5 cities, Class B: 6-20 cities, Class A: 21-60 cities, Class AA: 61-125 cities, Class AAA: over 125 cities, each bearing a successively larger rate.

In this reckoning special provision was made for New York, Chicago, and Los Angeles which counted as 11, 7, and 7 cities respectively. Spots could be used an unlimited number of times during a 13-week cycle, after which a new cycle began, calling for repayment of the appropriate class rate.

The SAG-AFTRA representatives, in the 1960 negotiations, took the position that:

1) all of the rates, at least for film commercials, were too low.

2) More weighting had to be given not only to N. Y., Chi., and L. A., but to other major cities.

It was at this point that the "case histories" compiled by the agencies

became particularly important in the negotiations. For, with each demand for increases in a particular class or group of cities, the agency observers were able to determine exactly what such an increase would mean to a specific type of advertiser.

Union demands were processed in computers by the Human Univac team along with the spot case history profiles, and exact figures were obtained and supplied to the negotiators.

Despite some union grumbling and requests for a return to "Good old fashioned negotiations," this electronic approach was the basic tool in the parleys.

Armed with this factual data, the agency observer group fought to keep rate increases within reasonable bounds for all types of advertisers—not only large national spot account, but smaller and regional schedules.

SPONSOR has checked carefully with those who were present or close to the negotiations, and is wholly satisfied that the agency observers tried to the best of their ability to act for the industry as a whole—not simply for sizeable N. Y. agencies or huge national advertisers.

Actually, when the final scales were determined, certain of the agency observer group had to face the fact that some of their own best accounts had been hurt most. Chairman Present, for example, as a Y&R man was not particularly happy in the knowledge that Piel's Beer, because of its distribution pattern, had been penalized substantially by the new rates.

As in all negotiations, the final scales were the result of bargaining and compromises. In the case of "wild spot" fees, the city class system of the old contract was dropped in favor of a new complex "unit" system, in which Baltimore, Boston, Cleveland, Detroit, Philadelphia, St. Louis, San Francisco and Washington were given special unit weight and payments for New York, Chicago, and Los Angeles were substantially increased.

Space does not permit, nor would it be appropriate to try to list here a tabulation of all the varied new union scales for different types of wild spot and program commercial use. Compilations are only meaningful in terms of a particular advertiser's own spot schedule—and such compilation must be made by qualified agency experts.

But a couple of examples may give some idea of what happened. Under the old contracts, a spot advertiser in 5 cities (other than the 11 mentioned above) paid an on-camera rate for one performer for unlimited 13 weeks use of \$80. Under the new scale he will pay \$95.

On the other hand a spot advertiser who uses only New York formerly paid \$125, now must pay \$200 for the same performer and 13 weeks' use.

And between these two extremes there are hundreds of variations.

Similar variations also exist in the effects on the new scales for "program" commercials. Such commercials, when used in more than 20 cities, call for "repayment" fees covering each individual use. The schedule of both session and repayment fees for program commercials has been upped but only an examination of the practices of an individual advertiser can give any real indication of the effect of the new contracts.

One very large national advertiser showed SPONSOR a confidential compilation of his increased costs for all types of commercials under the new



THE ONLY AUTHENTIC TV SERIES...

produced specifically for the occasion of the Civil War Centennial. Thirteen dramatic half-hours based on Mathew Brady's stirring photographs. Winner of Sylvania Award. Timely and of tremendous prestige value.

Sponsored in 80% of the Markets Sold
—and Selling All Over The Country!

THE AMERICAN CIVIL WAR

Produced by the Westinghouse Broadcasting Company • Distributed by

TRANS-LUX TELEVISION CORP.

625 Madison Avenue, N.Y. 22, N. Y.
6253 Hollywood Blvd., Hollywood 28, Cal.
520 No. Michigan Avenue, Chicago 11, Ill.

scales. The overall increase for talent amounts, in his case, to 9.1% but this cannot be taken as an average for other advertisers.

During the negotiations battle, the agency observer group not only furnished basic ammunition to the official negotiators—the networks and film producers—but also, in consultation with other agency men, and with ANA members, determined a kind of “party line” beyond which they did not feel that concessions could or should be made.

At this point, certain flaws and weaknesses in the entire negotiation structure began to be apparent.

When at the end of November, the discussions reached a critical stage (the SAG-AFTRA contracts expired on 15 Nov.) the complicating factor was that the other union negotiations (sustaining talent, announcers, etc.), were nearing successful culmination in the talks between the network and the unions.

Since all these contracts, including those on commercials, had to be settled “as a package” the final determination of terms was not determined by advertiser-agency pressure, but by the ultimate negotiators—the networks.

In the final settlement it is no secret that the networks did make certain concessions on the commercials code in order to get approval for the entire contract package.

It is also no secret that some of these concessions went beyond the agency-advertiser “party line.” However, and this is a significant point, members of the agency observer group, and others close to the negotiations have assured SPONSOR that they felt the network representatives acted honorably and tried to do their best under extremely difficult circumstances, and heavy pressures.

As to the results of the negotiations, SPONSOR is inclined to go along with an agency president who says, “It wasn’t perfect. But believe me, if you understand the complexities of the situation, you will have to admit that everyone involved did a good job.”

What remains though, is the deeper question: is the structure of talent union negotiation involving radio/TV advertising both archaic and unrealistic? Next week, in Part III of this series, we will discuss “Is there a better way?”

A NEW Era For Rochester EARS N.Y.

ENTERPRISE

1:00-6:00 P.M. Daily World of FACTS,
FASCINATION, MUSIC and NEWS

ON
WHEC RADIO

A dramatically startling new program offering WHEC listeners a choice of fascinating features behind the news stories of the day . . . offbeat interviews . . . research reports . . . very special music . . . and ten minutes of CBS News every hour on the hour! Plenty of sponsor appeal in this new concept!

DIVERSION

8:45 to 11:00 P.M.—Mon.-Fri.
8:15 to 11:00 P.M.—Saturday

A full evening of complete, on-the-spot coverage of every field of Sport. Open phone-line interviews . . . direct reports! Nothing like it anywhere on radio! WHEC is going places!

W H E C



BASIC CBS ROCHESTER
NEW YORK

REPRESENTATIVES: EVERETT MCKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

BORED WITH BARD

(Continued from page 13)

high school principals in December advising them of the series and listing all broadcast dates.

In Washington, Brentano's book stores and Hecht's and Woodward & Lothrop department stores have "lavish displays" of the booklets. Maey's in New York has a display in its book department and is also distributing a special booklet based on the original and a bookmark with the program schedule of *An Age of Kings*.

Requests from viewers have run as high as a weekly 5,000 in New York and 2,000 in the District of Columbia area for the booklet that was originally prepared by the BBC. It devotes a page to each program, supplying story outline and historical background. There is also a reproduction of a painting of each monarch in question and pictures from the performances. The back cover folds out to reveal an illustrated genealogical table of the members of the royal family who appear in Shakespeare's historic plays.

Standard Oil's "low-key and informative commercials have drawn," according to Metropolitan, "an un-

usual amount of telephone calls and mail praising them. The commercials are keyed to tell the public about Standard Oil's operations."

Executives at BBC's New York office told SPONSOR that they have been receiving "an enormous amount of inquiries" from stations and educational groups concerning possible purchase of the 15 episodes in the series. The National Educational Television Network (NETN) has purchased it for educational use, said the BBC, and commercials stations are giving it careful consideration on the basis of WTTG and WNEW-TV's success. BBC expects to make further announcements soon.

Peter Dews, the English producer, is particularly proud of the chronological manner in which the plays are presented. For the first time in the U.S. they are all being shown as continuous history, with members of the English cast living out their parts from the beginning of the cycle to the end. He also points out in the booklet that he chose a "cameo technique" because "Shakespeare is primarily about people, and for tv, people are faces."

SPONSOR ASKS

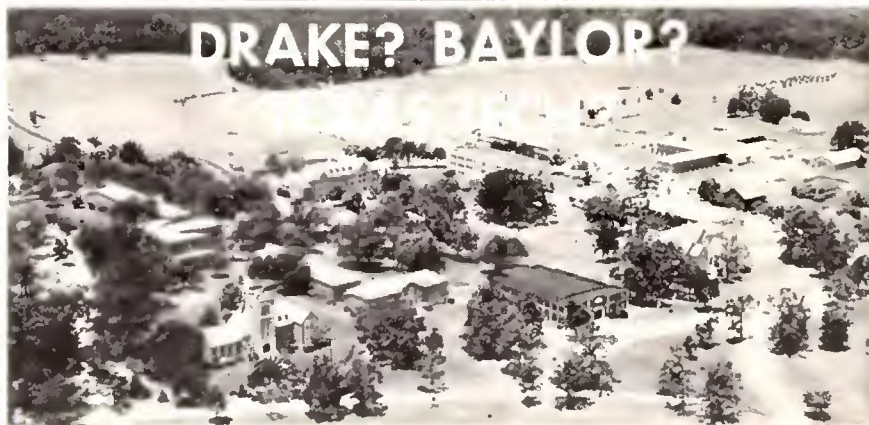
(Continued from page 46)

In the operation of Governor TV Attractions, Inc., we try to concentrate on the type of films that are mainly sold to tv stations directly, such as feature film programs and theatrical shorts, such as Laurel and Hardy. Our reason for concentrating on this type of film is an economic one as it takes a larger sales force to concentrate on agency sales than on station sales. There are, of course, occasional situations which arise whereby we do deal with an agency—or even a client. However, in most instances our film is sold directly to the stations who generally have automatic clients for their feature film programs. When we do deal with agencies or clients, it is very often the situation whereby they agree to pick up a full or partial sponsorship of films after they are sold to tv stations.



It takes a larger sales force to sell to agencies than to stations

I feel that an advantage of a direct station sale is the ability of a station to come to a decision rapidly as their programming is set up in a manner which allows them to buy automatically for their sponsors—whereby the advertising agency generally has to consult their client regarding any purchase. A new development in tv that is most important was the signing of NBC and 20th Century Fox for 1950 to 1955 feature motion pictures over prime time on NBC Saturday evenings opposite *Have Gun, Will Travel* and the new one hour *Gunsmoke*. I believe this will act as a catalyst for the further popularity of features with both ad agencies and stations. It is also my belief that a greater presentation of wares must be made to ad agencies than stations. This could prove to be costly and for an independent distributor this cost could at times be prohibitive. There is no question in my mind as time goes on more and more advertising agencies will become cognizant of the impact of the newer features and their relatively lower cost per thousand potential.



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

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

KNOE-TV

Channel 8
Monroe, Louisiana

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

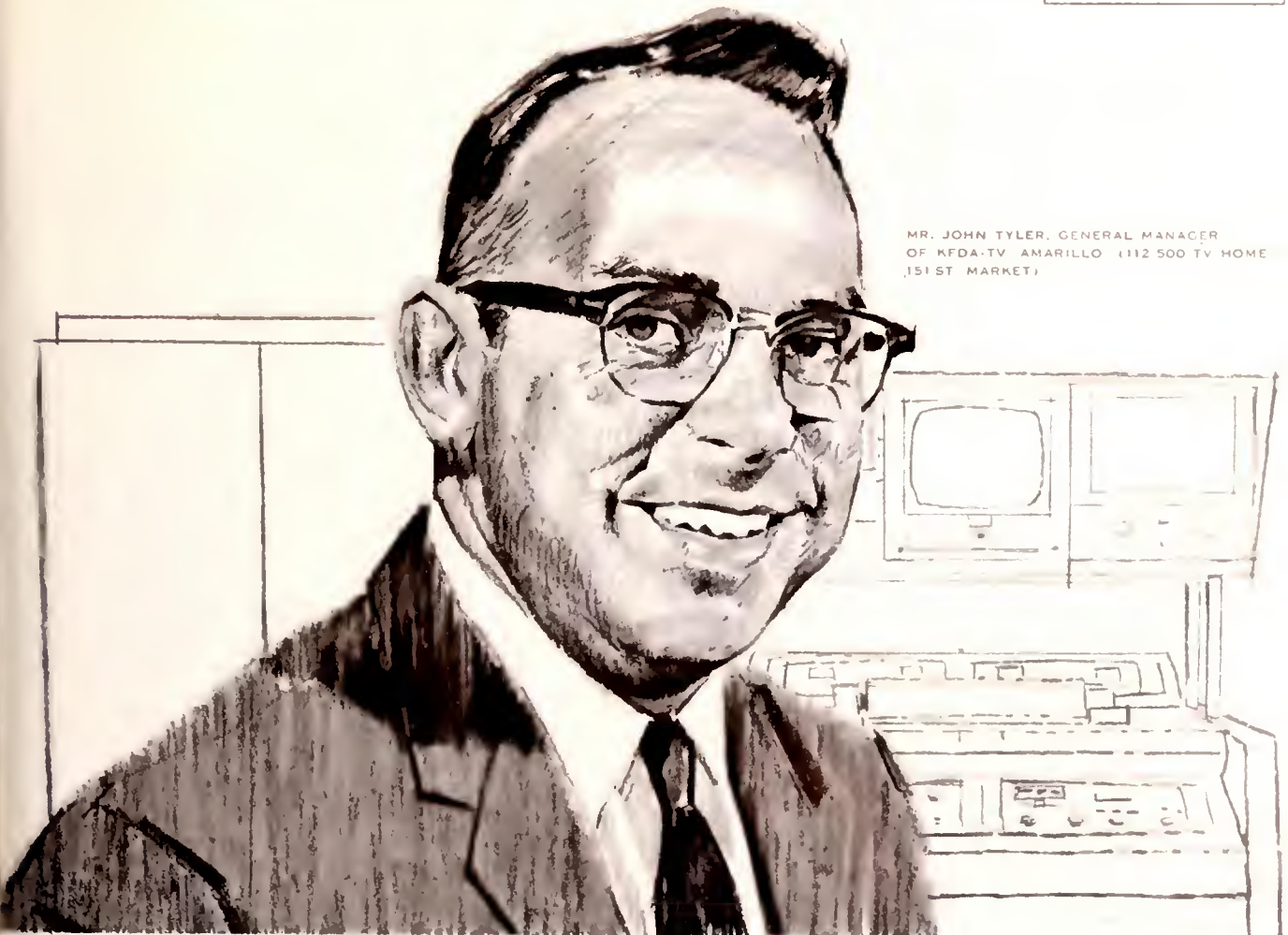
Photo: Aerial view of Arkansas A & M, Monticello, Arkansas, one of nine 4-year colleges located in KNOE's coverage area.

"It's a great selling tool. I don't see how anybody stays in business without it...This market does more dollar volume of local business than a great many of the three-station markets in the country. A great percentage of that business is on *Videotape**... It gets local business because it absolutely takes the risk out of it. For example, it's awfully hard for an advertiser to visualize from a piece of copy paper with a video column and an audio column just what his commercial is going to look like on TV. But if the salesman can say, 'I've got a spot all recorded for you on your fall coat sale, and I want you to see it,' then he's sold. This is just so much better than any other way to sell local television that you just can't compare it!...What do we think of Ampex? No question but what they're the leaders in tape. They put tape on the map, and as far as we're concerned, it's the Ampex VTR that's keeping it there." A single sheet of paper, an envelope addressed to Ampex and a 4¢ stamp is all it takes to get the complete profit-potential story about tape...and about the Ampex VTR as a basic sales-building component of any complete TV operation. Drop us a line today. Write to Ampex, department S'T.

AMPEX

AMPEX PROFESSIONAL PRODUCTS COMPANY • 934 CHARTER ST., REDWOOD CITY, CALIF. • AMPEX OF CANADA LTD. REXDALE, ONTARIO

MR. JOHN TYLER, GENERAL MANAGER
OF KFDA-TV AMARILLO (112 500 TV HOME
,151 ST. MARKET)



SPONSOR WEEK WRAP-UP

Advertisers

Polident. Block Drug's professional type denture cleansing kit will break out its new wrappings via a special tv campaign this spring.

Six NBC shows — *This Is Your Life*, *The Tall Man*, *The Groucho Marx Show*, *One Happy Family*, *The Americans* and *Jack Paar Show*, will carry Polident's specially developed minute-messages during March and April.

Campaigns:

- **Lipton Tea** has mapped out a tv campaign in the Boston, Springfield, and Holyoke, Mass., Hartford and New Haven, Conn., and Providence, R. I., markets featuring area personality endorsements of its beverage. Agency: Sullivan, Stauffer, Colwell & Bayles.

- **Pocket Books, Inc.**, planning a radio and tv buy to tie-in with its stepped up promotion of its literature and children's books, records and games products. Agency: The Ben-

COMMISSIONED 'Admiral in the Great Navy of Nebraska,' David Brinkley accepts rank bestowed by Governor Frank Morrison, at annual KMTV, Omaha, awards telecast



JAMBOREE IN ATLANTA as WAOK celebrates its anniversary. Singer Roy Hamilton entertains some 5,000 people who attended. Top names in the recording industry joined in



NAME THE LION contest, dreamed up by WJRT, Flint, Michigan, gets fantastic response. Held in connection with acquisition of 150 'Best of MGM' motion pictures, children were urged to supply a name for the promotion's cartoon lion. First prize was, you guessed it, a stuffed lion



jamin Company, New York City.

• **Mother's Gefilte Fish** has bought spot radio in the New York City metro and New Jersey area to bolster its print campaign during the upcoming holiday season. Agency: Dnnay, Hirsch & Lewis, New York City.

• **Kool-Pops**, General Foods, will introduce its new freeze-it-yourself pop bars this spring via tv on five network shows, with a spot tv bolster, from May to September.

• **Chock Full O' Nuts** readying a "we won't kid you" saturation campaign using tv and radio in the New York metro and upstate area, Connecticut and New England for its new instant coffee. Agency: Grey.

• **Stella D'oro Biscuit**, New York, has bought time on WABC-TV, WNEW-TV, and WOR-TV in New York City, to air its new sophisticated jingle stressing the continental touch in the serving of its cookies, bisenits, breadsticks. Plans call for minute spots at the rate of 22 to 35 per week in high-rated daytime and late evening shows. Agency: W. B. Doner.

PEOPLE ON THE MOVE: Walter S. Driskill, from director of marketing, Jacob Ruppert Brewing, New York, to director of marketing, Miller Brewing, Milwaukee . . . **Bruce K. Cokerley**, to new products coordinator, and **Lawrence J. Lynch**, to newly created position, market research coordinator, Lehn & Fink Products . . . **A. S. Paude**, Calo Pet Food Company, Oakland, Calif., management administrative staffer, to advertising manager, that company **Robert C. Shea**, from field sales manager for consumer products, to manager of marketing, Westelox division, General Time Corporation . . . **Jack Schenberg**, from manager aerosol division, B. T. Babbitt, to corporate director of marketing, household products and drug division . . . **Michael Cerra**, from market research director, to marketing manager, Charles Antell division, B. T. Babbitt . . . **Jack C. Peet**, from advertising and sales promotion, Semiconductor Products Department, Syracuse, N. Y., to advertising and promotion manager, General Electric Recti-

fier Components Department.

This 'a' data: Eastman Kodak to manufacture and sell magnetic recording tape later this year.

Agencies

Agency appointments: Stella D'oro Biscuit, New York, to **Doner**, Philadelphia . . . Buckfield Packing, Buckfield, Maine, (Bessey's Fruit Juice Drinks, jams, jellies, and apple juice), to **Jerome O'Leary**, Boston . . . Renault Distributors, Watertown, Mass., to **Needham, Louis and Brorby** . . . Thermo-Fax Sales, L.A., to **Eisaman, Johns & Laws**, Hollywood.

Mergers: Lennen & Newell with **Martin & Tuttle** (\$1 million), L.A. and Seattle . . . **G. Street & Co.**, Ltd., London, with **Kastor, Hilton, Chesley, Clifford & Atherton**, New York and Toronto . . . **R. E. McCarthy and Associates**, Tampa, Fla., with **Liller, Neal, Battle &** (Please turn to page 68)



MARKING his 40th anniversary with KDKA radio, Pittsburgh, Penna., is E. B. (Ward) Landon (right), studio engineering supervisor, shown with T. C. Kenney, chief engineer. Mr. Landon pioneered with KDKA in 1921



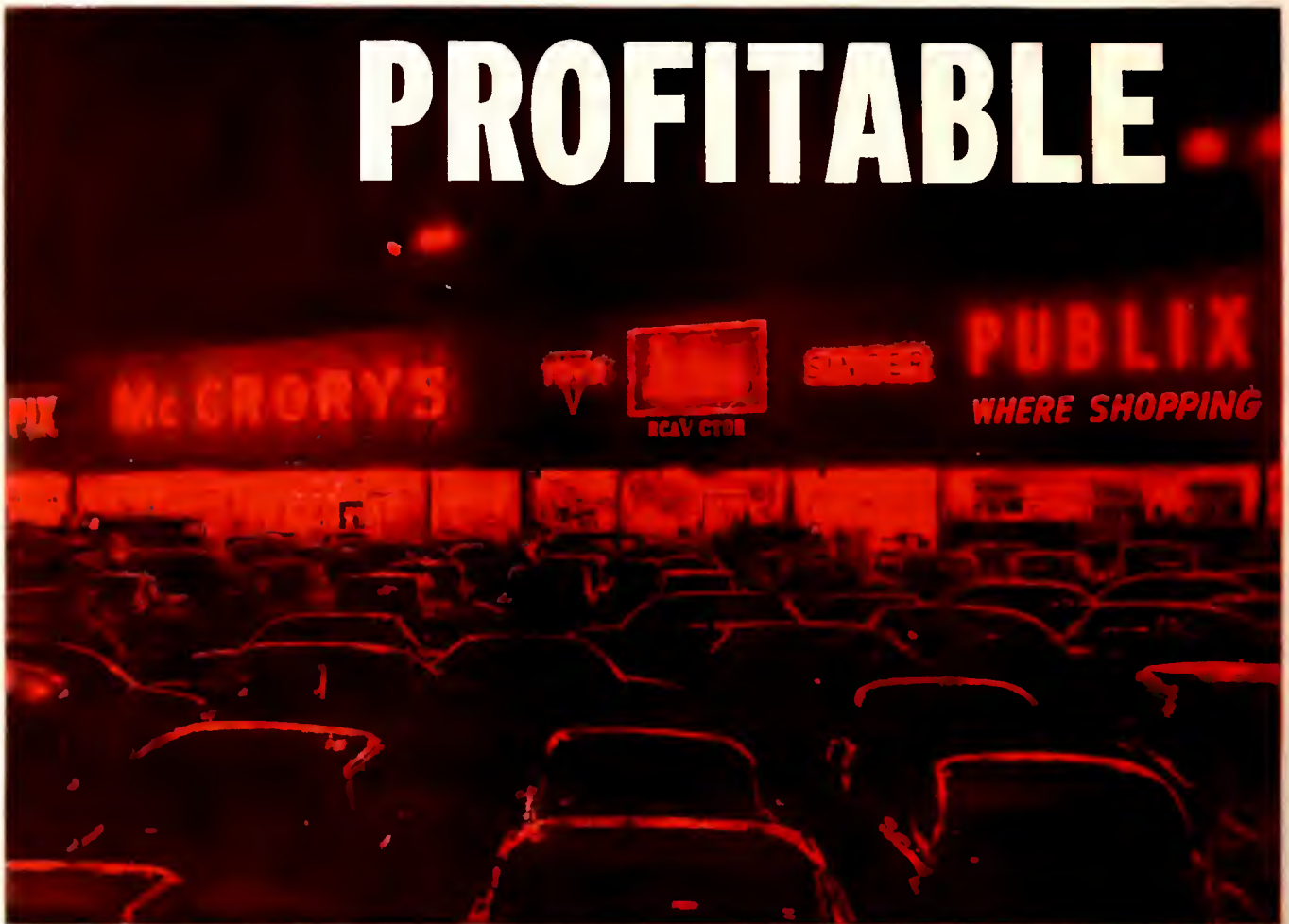
NEWS FROM 'THE HORSE'S MOUTH,' as WTVH, Peoria, promotes 'Mr. Ed.' show. A two-way communication system enabled the horse to answer political queries of Don Wooley



CITATION OF MERIT for ABC's radio program 'Flair' is awarded by the National Exchange Club. Dick Van Dyke, host of 'Flair,' accepts award from (l-r) William Haefeli, Robert Pauley, ABC v.p. and Peter Major, pres. of the Exchange Club of Brooklyn

CENTRAL FLORIDA MARKET

PROFITABLE



Steady, stable sales activity is typified by this Central Florida shopping center.



Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically proved with the latest ARB combined average Frequency Index of 10.6.

AVERAGE HOUSEHOLD INCOME FOR CENTRAL FLORIDA'S MAJOR METROPOLITAN AREAS IS \$5,450.

FINANCIAL RESOURCES in excess of 3 billion dollars. Financial leaders predict continued steady climb.

FOOD SALES totalled more than \$335,000,000 in 1960.

AUTOMOBILE REGISTRATIONS make up 21% of Florida total.

BUILDING PERMITS in Central Florida lead all Florida markets with a 36.5% increase according to U. S. Census figures.

DRUG SALES over \$50,200,000 in 1960.

EMPLOYMENT — One out of two new employees staffing Florida's industrial and commercial expansion lives in the Central Florida Market.

WORLD'S LARGEST citrus industry is located in the Central Florida market.

WESH-TV
Ch. 2 - NBC
Avery-Knodel

WDBO-TV
Ch. 6 - CBS
Blair TV Asso.

WLOF-TV
Ch. 9 - ABC
Yeung TV

... PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.

WASHINGTON WEEK

27 FEBRUARY 1961

Copyright 1961

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PUBLICATIONS INC.

The FCC finally managed to secure the sought-after unanimous vote in favor of new application forms: The Commissioners actually voted only to institute "rulemaking proceedings," which means the industry will be able to submit arguments against the new forms until 3 April.

Argument is, however, meaningless. The forms will go through in substantially the same shape as proposed. This is another, and a very long step toward FCC intervention in station programming.

Networks will be hit from two directions at once. Affiliates are to be held more rigidly accountable for the content of network programs they carry. And, of course, the FCC has already indicated it will ask power to control the webs directly, rather than merely through their o&o's, as at present.

The networks may be hurt indirectly. The new forms will put a premium on local programming to meet local community needs.

Applicants for new licenses and renewals will have to state how they have determined the needs of their communities and the broadcasting they have done to meet those needs. Entertainment programs, whether by accident or design, are listed last among seven types of programming outlined by the FCC.

The NAB codes are given recognition, since applicants are asked whether they subscribe to any broadcasting ethics code, and steps taken to maintain appropriate programming and advertising standards. Applicants must also break down time devoted to commercials.

The forms, themselves, must take a back seat to the type of enforcement in which the Commission hereafter chooses to engage.

Since the FCC has been engaged in a gradual process leading toward ever more intensive regulation, it must be assumed that the forms are an ominous development. Also commissioner King, who favors the least possible interference with station programming is being succeeded by new chairman Minow. And Minow will go at least as far as matching performance with promise, maybe farther.

The seven types of programming are religious, instructive, public affairs, agricultural, news, sports, and entertainment. This does not mean that a small city station which doesn't claim to reach farm areas must program for farmers. But beware the high power station or station in a rural area which can't list farm programs on their schedules!

Sen. Warren Magnuson (D., Wash.), in getting money from the Senate to finance activities of the Senate Commerce Committee which he heads, has appeared to set out broad areas for fire-breathing probes.

Magnuson got the \$315,000 he asked, but it is doubtful if he intends to aim any shafts at broadcasting this year. One of his subcommittees will be looking into the political equal time problem, and at least some attention will be given to the old, old uhf problem.

He mentioned network practices, but at the same time warned against censorship, and it is doubtful if much will take place along those lines.

The Orin Harris front also remains quiet. True, the Arkansas Democrat will shortly attempt to set up a permanent legislative-oversight-type subcommittee, as he has promised to do for some time. This seemed to be aimed more at overseeing the agencies, and to protect Congressional power over the agencies from any encroachment by Dean Landis, than to probe the industry.

FILM-SCOPE

27 FEBRUARY 1961

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PUBLICATIONS INC.

Stations rather than film studios continue to be an important source of program ideas for syndication.

Latest is Joyce Brothers' series, which originated as a post-Jack Paar late night offering on WNBC-TV, New York, and is now syndicated by ABC Films.

The lady psychologist's question-and-answer show is available either as a five or 15 minute series; first sales are to WTAR-TV, Norfolk; WTVS, Miami; WDSU-TV, Miami; WWJ-TV, Detroit, and WEWS-TV, Cleveland.

First taped and local, show is now filmed for syndication.

Post 1948 feature film distribution continued to be one of the more active areas of syndication business this week.

Seven Arts Associated, for example, added five markets for Warner's Films of the '50's, bringing its total to 44 markets.

Latest sales were: KMBT-TV, Beaumont; WLIX-TV, Jackson; WKXO-TV, Kalamazoo; WAVY-TV, Norfolk, and WTCN-TV, Minneapolis.

In the package of 40 films, 26 are available in color.

Sometimes all it takes is a little ingenuity for a salesman to discover he has a topical property to offer.

One CBS Films salesman found that 13 You Are There off-network re-runs pertained to the Civil War, which opened the door enough for him to sell the entire 39 episodes to WTVR, Richmond.

American Tobacco (BBDO) has extended its alternate week regional buy of Ziv-UA's Lock Up to continue through its current second year.

Continuations by alternate half-sponsors also extend through same period.

It's now definite that NBC TV will throw first-run post-1950 20th Century-Fox feature films into the 9-11 p.m. Saturday time period, starting in fall.

In the talking stage for a long time, this will be the first such regular schedule of feature films in fully competitive prime time.

NBC's move poses fresh questions such as: whether a bigger network market for features will open up, how features will rate in network time, and what effect they'll have on following rates after 11 p.m. for local movies.

The loss to syndication of the time period following Gunsmoke comes like salt in an old wound.

The first time the period was lost it was recaptured so slowly by CBS in some markets for Markham that syndication almost earned a moral victory when that show switched to another night.

But now just after syndication became re-established in the time period, it will have to surrender it again for the expansion of Gunsmoke to a full hour.

Up-to-date background on current syndication costs and performance was reviewed by CBS Films administrative v.p. Sam Cook Digges at the San Francisco Advertising Club recently.

Here are some of the facts that Digges surveyed:

- The nation's 1961 tv film production investment will be about \$170 million, compared to \$155 million in 1960.
- Network programing is now 76% film—compared to 20% a decade ago.
- A good new syndicated film series costs about \$1.3 million to produce 39 negatives, but distribution, promotion, administration, talent repayment, and other costs bring the distributor's investment to over \$2 million.
- Of 570 time periods occupied by syndicated shows in the ten top cities there are 129 syndicators represented—but among the top five shows in ratings in these markets there are 22 shows handled by only 11 distributors.
- Advertisers in just these five best shows in top markets were getting cost-per-thousand commercial minutes as low as \$2.85 and even \$2.49.

The paradox of off-network re-run distribution business is that it's rare for a really desirable property to be available for syndication.

Prospects of getting a three-to-four year old show with a good track record and a sufficiently large number of episodes—the kind of show syndicators want—are dim because such shows don't often come off the networks now.

Furthermore, locally available shows that have been on but a single year, which have only 26 or 39 episodes, are saleable but don't lend themselves to massive re-run and lucrative strip sales.

MGM-TV has started co-production (with NBC TV) filming of *Dr. Kildare*.

Studio is already in full production of *Asphalt Jungle* (ABC TV) and *National Velvet* (NBC TV) and in addition has three pilots completed: for *Father of the Bride*, *Cain's Hundred*, and *Harry's Girls*.

NTA is going to spin off its station holdings in Newark-New York and Ely Landau has resigned to stay with the broadcast properties.

Ownership of WNTA-TV proved to be an expensive experiment for the syndication producer-distributor; although providing a showcase for *Play of the Week* and *Open End*, it also proved a loss operation.

For example, NTA turned down the possibility of considerable revenue from recent feature film packages wanted by other New York stations when it saved them for its own outlet.

CBS Films is getting a grateful reaction from station men for its mailing of 1700 copies of the *Syndicated BAR* reports.

Distribution of fourth quarter 1960 reports on sponsorship of syndicated films and tapes was the first of a series to be done quarterly by Fred Mahlstedt.

The reports by BAR were previously available to subscribers only.

Elektra is the latest commercials producer to decide to get into tv program production.

The producer has begun production on four one-hour adult science shows and has a daily animated children's show on the drawing boards.

SPONSOR HEARS

27 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Couptou's new rule about letting the bars wide open for any station to improve a competitor's spots on a schedule is getting the intended results but with a vengeance.

With but a minute's phone call a rep is able to knock out a row of the other fellow's spots and then keep his fingers crossed that the same thing won't happen to him with the next ratings.

Expostulated one rep: "Sure it's dog-cat-dog but you live by the buyer's rules."

The president of a competitive oil company in commenting on Shell's (OBM) current newspaper campaign unleashed this quip:

"It was the greatest show on earth until the curtain went up."

The law firm for a major agency has assigned its ace investigator to track down the report that its commercial producers have been engaging in an expense account fraud.

The story as this agency has been getting it: west coast commercial houses have been absorbing the expenses incurred in trips from New York by the staffers. The latter have had no compunction about turning in full expense accounts to their office.

You hear a lot of boxcar figures tossed around the trade with regard to the amount of money that each of the networks have tied up in pilots.

The guesstimates per network on this score when averaged out:

ABC TV, \$3 million; CBS TV, \$6 million; NBC TV, \$5 million.

Shaver trade reports have it that if anybody comes out ahead on those million grooming kits distributed among Schick dealers it should certainly be Revlon.

Revlon, which owns 26% of Schick stock, produced the kits for reputedly \$800,000.

Agency managements are beginning to frown on the practice among some stations of taking their timebuyers on pleasure trips to West Indies resorts.

Say the managements: there's nothing wrong with a junket in which the buyer can learn something about a station or its market, but the other smacks of payola.

Incidentally, they feel the same way about such free trips by commercial producers.

A station group found that loyalty is something you don't find only in the dictionary.

As part of its plans to set up its own national sales offices, the group offered the manager of one of its present rep's midwest offices \$10,000 to continue for the group in the same spot.

The bid was turned down, even though it's substantially more than he's earning.

Some spot tv sellers are referring to their activities as Operation Counterattack.

By that they mean they're spending much time getting business already on the air away from competition with the latest ratings books and monitoring reports.

CENTRAL FLORIDA MARKET

ADVANCING



Construction moves ahead on the new Florida National Bank Building at Orlando.



Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically proved with the latest ARB combined average Frequency Index of 10.6.

DIVERSIFIED INDUSTRIAL EXPANSION STIMULATES CENTRAL FLORIDA GROWTH AND INCOME AND STABILIZES ECONOMY.

NEARLY ONE OUT OF FOUR new Florida plants or business expansions chose Central Florida for its site.

ONE-HALF OF THE NEW EMPLOYEES to staff Florida business expansion during 1959 located in the Central Florida market.

CAPE CANAVERAL and military base expansion also stimulate the growth of population, buying power, and retail sales.

MISSILE TEST CENTER at Patrick Air Force Base spent an estimated \$157,800,000 in Central Florida during the 1960 fiscal year.

WDBO-TV

Ch. 6 - CBS
Blair TV Assoc.

WLOF-TV

Ch. 9 - ABC
Young TV

WESH-TV

Ch. 2 - NBC
Avery-Knodel

... PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.

SELL!

THE EXCLUSIVE BILLION DOLLAR CENTRAL FLORIDA MARKET



WDBO-TV

Channel 6 - CBS - Blair TV Assoc.

WRAP-UP

(Continued from page 61)

Lindsey (total billings around \$7.5 million).

New offices: Irving & Rosenbloom & Associates, at 519 Madison Avenue, New York City.

PEOPLE ON THE MOVE: Robert W. Dundas, Jr., from KPRC-TV, Houston, to Erwin Wasey, Ruthrauff & Ryan as account executive . . . Lois A. Gibson, Lloyd B. Gibson and John R. Hanna, all to Wilkinson Advertising, Rochester, N. Y., as account executives . . . Russell Elliot, to assistant account executive, Doherty, Clifford, Steers & Shenfield . . . Arthur E. Wible, v.p. and director, Maxon, Detroit, assuming additional post of administrative assistant to the president . . . Frederick D. Sulcer, from manager, tv/radio creative department, to account executive, and John J. Caluan from copy group head, to manager, tv/radio department, Needham, Louis and Broby, Chicago . . . Mrs. Florence Goldman, from copywriter, JWT, to creative staff, Sudler & Hennessey.

MORE PEOPLE ON THE MOVE: Robert L. Hodges, from commercial representative, Storer Broadcasting, to account executive, J. H. Altman Advertising, Detroit . . . Herbert K. Horton, from commercial producer, Young & Rubicam, to commercial production supervisor, tv/radio department, Ayer, New York City . . . Anthony J. Amendola, from Eastern region account executive, Budweiser account, N. Y., to manager, regional marketing service, Anheuser-Busch account, D'Arcy, St. Louis . . . Roy F. Segur, from v.p. in charge of marketing and research, Lambert & Feasley, to director of research, Gumbinner . . . Don Blauhut, v.p. in charge of radio/tv, West Coast, to New York office, Parkson . . . Richard Stanton, to Neale Advertising, as special marketing and creative consultant.

Y&R named five tv/radio department supervisors: Richard J. Cox, Marvin H. Koslow, Colgan Schlank, Martin J. Waldman and Kenneth A. Wood, Jr.

They were elected: William A. Murphy, a v.p. at Papert, Koenig, Lois . . . Thomas Blee, Bobsib, Inc., Fort Wayne, v.p., to its board of directors.

Wunderman, Ricotta & Kline plans board: Lester Wunderman, chairman; Harry Kline, secretary; Ed Ricotta, Irving Wunderman, Peter Rabar, Harry Hites, Thomas Collins and Ralph Siegler.

Associations

The Broadcasters Promotion Association, under the supervision of WTMJ, Milwaukee, promotion man Bruce Wallace, is sifting out a maze of submitted promotion ideas for documentation under the title *The Best of BPA*.

The publication will be divided into three major sections: audience promotion, sales promotion, and merchandising.

PEOPLE ON THE MOVE: Mike Schaffer, advertising and promotion director, WFIL, Philadelphia, appointed liaison between the Broadcasters Promotion Association and the Tele-



want to talk ratings?

SPONSOR has assembled 50 different ads showing you how stations all over America have solved the problem of the numbers game.

IT'S SPONSOR'S ADVERTISING ANTHOLOGY

Whether you want to talk people or kinds of people or what your programming does to people there are dozens of different approaches to every conceivable advertising problem that confronts the broadcast industry. All catalogued and indexed in every possible size.

IT'S A MUST SEE BOOK YOU'LL BE SEEING IT SOON

SPONSOR
THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE



Rheingold chooses **WLIB**

"It's always a pleasure to speak for Rheingold. Because Rheingold and I are good friends. It's my favorite beer!"

Nat King Cole



AND NAT'S SPEAKING FOR RHEINGOLD

ON

WLIB



WLIB was chosen by Rheingold to carry "The King's" message every morning on his own 15 minute show. It was chosen because Rheingold (a consistent advertiser on the station for years) KNOWS WLIB—KNOWS what it can do—KNOWS it embraces the entire Negro Community in Greater New York.

If you want to reach this great Negro Community it makes sense to re-examine your schedule and LIB IT UP.

WLIB — EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK

vision Information Office . . . William D. Kistler, appointed v.p. of the Association of National Advertisers.

TV Stations

Alexandria, Minn., tv station KCMT, when confronted recently by the time-consuming chore of making individual sales calls on some 60 independent International Harvester dealers, found a short-cut.

The solution: a special open-closed circuit sales meeting.

The program, originated live in the station studio, featured a report on International Harvester district sales activities, and an outline of impending company promotions.

The program was wrapped up by the station's sales manager, Ken Schneider, who urged sponsorship participation of the *Championship Wrestling* series.

The result: a firm contract within 36 hours.

Ideas at work:

• **WAFB-TV**, Baton Rouge, La., drew some 10,000 entries in its *Name The Face* contest. The contest idea: fifty photographs of well-known CBS, ABC and WAFB local tv personalities were flashed on the screen all hours during the telecasting day for a six-week period. Viewers were asked to identify the pictures (each showed a code number) by number, character role and program. A tie-breaker—to complete the sentence—"I watch television because—" was added to the competition when 22 correct entries were received.

• **WXYZ-TV**, Detroit, tested the romantic know-how of its viewers (and stimulated a larger-viewing audience for its movie presentation, *Don Ameche's Hollywood Theater*), by running a contest asking viewers to guess "who gets the girl" in the movie. The prize, a clock radio, went to the first person phoning in the correct answer.

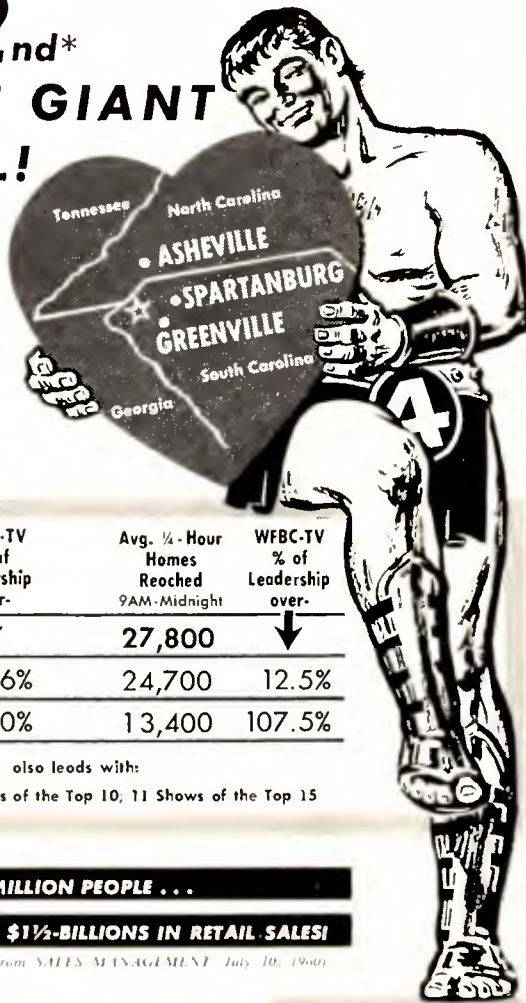
• **KDKA-TV**, Pittsburgh, who used all its available station breaks during a three-day period to send its viewers video valentines.

THE 42nd* LOVES THAT GIANT BEST OF ALL!

*THE NOVEMBER 1960 A.R.B. shows that WFBC-TV leads in its 4-state market in nearly every important category. Ranked 42nd in the U.S. by TELEVISION MAGAZINE for Dec. 1960 "The Giant's Market" includes the metropolitan area of . . .

Greenville-Spartanburg-Asheville

the hub of a region which has America's greatest concentration of textile manufacturing, and has also the fabulous Smoky Mountains—Blue Ridge resort and tourist mecca for millions. Here are the figures from A.R.B., November 1960



	Metro Share of Audience	WFBC-TV % of Leadership over-	Avg. ¼-Hour Homes Reached 9AM-Midnight	WFBC-TV % of Leadership over-
WFBC-TV	38.0	↓	27,800	↓
STATION "B"	31.0	22.6%	24,700	12.5%
STATION "C"	21.1	80.0%	13,400	107.5%

WFBC-TV also leads with:

4 Shows of the Top 5; 7 Shows of the Top 10; 11 Shows of the Top 15

THE GIANT'S MARKET HAS 2 MILLION PEOPLE . . .

\$2-BILLIONS IN INCOMES . . . \$1½-BILLIONS IN RETAIL SALES!

(Population, Income & Retail Sales data from SALES MANAGEMENT, July 10, 1960)

For complete details of the latest A.R.B., for information about "The Giant's Market," for rates and availabilities, contact the Station or our National Representatives.

sold by
 **AVERY-KNODEL**



NBC
CHANNEL 4
WFBC-TV
GREENVILLE, S. C.

SELL!

THE EXCLUSIVE BILLION DOLLAR
CENTRAL FLORIDA MARKET



WESH-TV

Channel 2 — NBC — Avery-Knodel



U.A.A.
CON
GRA
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ATES

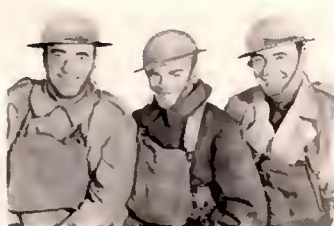
WCBS-TV ON THE
10th ANNIVERSARY
OF THE LATE SHOW

AND IS PROUD TO HAVE CONTRIBUTED THE TOP-RATED FEATURE FILM ON FOUR OF THE SEVEN NIGHTS OF THE WEEK DURING THE PAST 5 YEARS

A.
R.
B.



Highest rated of all Sunday nights:
"VICE SQUAD"
Starring Edward G. Robinson and
Paulette Goddard — United Artists



Highest rated of all Monday nights:
"FIGHTING 69th"
Starring James Cagney and
Pat O'Brien — Warner Bros.



Highest rated of all Thursday nights:
"OKLAHOMA KID"
Starring James Cagney and
Humphrey Bogart — Warner Bros.



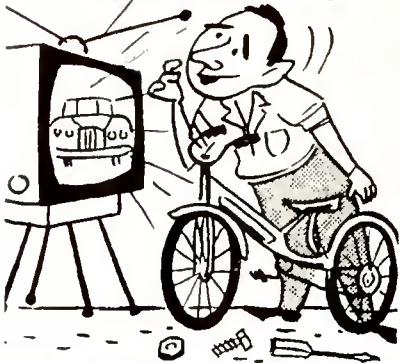
Highest rated of all Friday nights:
"POSSESSED"
Starring Van Heflin and
Joan Crawford — Warner Bros.

U.A.A. can help your station achieve
the kind of lasting success
enjoyed by this popular and
profitable program. Write or wire.....

**U.A.A. UNITED ARTISTS
ASSOCIATED, INC.**

NEW YORK 247 Park Avenue, MU 7-7800
CHICAGO 75 E. Wacker Dr., OE 2-2030
DALLAS 1511 Bryan St., RI 7-8553
LOS ANGELES 1041 N. Formosa Ave., HO 7-5111

What they see on WJAC-TV



THEY BUY!



If you're interested in sales results in the Johnstown-Altoona market, you should know about WJAC-TV! Happy sponsors say that WJAC-TV sells everything, from automobiles to zithers, and in large quantities, too.

And no wonder! Both ARB and Nielsen rate WJAC-TV tops, month after month. But more important than statistics are results. Statistics don't buy products . . . people do! And purchasing people watch WJAC-TV

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

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



- **WTVN-TV**, Columbus, Ohio, who dispatched its promotion department staffer, Pat Roedig, to area newspapers armed with huge floral valentine arrangements for the tv editors.

Channel change: KFRE-TV, Fresno, Calif., last week, switched from VHF channel 12 to UHF channel 30.

PEOPLE ON THE MOVE: Keith T. McKenney from local sales manager to general sales manager, WJBK-TV, Detroit . . . Herb Weber, Jr., from general sales manager, WJBK-TV, Detroit, to local sales manager, WJBK-TV, that city . . . Peter S. Crawford, from account executive, to general sales manager, WLWA-TV, Atlanta, Ga. . . Robert J. Gold, from national tv salesman to national sales manager, radio and tv Hildreth Stations, Maine . . . John W. Wiedmer to sales staff, KMOX-TV, St. Louis . . . Robert M. Joyce, from program director to station manager, and Lee Nelson, to program manager, WMTW-TV, Poland Springs, Maine.

Radio Stations

St. Valentine's Day got a big play in a variety of ways this year by radio stations who turned the love and kisses day into station promotions.

Some of the stations, and the gimmicks:

- **KING**, Seattle, agreed to pay the five dollar fee for any (and all) marriage-minded couples who applied for a marriage license, that day.

- **KYW**, Cleveland, ran a contest (with a \$100 lure) seeking the most unusual billet-doux. The station also utilized cupid day by inviting three medics to participate in a phone session on *Program P.M.*, answering questions phoned in by listeners about heart trouble (not the romantic kind).

- **KXOK**, St. Louis, collected over 10,000 Valentines for distribution to youngsters in area hospitals and orphanages in a *Gotta Have Heart* campaign.

- **WOHO**, Toledo, Ohio, pulled names out of a backlog of past contest entry cards and broadcast personal greetings to the sender.

- **WKNB**, Hartford, Conn., as part of its Valentine's Day promo-

tion, solicited "kisses" (lipstick imprinted on postcards) in an effort to determine the owner of the most beautiful lips.

Idea at work:

- **WCUE**, Akron, Ohio, as a follow-up to its January day-long salute to Mitch Miller-*Sing-Along-Spectacular*, has started a beard growing contest. The idea: listeners are asked to come up with novel reasons why someone—anyone—should grow a beard. Contestants are not required to grow a beard in order to participate. Finalists are selected daily and given prizes of *Sing Along With Mitch* albums. Top prize winner will get a year's subscription to all Columbia pop albums and a hi-fi set. To add color to the contest, the station's deejays engaged themselves in an intra-station beard-growing competition.

- **KVER**, Clover, New Mexico, for one complete day this month, turned over its operations to the junior class of the Clovis High School. The students wrote copy, prepared logs, and acted as announcers, newsmen, receptionists and salesmen. The event served a dual purpose: to raise money for the class (a percentage of the spots sold went to the class fund; the agreement: sales up to \$600 went to the school and above that figure, the station and school split fifty-fifty); and the station acquired a host of new listeners and good will.

Station acquisition: WMIN, St. Paul, bought by Tedesco, Inc., from Franklin Broadcasting for \$200,000 . . . **Big River Broadcasting Corporation**, operator of **WBAZ**, Kingston, N. Y., bought by Olin Tice, for \$104,500. Sale brokered by Edwin Tornberg & Company.

This 'n' data: Intermountain Network reports a 22.8% gross sales increase in 1960 over 1959 . . . **WHK**, Cleveland, disk jockey Scott Burton flunked out in his luxury survival test at the posh Sahara Motel after only five days of easy living and, back at his mike, initiated his disk spinning chores by playing Frank Sinatra's recording *Give Me The Simple Life*.

Kudos: KLZ, Denver, station manager and director of sales **Lee Foudren**, named *Advertising Man of the Year* by the Advertising Club of Den-

A CHANNEL 5 QUIZ

TEST YOUR MARKETING SKILL
ON THIS FIVE-FINGERED
TELEVISION QUIZ



Q—What news show in the Flint-Saginaw-Bay City area pulls more weight with TV viewers than all the competition combined?

Q—How many birthdays does the average man have?

Q—What dominant force in the Flint-Saginaw-Bay City area is powerful enough to keep families up after midnight on Saturday nights?

Q—Why can't a man living in Miami, Florida, be buried west of the Mississippi?

Q—What's the best way to sell my wares to the most women at the lowest TV dollar?



WNEM-TV

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

ver . . . **KNEZ**, Lompoc, Calif., general manager **Les Leslie**, appointed head of 1961 California Goodwill People-To-People Mission to Eastern Europe and the Soviet Union . . . **KRDO**, Colorado Springs, president and general manager **Harry W. Hoth** presented with *Good Government Award* by the Colorado Springs Junior Chamber of Commerce.

Sports note: **KFSD**, San Diego, to broadcast the San Diego Padres baseball games scheduled for 21 April through 10 September . . . **WCBS**, New York City, to broadcast the complete schedule of New York Yankee home and road baseball games for the 1961-62-63 seasons.

Promotion gimmick: **WLW**, Cincinnati, Ohio, distributed among the scribes a banana attached to a small brochure proclaiming the station as "top banana" in the Cincinnati area. The booklet, in vivid yellow and brown hues, listed also audience chart figures and facts.

New Keystone affiliates: **WILZ**, St. Petersburg, Fla.; **KSKI**, Sun Valley, Ida.; **KMA**, Knoxville, Ia.; **KWYY**, Waverly, Ia.; **KKAN**, Phillipsburg, Kansas; **KEUN**, Eunice, La.; **WEMB**, Easton, Md.; **WLST**, Escanaba, Mich.; **KGIN**, Grand Haven, Mich.; **KGMT**, Fairbury, Neb.; **WSMN**, Nashua, N. H.; **WILY**, Wilson, N. C.; **WSNO**, Barre, Vt.; **KPKW**, Pasco, Wash.; **KARA**, Albuquerque, N. M.

PEOPLE ON THE MOVE: **Frank E. Fitzsimonds**, to **KBOM**, Bismarck-Mandan, North Dakota, as executive vice president . . . **Malcolm A. Campbell**, from **WAJR**, Morgantown, West Va., to sales manager, **WOL**, Washington, D. C. . . **Stanley Barclay**, to **WOL**, Washington, D. C., as advertising and promotion manager . . . **Claire Hughes**, from assistant manager, to manager, **KWKW**, Hollywood . . . **Paul Shumate**, to operations manager, **WKRC**, Cincinnati, Ohio . . . **E. Berry Smith**, to v.p. and general manager, **WFRV**, Green Bay, Wis. . . **Donald N. Mann**, senior account executive, **WBBM**, Chicago, assuming additional duties of manager of special projects . . . **Andy James**, from sales manager to v.p. in charge of sales.

A CHANNEL 5 WHIZ

OUR CHANNEL 5 WHIZ IS
BILL LARIMER, YOUR
PETRYMAN IN LOS ANGELES



A—The "Five Star Final." **WNEM-TV**'s nightly news wrap-up, rolls up an almost unbelievable 199%* more TV homes than the other two 11:00 pm competitive newscasts combined! (*ARB, Nov., 1960)

A—One—every man is only born once so he only has one birthday.

A—Take 5 again! 1960 **ARB** shows an average of 23,400 viewing families burn the midnight oil for Channel 5's Fabulous 52 late movies.

A—He's still alive so he can't be buried anywhere.

A—Put them in **WNEM-TV**'s 5 Feature Showcase at 1 pm. November 1960 **ARB** proves more women are tuned to Channel 5 than its nearest competitor.



WNEM-TV

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

Review, please,
the latest survey
of your choice:

Nielsen (Louisville Metro Area, Nov.-Dec., 1960)



Hooper (Oct.-Dec., 1960)



Pulse (Louisville Metro Area, Nov., 1960)



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



Verifak (Louisville, Oct., 1960)



Conlan (Louisville, Nov., 1960)

Unbelievable
unduplicated audience
in the
Louisville Metro Area
belongs to **WKLO***

Need we say more?

*Nielsen, November-December, 1960

see



robert e.
eastman & CO., inc.

Other Air Trails Stations:

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

and **Fred Beaton** to assistant manager, KWKW, Hollywood . . . **Harry H. Haslett**, from manager, WSID, Baltimore, to manager WBXX, New York City . . . **George Zimmerman**, to KRAK, Sacramento, Calif., as San Joaquin Valley sales manager.

MORE PEOPLE ON THE MOVE:

Joseph K. Sutton, from account executive to sales manager, KICN, Denver . . . **Robert L. Krieger**, from assistant commercial manager to sales manager, WQXR, New York City . . . **Charles W. Brunt**, from general manager, WTOB, Winston-Salem, N. C., to general manager, WSGN, Birmingham, Ala. . . . **L. G. Jones**, from sales manager, WTOB, Winston-Salem, N. C., to station manager, that station.

Fm

WCRB, Boston, has joined with **WMTW-FM, Mt. Washington, Maine**, in setting up a network arrangement for spreading out its fm programming in the Maine, New Hampshire and Vermont regions.

According to WCRB president Theodore Jones, plans are being mulled to expand the new network to feed fm selections throughout the entire Northeast area.

PEOPLE ON THE MOVE: **Abe Voron**, general manager WQAL-FM, Philadelphia, appointed national chairman, Background Music Committee, National Association of FM Broadcasters . . . **James T. Miller, Jr.**, from WYNG, Warwick, R. I., to commercial manager, WPFM, Providence, R. I. . . . **Francis Mulhall**, from WFBM-AM sales staff, to radio salesman, WFBM-FM, Indianapolis.

Kndos: KRHM-FM, Los Angeles, recipient of *The Station of the Year* award from the Los Angeles Times.

Networks

Net tv sales: **P. Lorillard** (Lennen & Newell) to sponsor NBC TV's *Concentration*, in its new nighttime spot, Mondays, 9:30-10 p.m. beginning 17 April . . . **Minute Maid** (Bates) and **Tipperware Home Parties** (BBDO), to co-sponsor *Marineland Circus*.

NBC TV's Easter Sunday spectacular . . . **Purex** (Edward H. Weiss, Chicago) to sponsor 12 full-hour special programs on NBC TV during the 1961-62 season including *Purex Special for Women* series and five one-hour special projects series now being developed.

Kndos: ABC TV, recipient of the 1961 *National Brotherhood Mass Media Award for Television* for its *Cast the First Stone* documentary report on prejudice in the North telecast on the Bell & Howell *Close-Up!* series.

PEOPLE ON THE MOVE: **Bob Bagley**, to manager of advertising and promotion, ABC's Western division . . . **Russell C. Stoneham**, from CBS, to director program development, West Coast, NBC . . . **William H. Cochran**, from station clearance sales service assistant, West Coast, ABC Radio, to West Coast representative, stations department . . . **Ethel Gilchrist**, to manager, promotion services, and **Dan Taylor**, manager, on-air production, CBS TV, Hollywood.

SELL!
THE EXCLUSIVE BILLION
DOLLAR
**CENTRAL FLORIDA
MARKET**



WLOF-TV

Channel 9 - ABC - Young TV

Representatives

Committee heads, for the Station Representatives 1961 season, have been selected, according to SRA president, Lewis H. Avery.

Those named:

- **Adam Young**, president of Adam Young Companies; chairman of the Radio Trade Practices Committee.

- **Edward R. Shurick**, president of Blair TV, Inc.; chairman of the TV Trade Practices Committee.

- **Engene Katz**, president of The Katz Agency, Inc.; chairman of the Legal Committee.

- **Frank E. Pellegrin**, executive vice-president of H-R Television, Inc.; chairman of the SRA Awards Committee.

- **Jones Seovern**, vice-president of Peters, Griffin, Woodward, Inc.; chairman of the President's Special Committee.

Adam Young's Steven A. Machcinski, speaking before a group of Des Moines ad men and clients, sharply disagreed with agen-

cy men who set themselves up as radio programing experts—and take a dim view of “contemporary” music.

Highlights of his talk:

- Radio timebuyers are certainly not typical radio listeners and therefore usually stress program values unimportant to the great bulk of radio listeners.

- Music is only one component of a station's sound, and fills only 30 minutes of an hour.

- No station can stay dominant in a competitive market based solely on its music selection formula.

Rep appointments: WHN, Atlanta, Ga., to **Gill-Perna**, for national representation . . . WPAW, Providence-Pawtucket, R. I., to **New England Spot Sales**, for regional representation . . .

Social note: The Atlanta Radio and Television Representatives Assn. played host to a gathering of Southern ad men at a cocktail party, 10 February.

PEOPLE ON THE MOVE: Daniel

Kelly, from manager sales presentations, to manager sales promotion and research. CBS television spot sales . . . **Guy Capper**, from Headley-Reed transferred to Bolling, to sales staff. Venard, Rintoul & McConnell . . . **Douglas MacLatchie**, back to Avery-Knodel, L.A., as manager for tv sales, after leave of absence.

Peters, Griffin, Woodward adds three to sales: **Walter E. Harvey**, from Dancer-Fitzgerald-Sample; **Henry J. O'Neill**, from Bolling; and **Dennis Gillespie**, from PCW's New York sales service department.

Film

Screen Gems is continuing to diversify its packaging activity into live programming areas.

A new co-production agreement between Screen Gems and **Aladan Productions** has been reached to develop several live dramatic and panel shows with **Dan Enright** and **Alfred Crown** as executive producers.

The previous week Screen Gems retained **Herbert Sussan** to pack-



THE RIGHT SETTING FOR SALES!

A sparkling diamond necklace, shown off in just the right setting is certainly hard to resist. Well, the same is true of your sales message. Put it in the right setting . . . on the right station . . . in the right program, and chances are your message will strike a responsive chord. WXLW's well-balanced, exclusive adult programming lets you select the right program, AND the right audience. In addition, your product image is never destroyed by the type of music featured on many stations today. WXLW programs pleasant listenable music combined with warm, congenial air personalities that set the mood for sales . . . with music designed to put the consumer in a receptive frame of mind, not a frantic frame of mind. So buy the audience that *can* and *will* buy your product. Include WXLW in your Indianapolis buy!



CONTACT YOUR NEAREST ROBERT B. EASTMAN REPRESENTATIVE

age live dramatic and musical specials.

Sales: Official Films announces a \$92,000 profit for the last six months of 1960 compared to a substantial loss the previous year . . . **WNEM-TV**, Bay City, has acquired Seven Arts Associated's *Films of the 50's* and NTA's *61 for 61* feature film packages . . . **Ziv-VA's** *Lock Up* renewed by **WGAL-TV**, Harrisburg; **WSTV**, Steubenville; **WMAZ-TV**, Macon; **WSFA-TV**, Montgomery; **KZTV**, Corpus Christi, and **KNAC-TV**, Fort Smith.

International: Television Industries, Inc., to distribute RKO Film library in the far east and Australia: **Norman B. Katz** has left for there on sales tour.

Commercials: **Bert Feldman** and **Dick Cohen** have formed **Projected Film Editing Service** at 1600 Broadway, New York . . . **Sonny Lester** and **Leonard Levy** have opened **Modern Sound**, a music commercials production unit, at 312

West 58th Street in New York . . . **Ernest Motyl** placed in charge of MGM's tv commercials and industrials division in New York . . . **Michael A. Palma** appointed v.p. chief financial officer of Transfilm-Caravel . . . **Stan Popko** appointed creative director, a new post, at James Love Productions . . . **Robert J. Elenz** named television creative director of Fred Niles . . . **American Tv Commercials Festival** names **Renee Rosenwasser** coordinator of entries and reservations, **Walter Cooper** program director, and **Vincent Infantino** coordinator of commercials.

Producers: **TelePrompTer** forms production services division with **E. J. Spiro** as director . . . **Elektra**, producing four hour-long adult science films, plans daily animated children's series.

Public Service

Public service in action: **WITI-TV**, Milwaukee, Wis., last week, telecast a special report documentary,

PO 5-2323, dealing with the workings of the Milwaukee police department . . . **KMOX**, St. Louis, began a special program, *Operation Job-Hunt*, in an effort to ease the area's critical job shortage . . . **KVAL-TV**, Eugene, Ore., invited Governor Mark Hatfield to appear before the cameras to answer viewer questions in a special program *Ask Your Governor* . . . **WTVN-TV**, Columbus, Ohio, programmed *Washington Report*, an informal interview program featuring talks with senators and congressmen from the station's area . . . **KRAK**, Sacramento, Calif., began a series revolving about the theme *American Ingenuity* and covering various fields of endeavor.

Kudos: **KFWB**, L.A., recipient of *Community Chest Public Service Award for 1960* . . . **WQAM**, Miami, presented with *United Fund Outstanding Citizenship* award . . . **WBZ**, Boston, recipient of the *1961 National Brotherhood Award* from the National Conference of Christians and Jews for its documentary, *Anne Frank*.

Leadership

... in the land of profitability!

Whether it's prime time nighttime or all day daytime — Channel 8 is your best TV buy in West Coast and Central Florida!

NSI DECEMBER 1960
7 AM to 6 PM

Station	Av. Homes Watching	
	Monday thru	Friday
WFLA-TV	27,146	
STATION "B"	25,718	
STATION "C"	4,220	

NSI DECEMBER 1960
6 PM — Midnight

Station	Av. Homes Watching	
	Monday thru	Friday
WFLA-TV	67,721	
STATION "B"	65,455	
STATION "C"	21,588	

*The big 28 county area where both ARB and Nelson agree WFLA-TV leads in average homes reached when people watch TV the most — 6 p.m. to midnight!

wfla-tv
TAMPA - ST PETERSBURG



NATIONAL REPRESENTATIVES, **BLAIR-TV**

Channel 8

VIDEO
TAPE
is the shape of
QUALITY
TV commercials
TODAY!

FOR THAT "LIVE" LOOK, TAPE IT... on SCOTCH® BRAND Live-Action Video Tape!

"Real-life" presence is the new TV look achieved by today's commercials using "SCOTCH" BRAND Video Tape. Until now, the home-viewer's picture has been an ingenious compromise—an optical medium shown on an electronic screen.

Not so with tape! "SCOTCH" BRAND Video Tape offers complete compatibility of picture source and picture—both electronic—with a greatly expanded gray scale for gradual transitions from absolute black to absolute white. In addition, tape eliminates jitter, provides excellent sound quality and an "unlimited" number of special effects. It all adds up to cleaner, crisper originals of unsurpassed quality... with exceptional Video Tape duplicates and kines from master tapes.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

Tape has many advantages—for advertiser, agency, producer. Playback is immediate, serious goofs can be remedied at once by retakes. Special effects are made instantaneously... no lab work and waiting. Costs are competitive, savings gratifying.

Tape is easy to work with, no mystery... talented specialists are available to help you. *Prove it to yourself!* Send your next TV storyboard to your local tape producer for an estimate that will surprise you—at no cost or obligation.

Write for the new brochure, "The Show is on Video Tape"—a case history of six commercial tapings. Enclose 25¢ to: 3M Co., Box 3500, St Paul 6, Minn.



MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW

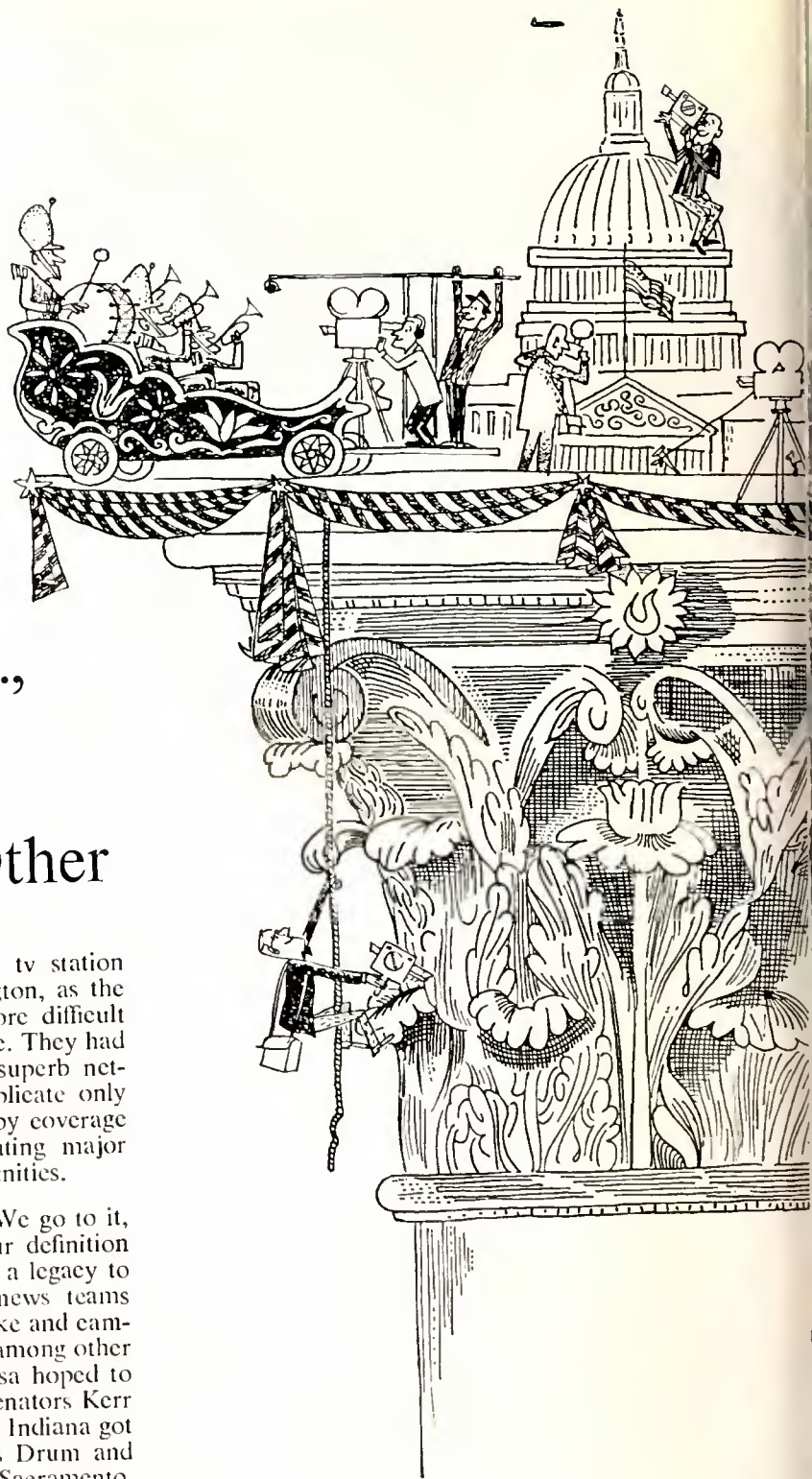


Tenting in D.C., *or* In One Era and Out the Other

Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities.

Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a Ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps; the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban community.

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.



Responsibility in Broadcasting

THE CORINTHIAN

SPONSOR • 27 FEBRUARY 1961

Tv and radio NEWSMAKERS



William J. McDowell has been appointed general manager of RKO General's Los Angeles radio station KHJ. A native Californian, and a graduate of the University of Southern California, McDowell joined KHJ in 1957 as an account executive, a position he held until 1960 when he was named general sales manager. Prior to his affiliation with RKO General, McDowell was an account executive with KERG, Eugene, Ore. Earlier, he was assistant to the director of operations for the CBS Pacific Network.

Richard W. Ostrander has been named national sales manager of Taft Broadcasting television station WTVN-TV in Columbus, Ohio. A native of Michigan, Ostrander joined the Taft Stations at WKRC-TV, Cincinnati, O., when the station first went on the air, as film director. In 1957, he joined the sales staff of the Cincinnati station and for the past year he has been manager of Taft's Columbus radio station WTVN. In his new post, Ostrander succeeds F. Von Stade, now at WKYT, Lexington.



Perry B. Bascom, Westinghouse Broadcasting national radio sales manager since 1957, has been appointed general manager of WBC's Cleveland radio outlet, KYW. He succeeds Carl Vandagriff who was named staff coordinator for special corporate projects. Bascom joined Westinghouse in 1956 as eastern sales manager for both radio and television; moving up to national radio sales manager. Earlier, he headed the tv sales staff at WOR-TV, N.Y.C., after being acct. exec. at WHP, Philadelphia.

Lawrence White, CBS TV New York City, director of daytime programs since September 1959, has been appointed vice president of that department. White came to CBS from Benton & Bowles, where, for eight years he was, successively, a staff producer and director, supervisor of programs and director of programming. Before this, and since 1948, he had been with DuMont Television as a producer-director and script editor. Prior to 1948, White was with radio station WOLF, Syracuse, N. Y.



KOTV
TULSA

KHOU-TV
HOUSTON

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM
INDIANAPOLIS

Presented by H-R

ATIONS

The seller's viewpoint

With the automobile industry outlook a big question mark, SPONSOR publishes a portion of NBC board chairman Robert W. Sarnoff's speech to the National Automobile Dealers Assn. in San Francisco on 31 January because of its particular relevance to the situation. In it he passes on results of research conducted by the network into the tv viewing habits of automobile sales prospects and the influence television has on their ultimate buying decisions.



TV's impact on automobile sales prospect found to be tops

The superior effectiveness of television in recruiting and pre-selling your customers is not just a matter of speculation. For five years, on a continuing basis, NBC has been underwriting comprehensive and penetrating research to analyze the relationship between automobiles and the people who buy them.

These pioneering research studies have developed new information of recognized value to the automotive industry and the advertising business. Two years ago, for example, they helped to analyze the growing market for compact cars. Over the years, this research has provided manufacturers and their advertising agencies with valuable guidance establishing their important stake in the television medium.

Among the subjects our research specialists have covered are these: how buyers shop for cars; the kind of people who buy specific makes; customers' attitudes toward different makes and models; the role of the salesman; the uses and effectiveness of various advertising media. As many of you must know, dealers themselves have been among our best sources of information. Our research has also been based on depth interviews with car shoppers, buyers and manufacturers. I think you may be interested in some of their findings.

When the 1960 models were coming out, we approached a cross-country sample of several thousand men and women and, on the basis of their responses, divided them into two groups: those who considered themselves active customers for a new car—the "declared prospects;" and those who were uninterested or uncertain about buying one—a group we labeled the "undeclared prospects." Then we

kept tabs on both groups to learn who actually bought cars and what influenced them.

We found that both the declared and undeclared prospects spent more time watching television each day than they spent with newspapers and magazines combined. We also found that television gave them their strongest impression of advertised automobiles—by a wide margin compared with any other medium. And we learned that half of the new car sales were made to people who had originally been considered poor prospects—the people who needed extra persuasion to get them into the showroom—and who were more influenced by television even than the declared prospects.

Turning from the impact of television in general to particular programs advertising automobiles, the surveys demonstrate that viewers of the average automobile-sponsored program have a higher opinion of the car advertised than non-viewers of the program; are more aware of the automobile sponsor's slogans; are more likely to go to the showroom—and more definitely inclined to buy that car.

The NBC automotive studies examined not only customer attitudes but *your* attitudes as dealers. We found that 59% of all the dealers surveyed feel television is the most effective kind of national advertising for getting people to visit the showroom. Sixty-five per cent of all the dealers named television as the national medium that does the best job of pre-selling and making the sale easier once the customer is in the showroom. Among dealers handling cars whose manufacturers make extensive use of all the advertising media, the preference for television was even higher.



You pick your salesmen carefully...

*Choose your air salesmen
just as carefully . . .*

Check List for Hiring Salesmen:

- ✓ INTEGRITY
- ✓ STABILITY
- ✓ RESPONSIBILITY

You look for these qualities when you hire a salesman. Be just as sure you get them when you hire *air* salesmen. In Des Moines KRNT and KRNT-TV Air Salesmen have these qualities. That's why people believe in and depend on KRNT RADIO AND TELEVISION:

- People have been dialing KRNT Radio for reliable news and sports information for 26 years. Highest ratings for years.
- ARB and Nielsen prove our television news and sports are also the "preferred ones". Always top rated.
- The community knows locally-produced religious and civic-minded shows appear regularly in our schedules.
- Local radio advertisers have given us by far the biggest share of business in a six-station market.
- Local television advertisers have given us 80% of the local business in a three-station market.

Check our ratings with the Katz Man.
He can help you hire our salesmen, too.

KRNT

Radio and TV - Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.

SPONSOR SPEAKS

Storm Warnings for net tv

Within the past two weeks we have heard from no less than four extremely important national advertisers, and six top-ranking agencies about a very distressing situation that seems to be developing in network television.

According to these sources, the bitter competitive struggles between ABC, CBS, and NBC are producing a network climate in which some of tv's biggest and best customers are getting kicked around.

"High-handed and arbitrary" are some of the adjectives which agency men and advertisers are using to describe certain recent program and time period changes.

Their resentments are directed, not at any one network, but unhappily at all three. And they feel strongly that present network attitudes toward old and valued customers may easily produce an anti-tv reaction.

"After all," they say, "we can always go into print."


SPONSOR believes, for the good of the industry, that this antagonistic attitude must be brought up to the light.

We certainly sympathize with the competitive problems which network executives face today in operating multi-million dollar corporations.

But when any industry becomes so involved in intra mural warfare that its own best clients begin to be hurt, then the storm warnings must be hung out.

Network broadcasting, furthermore, has a history of good customer-relations under the leadership of such men as Niles Trammel, William S. Paley, and Ed Kobak whose famous slogan "It is easy to do business with the Blue" is still remembered by many important tv buyers.

Regardless of how strongly the networks may feel that they want to "run their own shows," the fact is that the business cannot operate without courtesy, consideration and thoughtfulness for tv's partners who pay the bills.

We urge ABC, CBS, and NBC to re-examine their practices in the area of customer-relations, and to take such steps as are necessary to produce a healthier client climate. 

10-SECOND SPOTS

It's too cold—now! Miss Simon McQueen, adorable WABC-TV, N.Y., weather reporter, has been wearing costumes each night that publicize various ABC TV shows. After viewing her promotional activities, an admirer from Rutgers U. wrote: "Like many other viewers, I have been completely smitten. I now find my admiration mixed with anticipation. I feel your dressing Miss McQueen in the garb of *Hong Kong* and *The Roaring Twenties* was an excellent promotional stroke. *Please hurry along with her promotion of Naked City.*"

Slalom Ave.: Allen Stanley, Dolphin-Ross Productions partner, and Dick Olmsted, president of Olmsted Sound Studio, have beaten the transit problem quite a few N. Y. mornings lately by *skiing to work from upper Park Avenue to midtown.*

Sig's simile: Carlton Wilson of UPI, Austin, reports that these words by ex-CBS news president Sig Mickelson "brought down the house" at a U. of Texas mass media conference: "The only advantage of computers is that of immense speed. In this regard, there is a strong parallel with tv . . . and for that matter—plane schedules. . ." Why the laughter? The speech was read by Texas' President Ransom because Mickelson, almost snowed-in at N. Y., finally had caught a flight to Houston, but it was late *and he missed his connection to Austin.*

What a gas! Allied Stores' Witte Polsky tells about the Texas youngster who bought his father a pipe for a birthday gift. *It ran from Dallas to New York.*

Copywriters take note: George Kirgo, J. Paar panelist and author, gives this advice in his book, *How to Write Ten Different Best Sellers* (Simon and Schuster): "And don't forget—as soon as the first copy of your book is off the press, rush it airmail special delivery, with a covering letter, to the Postmaster General. Demand to know why he permits such trash to be sent through the mails. If you're lucky *he'll ban your trash and it'll become a best seller. . . .*"



You can quote me...

"We recommend the WLW Stations for advertising Lestoil Company's LESTARE BLEACH because they eliminate the complexities of today's time buying with their famous Crosley streamlined operation and complete cooperation."

John Tarber

Vice President Media,
Sackel-Jackson Co. / Advertising Agency
Boston, Mass.



I'll say this...

"The Crosley Group's all-around know-how is especially important when dealing with a far reaching consumer product. Yes, the WLW Radio and TV Stations lighten and brighten any advertiser's bundle of wash!"

Rene James Ruyes

Broadcast Media Director,
Sackel-Jackson Co. / Advertising Agency
Boston, Mass.



Call your WLW Stations' Representative ... you'll be glad you did!
The dynamic WLW Stations ...

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati



Crosley Broadcasting Corporation, a division of Arco

CENTRAL FLORIDA TELEVISION SELLING



To young, active and growing Central Florida families, TV is a vital part of everyday activity.



Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically mixed with the latest ARB confirmed viewer figures in a study of 100

WESH-TV, WDBO-TV, and WLOF-TV PENETRATE OVER 8 OUT OF 10 HOMES IN THE GROWING BILLION DOLLAR CENTRAL FLORIDA MARKET

THE EXCLUSIVE TV MARKET of Central Florida covers 19 counties. One-fourth of Florida's TV homes are here.

OVER 1,143,600 CONSUMERS buy in this primary coverage area.

PRIMARY COVERAGE of more metropolitan areas than in any other Florida TV market. Over 20 growing communities with populations in excess of 10,000 are here, including such key cities as Orlando, Daytona Beach, Winter Haven, Gainesville, Cocoa and the Cape Canaveral area.

WLOF-TV
Ch. 9 - ABC
Young TV

WESH-TV
Ch. 2 - NBC
Avery-Knodel

WDBO-TV
Ch. 6 - CBS
Blair TV Asso.

PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET