

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



## MORE SPONSORS FOR COLOR TV

Proven a going media — advertisers and agencies plunge into color tv commercials

Page 37

## More local uses of color tv

Page 40

## Facts on color equipped stations

Page 42

## What NCS '61 means to radio buyers

Page 44

## COMMON UNDER

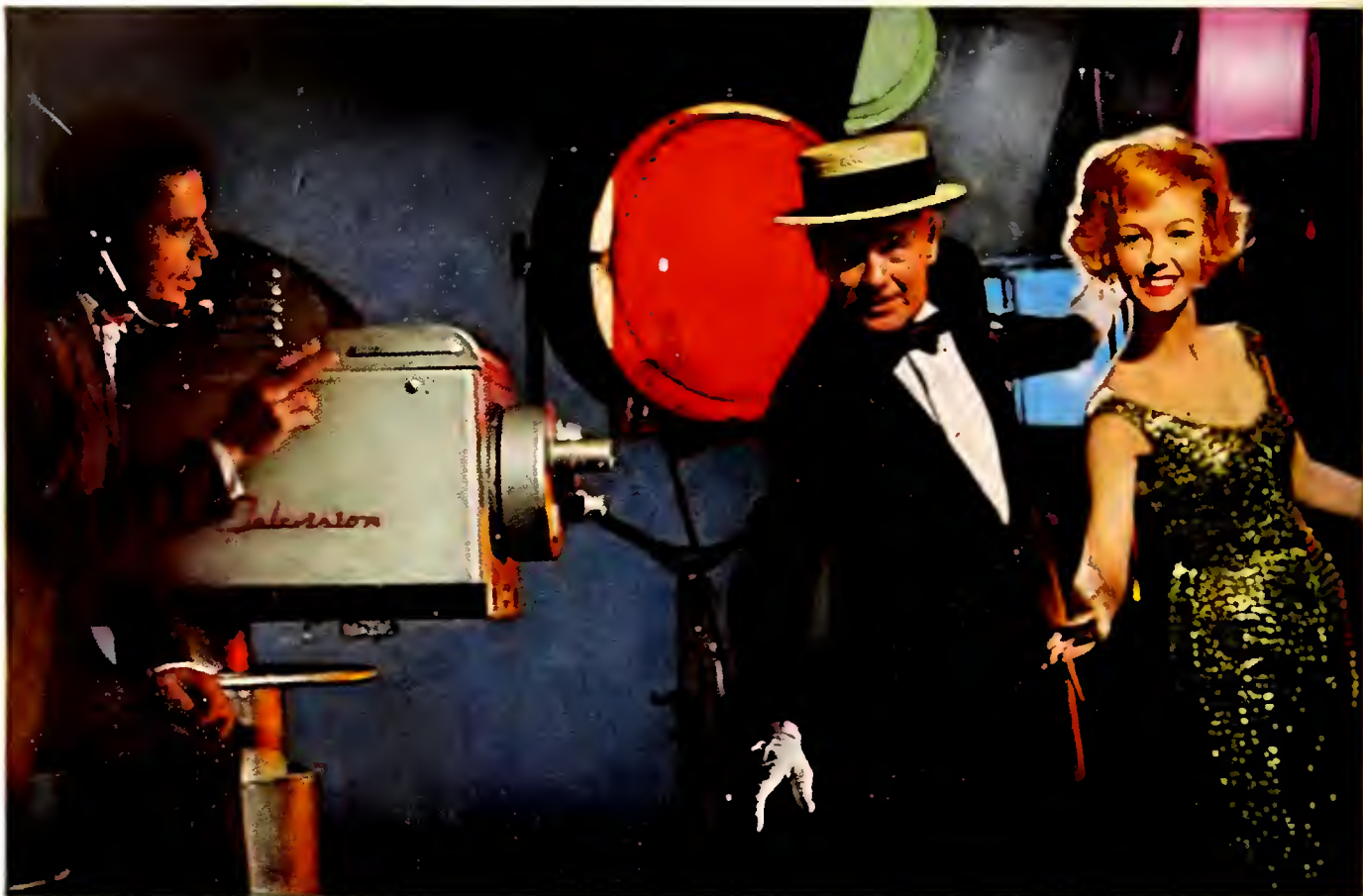
Under the shelter of a single, all-embracing KPRC-TV plan. Programs, spots, participations — every kind of television you need, all through *one* source: KPRC-TV Channel 2, In Houston, Texas. All through *one* man: Your Edward Petry & Co. representative. And all for with *one* easy-to-handle monthly payment. One man, one man, one payment — that's the *one* modern way to buy Houston television.

A friendly KPRC-TV representative is waiting for your call.

**KPRC-TV**  
HOUSTON, TEXAS CHANNEL 2

One station, one man, one monthly check to pay — that's the modern KPRC-TV way!"

Courtesy of Travelers Insurance Companies, Hartford 15, Connecticut



The most exciting new profit ingredient  
in local broadcasting is

# COLOR TV!

Today, 104 TV stations, network and independent, are equipped for local color. Most of them are programming in color on a regular daily basis.

Other stations, in large and small markets, are tooling up—33 plan to acquire live equipment, 44 plan to acquire film equipment in the near future. These station operators know that they must invest in color *now* if they want to enjoy improved profits in the '60's.

Look what local color can mean to you:

- Color provides an exciting *promotable plus*.
- Color builds station prestige . . . strengthens station image in minds of viewers and advertisers.
- Color doubles program ratings in color homes.

- Color commercials have greater impact—3½ times recall over black & white.
- Color attracts new local advertisers. Department stores, automotive dealers and others need and want color.
- Color wins praise from newspaper TV critics.

If you want to know more about profits in color, call or wire William Boss, Director, Color TV Coordination, RCA, 30 Rockefeller Plaza, N.Y.C. Columbus 5-5900.



The Most Trusted Name in Television

IN RADIO IT'S THE...

# SALES CLIMATE THAT COUNTS!

## WPEN

MATURE, ESTABLISHED  
PERSONALITIES

•

EXCLUSIVE HELICOPTER  
TRAFFIC REPORTS

•

FIGHTING EDITORIALS

•

ADULT MUSIC

Certainly, we have respectable ratings to talk about — but so do many other stations. WPEN has a big plus that is shared by few other stations — the ideal selling climate. The WPEN advertising atmosphere is the product of responsible management who provides established selling personalities . . . outstanding program features . . . and non-frantic music. Result: the best sound on WPEN is your commercial.

PHILADELPHIA

## WPEN

THE STATION  
OF THE STARS  
CALL GILL-PERNA

## WPEN

OUR BEST

SOUND

IS A

RINGING

CASH

REGISTER

# CHANNEL 9 WTVM COLUMBUS, GA.

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

## CHANNEL 9



COLUMBUS, GA.

Call the man from  
YOUNG 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 | 70 Film-Scope               |
| 21 Sponsor-Scope        | 74 Sponsor-Week Wrap-Up     |
| 29 Sponsor-Week         | 74 Sponsor-Week in Pictures |
| 69 Washington Week      | 82 Tv and Radio Newsmakers  |

## DIGEST OF ARTICLES

- Color tv: The biggest news is—more clients**
- 37 Color is a going medium today as sponsors and agencies plunge in. NBC's 110 clients will be surpassed in '61, and set producers are active
- Color tv: More room for local sponsors**
- 40 SPONSOR probed into the local color television story; the survey results indicate an increasing interest in polychrom by stations, clients
- What NCS '61 means to radio buyers**
- 44 204,000 ballots returned on mailing of 375,000 to more than 3,000 counties for upcoming study of radio circulation, first in four years
- No other U. S. corporation can make this statement**
- 46 Procter & Gamble's board chairman, president and both executive vice presidents rose to the top through the ranks of the advertising department
- S&H mixes hard/soft sell**
- 48 Trading stamp firm, known for aggressive radio/tv selling, turns to public affairs tv show in Boston to sharpen community identity image
- SPONSOR radio/tv estimates on target**
- 49 Story in SPONSOR by consultant Richard P. Doherty last January comes up with ad estimate close to recent figures released by McCann-Erickson

## FEATURES

- |                          |                     |
|--------------------------|---------------------|
| 10 Commercial Commentary | 58 Radio Results    |
| 18 49th and Madison      | 72 Sponsor Hears    |
| 14 Reps at Work          | 84 Sponsor Speaks   |
| 83 Seller's Viewpoint    | 53 Spot Buys        |
| 54 Sponsor Asks          | 84 Ten-Second Spots |

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# MAN WITH A GOLDEN PLOWSHARE!

The average Iowa farmer has an income of \$14,187 per year. He runs his big operation in a state that has 25% of all the Grade A farm land in America, with almost as many top-income farm counties as the next *two* states *combined*.

WHO-TV reaches 57 counties in the heart of this great agricultural treasure house—and gives you Metropolitan Des Moines as a bonus! (Actually 3/4 of WHO-TV's two-billion-dollar market lies outside of Metro Des Moines.)

Buying television in Iowa is different from buying coverage of the teeming masses you see from your window on Madison Avenue or Michigan Boulevard. Out here almost *everybody* has substantial discretionary spending-money—and farm people most of all. Ask PGW for all the facts on Central Iowa!

*Source: Sales Management Survey of Buying Power, July 10, 1960, and SRDS, January 1, 1961.*



WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC and WOC-TV, Davenport

## WHO-TV

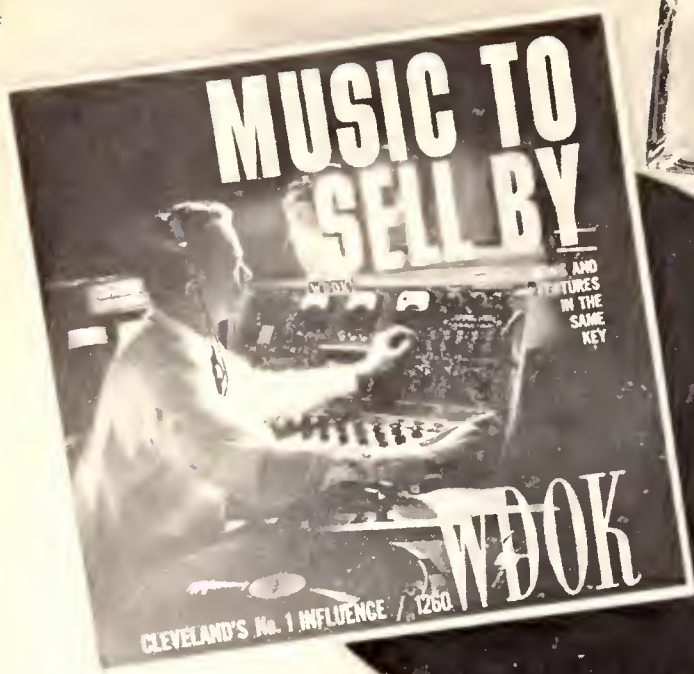
Channel 13 • Des Moines

NBC Affiliate

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., National Representatives



# IN CLEVELAND THE GOOD MUSIC STATION GETS THE GOOD RATINGS\*

\*THE LATEST NIELSEN RATING FOR THE CLEVELAND AREA SHOWS  
THAT WDOK'S GOOD MUSIC DOMINATES LOCAL LISTENING!

IN 26 QUARTER-HOURS WDOK IS FIRST WITH 26% AVERAGE SHARE

WDOK's good music with news and public service features in the same key, offers you the selling climate needed to get the most out of your sales message. When you add good ratings to good taste in programming, you get good results.

# WDOK

**CLEVELAND'S No. 1 INFLUENCE**

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio • MAin 1-2890 • TWX: CV 158  
Fred Wolf — President & General Manager  
National Rep.: H-R Representatives, Inc. — PLaza 9-6800

## SPONSOR

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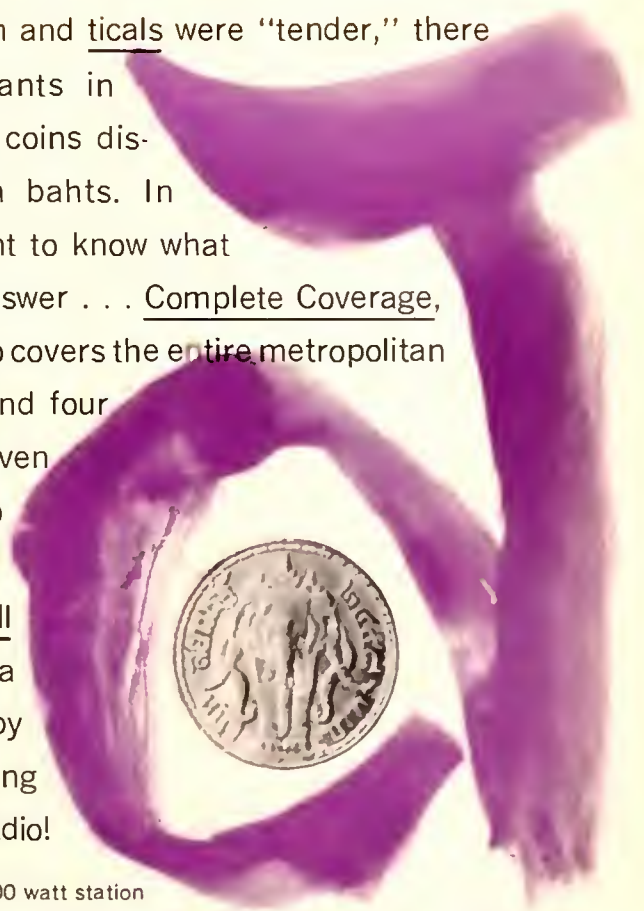
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Fred Levine, Accounting Manager. George  
Becker; Michael Crocco; Syd Guttman;  
Hermine Mindlin; Wilke Rich; Irene Sulz-  
bach

**WHAT WILL A BAHT BUY?** When Thailand was Siam and ticals were "tender," there were thousands of these three-headed elephants in Bangkok. But as times changed, these elephant coins disappeared and Bangkokians began buying with bahts. In Thailand, the natives can tell you, but, if you want to know what a baht buys in Baltimore, WBAL-Radio has the answer . . . Complete Coverage, that Thailand umbrellas can't provide—WBAL-Radio covers the entire metropolitan area plus 37 surrounding counties in Maryland and four adjacent states . . . A Trunk Full of Listeners that even a herd of elephants couldn't produce—WBAL-Radio is **DOMINANT** in the market, providing more unduplicated coverage than any other station . . . Full Range Programming and Music for Mature Minds—a distinctive combination that's hard to match even by Siamese standards. If you want to keep your sales riding high, bring your bahts to Baltimore —and buy WBAL-Radio!



**WBAL-RADIO BALTIMORE** <sup>NB</sup> Maryland's only 50,000 watt station  
Associated with WBAL FM & TV / Nationally represented by Daren F. McGavern Co., Inc.

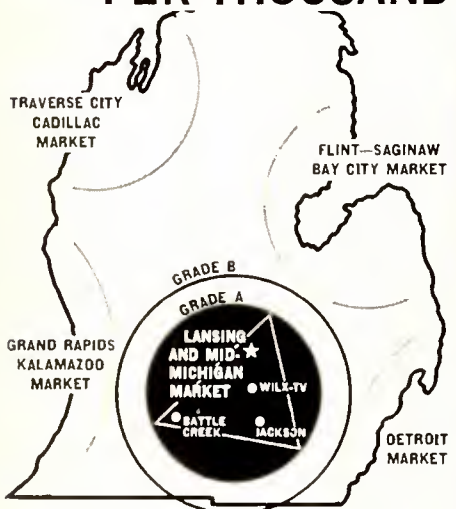
# THIS IS WHAT THE MICHIGAN MARKET IS REALLY LIKE!

## LANSING and MID-MICHIGAN

# No. 1

## OUTSIDE DETROIT

### WILX-TV COVERAGE LOW COST PER THOUSAND



### WILX-TV FACTS

- STUDIOS IN LANSING JACKSON BATTLE CREEK
- FULL TIME NBC TOWER HT. 1008' POWER 316,000 WATTS

Represented by  
VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION



Associated with  
WILS — LANSING / WPON — PONTIAC

# NEWSMAKER of the week

*James D. Elgin, manager of the advertising department of Mobil Oil, New York, has carried out a move approved by his company's top management: switching its \$12 million account to Ted Bates after 18 years with Compton. A major influence in the surprise shift: a privately circulated book, "Reality in Advertising," written by Bates' Board Chairman Rosser Reeves as documentation to his selling philosophy.*

**The newsmaker:** James Elgin and his colleagues like the Bates-Reeves philosophy, and they like the agency's track record with clients in making advertising make sales.

Reeves has long been a proponent of hard-hitting, hard-selling advertising, especially in the format of the television commercial. He's also pioneered in the concept of a copy theme being repeated long after the client and agency are bored with it. Why? Because the public isn't!



James D. Elgin

Mobil Oil appears to be headed toward this dual approach—hard-hitting, repetitious spot tv copy—and the reason behind it may be that it is caught in the same marketing-sales bind as Shell Oil (which last fall jarred the industry by moving to Ogilvy, Benson & Mather and dropping tv in favor of newspaper) and other oil majors.

The bind: developing an advertising and marketing strategy schizoid in nature because it works for the gasoline station as well as the consumer product line.

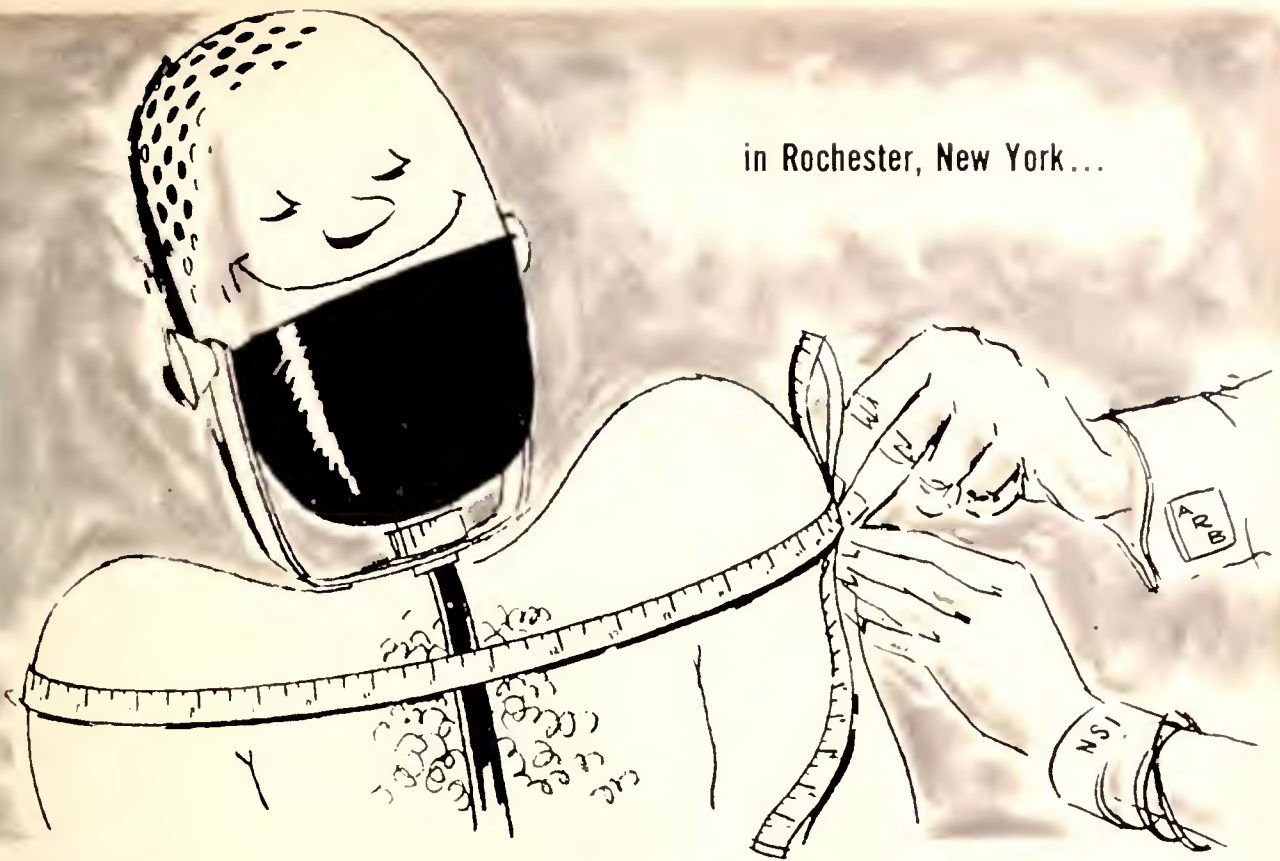
Elgin, ad manager for three years, has carried on a pattern of advertising waves with tv: new car gas-up in the fall, winter tune-up, spring economy run and summer driving.

Although the company sets its ad budget at \$12 million annually, observers think only about \$5 million of this in the past has been commissionable, with two-thirds going to tv spot. Mobil may continue with this pattern—though Bates has a completely free hand in making media recommendations for the post-switch period after Memorial Day—because the agency and client have both had unusual success in spot tv.

Elgin supervises advertising for the consumer line, two grades of gasoline and heating oil, and for industrial products, which account for \$300 million of \$1.6 billion annual sales. He worked as director of advertising and sales promotion for National Gypsum in Buffalo from 1952 until 1957, before which he was assistant to the president, Pabst Sales Co., a.e. at MacFarland-Aveyard, advertising-sales promotion manager, Toastmaster.



in Rochester, New York...



# all measurements\* prove that Channel 10 is the BIG One...

\* N.S.I. AND A.R.B. METROPOLITAN AUDIENCE SURVEYS ... NOVEMBER 1960

**... HAS THE BIGGEST  
OVERALL SHARE  
OF AUDIENCE!**

**... CARRIES 16 OF THE  
TOP 20 FAVORITE  
TELEVISION SHOWS!**

It's always gratifying when independent surveys of the Rochester Metropolitan Area see affirmatively—"aye to aye"—as regards the dominant position of Channel 10. Not only do we carry 80% of the Top Twenty favorite Rochester shows—not only do we deliver the largest over-all Rochester viewer-audience but, from key executives to propmen, from facilities to promotion—we have what it takes to make the sponsor happy!—We also have some mighty attractive availabilities. Write, phone or wire for complete details.

# CHANNEL 10

BASIC CBS • AFFILIATE ABC  
ROCHESTER, N.Y.

**WHEC-TV**  
EVERETT MCKINNEY INC.

**WVET-TV**  
THE BOLLING CO. INC.



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

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

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

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



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

# Commercial commentary

## How about that Shell copy?

One thing, at least, you've got to say for David Ogilvy and Shell Oil. In less than a year they've handed our hot stove league more sizzling subjects for dizzying debates than any agency-client team within the memory of man.



It started late last spring when Ogilvy, Benson and Mather, a comparative midget, pried loose the \$11 million Shell account from its home at J. Walter Thompson, the biggest aspidistra of them all.

Immediately Madison Avenue began reverberating with gloomy predictions that OB&M would fall flat on its face. How could a small, "creative" agency tool up to handle a huge, complex account? What did they know about the oil business? What indeed?

Such Cassandra-like croaks died to a whisper, however, with the next Shell-Ogilvy bombshell. When, last fall, David Ogilvy and Cyril Martineau, Shell's ad manager, announced at the ANA that the agency was operating on a cost-plus fee basis rather than the hallowed 15%, the very foundations of the business began shaking and shuddering in a mighty seismographic convulsion.

Scarcely had the bemused moguls of the agency world composed themselves and issued appropriately pompous statements, reaffirming their dedication to home, mother and the 15%, than Shell-OB&M let go with another blockbuster.

This time it was radio and tv that reeled under the nuclear attack as the big oil company announced it was cancelling its broadcast schedules and concentrating its firepower in newspapers.

Anguished screams, rivalling those which boiled up out of Dante's Inferno, erupted in every corner of the business.

Ogilvy was pilloried as a traitor to his class, and blind to advertising's electronic enlightenment. Shell was denounced as an atavistic mastadon, wallowing in the dark ages of print inefficiency.

And then, early this year, came the first fruits of the Shell-Ogilvy fee-basis mating, a series of full-page newspaper advertisements, crammed with long copy, and tongue-twisting scientific terms.

I can't remember any ads which have ever provoked more intra-industry talk, more sneers, jeers and soap-box philosophizing.

### Are they any good?

An awful lot of people in the business, and particularly tv and radio men, have not hesitated to brand the Shell-Ogilvy campaign as "lousy" advertising. And I'm not sure they're wholly wrong.

But before we go lunging at conclusions about these "Bulletin" ads, I think we ought to have a closer look at the petroleum problem.

Having done extensive work on two of the biggest U. S. oil accounts, Mobil Oil and Esso, I certainly have no illusions that theirs is an easy advertising job.

*(Please turn to page 12)*

they like  
**talk**  
 in Detroit  
 (and fine music, too)

We were sure of it all along—and now Nielsen confirms it! WWJ's four-hour week night block of good talk and fine music attracts more listeners than any other programming in the time period.\*

**HOUR OF INFORMATION**

- 6:00 ... WWJ News—Dick Westerkamp
- 6:15 ... Sports—Budd Lynch
- 6:25 ... Our Changing World—Earl Nightingale
- 6:30 ... Business News—Britton Temby
- 6:40 ... Weather—Sonny Eliot
- 6:45 ... Three Star Extra—Ray Henle

**PHONE-OPINION**

7:05 ... Following NBC News on the Hour, Bob Maxwell presides over WWJ's open forum of the air, literally the talk of the town.

**FAYE ELIZABETH**

8:30 ... Detroit's First Lady of Fine Music provides the finishing touch with a feast of melodic masterpieces.

Here's the programming, the audience, the station that spell exceptional sales opportunities. Call your PGW Colonel or your WWJ-Radio local sales representative for availabilities.

*\*Source: Nielsen Station Index, Detroit, November-December 1960*

**WWJ** AM and FM  
**RADIO**  
 Detroit's Basic Radio Station  
 NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

# WHLI

"THE VOICE OF LONG ISLAND"

*known  
by the  
companies  
we keep!*

GAS STATION SALES\*  
\$165,590,000

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

*Amoco  
Cities Service  
Esso  
Gulf Oil  
Sun Oil  
Texaco*

11TH IN GAS STATION  
SALES IN THE  
UNITED STATES

\*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

A couple of years ago, in this column, I got into a lovely squabble with Mel Hattwick of Continental Oil, for saying that the oil business is the "worst advertised big industry in the country."

I still think it is, though Mel disagrees. But I also think that there is no industry in which it is so difficult to draw up clear-cut advertising objectives, strategies and plans.

The basic problem faced by most oil companies today is, of course, an overabundance of gasoline.

But when you try to plot an advertising and selling program to deal with this oversupply, you run smack into a deep, mysterious, and unresolved dilemma: is the domestic marketing of gasoline a product business, or is it really a station business?

Are motorists influenced in any way by product claims, and even product superiority? Or do they buy principally on station convenience and service, plus a vague sense of company prestige?

You can get rabid supporters for both viewpoints. But the important thing to remember is this: most big oil companies go through cyclic swings of strategy, first basing their plans on the product, then the station approach.

#### The engineers will love it

Knowing the way David Ogilvy operates, I am certain that his Shell campaign is backed by impressive research.

Knowing the oil business, I am equally certain that other agencies can turn up research exactly opposite to the Ogilvy findings.

But any experienced copywriter who has ever struggled to explain octanes and additives will at least admit that the Ogilvy copy is brilliantly planned to tickle the fancy and soothe the ego of a certain type of high-level oil company executive.

Ogilvy's clear, but deadly serious exposition of the Shell nine-ingredient story hits a petroleum engineer right where he lives—in a rosy glow of solemn, scientific self-assurance.

This doesn't mean, of course, that it is good advertising. But it is apt to mean that it is immensely saleable advertising. And most people who criticize the Shell campaign seem to forget this.

If Thompson made a tactical mistake in handling the Shell account I suspect it was in refusing to recognize a typical radio/tv pitfall—the glib, coy, shallow jingle.

No matter how cute, appealing and memorable it may be to have a busy young filly gleefully warbling "Cars love Shell; to prove it come on in," there are enormous dangers in the technique.

Sooner or later almost any rich, prond, powerful, technologically self-conscious corporation grows ashamed and embarrassed at having its personality, its heart, its corporate soul expressed in the tinkling tones of Tin Pan Alley.

Sooner or later it always revolts toward respectability, as Shell has revolted with its long, grim, ingredient copy.

This to me, is the one great moral in the Shell-Ogilvy story, and the one great lesson for radio and tv.

Too many of our radio/tv copywriters become infatuated with catchy jingles and offbeat cartoons. And in using these gimmicks they create an impression that air media advertising is necessarily more superficial, and less weighty than print.

It isn't true, of course. Perhaps now, with Bates taking over the Mobil account from Compton, we'll see some patent medicine earnestness in radio/tv oil copy. It will be fun to watch for it!



**GRACE KELLY  
RAY MILLAND  
BOB CUMMINGS**

**ALFRED HITCHCOCK'S 'DIAL M FOR MURDER'**

**NOW FOR TV**

**ANOTHER OF THE GREAT  
WARNER BROTHERS  
'FILMS OF THE 50's'  
FROM SEVEN ARTS**



**SEVEN ARTS  
ASSOCIATED  
CORP.**

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).

# What they see on WJAC-TV



# THEY BUY!



In the Johnstown-Altoona market, the "hot" one is WJAC-TV! Happy sponsors say that WJAC-TV sells everything, and in large quantities, at that. It's easy to see why this is true. Both ARB and Nielsen rate WJAC-TV tops, month after month. And the people who watch WJAC-TV are people who buy. Why don't you cook up a great sales story by advertising your product on WJAC-TV?

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

New York Boston Chicago Detroit  
Atlanta Los Angeles San Francisco



# Reps at work

**William Bolling**, Assistant to the President, The Bolling Co., Inc., New York, feels "a tremendous opportunity exists in radio and tv today for the really alert advertiser who will use the shorter segments of broadcast time. Instead, many advertisers are sacrificing efficiency in their insistence on minutes. In television especially, the greatest opportunity to reach the big audiences in prime time lies in the 20's and 10's which are available in many markets. In radio, too, the opportunity for greater repetition lies in the area of 30 seconds or less. Copy and/or music from campaigns in other media is readily adaptable in the quickie radio commercial. To be sure, sixty seconds is desirable with many copy approaches. But what about the teaser campaigns that have been so successful? What about already established products whose chief concern is to maintain continued brand name fidelity—do they need sixty seconds? We know of several large advertisers who are re-evaluating their copy approach to take advantage of this favorable situation. The key is timeliness."



**Frank McCann**, The Katz Agency, Inc., wonders why television advertisers alone are so concerned about the competitive proximity. "Competitors' products appear on facing pages of newspapers; magazines often run pages of unrelieved competitive advertising; supermarkets display competitive products side by side; auto retailers



consciously bunch themselves in one area. But aside from proximity theories, individual stations must cope with the hard facts: the absence of definitive commercial scheduling information from the network. As a rule, stations just do not know sufficiently in advance about products in network shows, which may be adjacent to competitor spot advertisers. Affiliates at one network, for instance are not informed until a few hours

before airtime about network scheduling. If separation must be achieved, perhaps the responsibility should be shifted from the station, to the networks, and the advertisers themselves. The latter, through their agencies as purchasers of network time, might be instrumental in influencing networks to be more definitive in providing commercial scheduling information to stations."

# KNOW HOW

From poverty to wealth, from obscurity to fame that has endured the centuries, William Shakespeare was the epitome of literary "know how." And if there were one single motivating force, it was his belief that "a man's powers and virtues were given him not to waste in idleness, but to shine like torches giving light to others." While we lay no claim to greatness, we, too, recognize the fallacy of passive existence and strive through our own "know how" to offer a better product each day in the field of television.



# WEAA

Represented by  
**Edward Peery & Co., Inc.**  
The Original Station Representative

dallas • radio & television  
*The Stations With The "Quality Touch"!*

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

# 'Net' Weight

On balance, the effectiveness of a network comes down to a matter of programs. Measured this way, the CBS Television Network presents more of the season's most popular programs *than the other two networks combined* (23 out of 40) and more top-rated *new* program series *than the other two combined* (4 out of 6).\* The same network also broadcasts the season's most popular new program ("The Andy Griffith Show"); television's most popular single program for the past three years ("Gunsmoke"); and the program with the longest record of popularity ("The Ed Sullivan Show"). In fact, in 135 Nielsen reports issued since July 1955 this network has averaged 22 of the 40 top-rated programs. This corner on program popularity helps explain why the CBS Television Network continues to carry more weight with viewers than any other network and more weight with advertisers than any other advertising medium.







# 49th and Madison

## Ohio remembered

Your 13 February article, "Talented Grads Join Salute to WLW," was a nostalgic gem. To an old Ohioan it brought memories of other WLW stars of the late twenties and early thirties: Announcer Robert Brown, announcer-comedian Syd Ten Eyck and his Doodlesockers; singers Mary Small, Don Dewey, Charlie Dameron and Jean ("They'll Never Believe Me") Boaz. And there were two great staff conductors: Henry Thies and Jozef Cherniavsky, "the man who makes popular music classical and classical music popular." But memory fails on the name of the pianist who had a regular program from what must surely be one of the

strangest "remotes" in radio history—his cell in the Ohio State penitentiary.

Jim Brown  
manager  
corporate public relations  
Batten, Barton, Durstine & Osborn  
New York, N. Y.

## Checking facts

"Sponsor-Scope" of 23 January issue, states that 52 out of 55 spot accounts in Chicago use day and night minutes exclusively, two use a combination of minutes and 20's and only one (Maybelline via Gordon Best) used chainbreaks exclusively.

This statement is not according to facts. We use minutes in a number

of markets as well as ID's. Perhaps some representative who happened to have only chainbreaks in his markets gave you such a report. We use minutes right in your city and have been using them consistently 52 times a year for four or five years. I suggest you take a look at the Best of CBS some Saturday evening or the Late Show where we use minutes a different night every week.

Roy M. Kirtland  
vice president  
Gordon Best Company  
Chicago, Illinois

## UN acknowledgment

Belated but none the less warmest appreciation for your fine article on "international zone" in the 6 February issue. The page was most impressive and has elicited many kudos for your esteemed publication. We are grateful for your valued assistance.

Jeff Sparks  
station relations officer  
United Nations  
New York, N. Y.

## "Makes good sense"

Just a note to compliment you on your new feature, Sponsor-Week. It is easy to read, concise and I think makes real good sense.

Bill Simpson  
assistant manager  
KOL, Seattle Broadcasting Co.  
Seattle, Washington

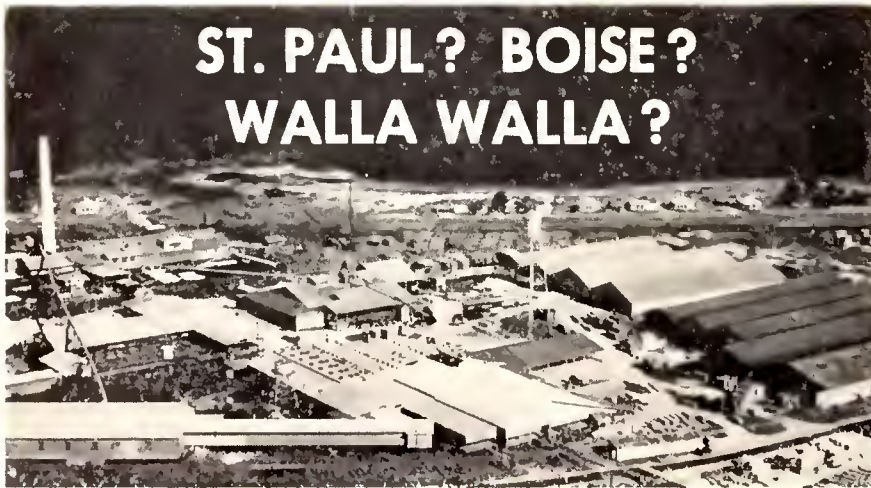
## Fulfills vital need

We are extremely pleased to see your fine editorial on Radio Free Europe and the full page advertisement in the 6 January issue of SPONSOR.

Without your support and the support of the many others in the broadcasting industry, RFE would not be able to continue its vast operations. To give undistorted news and information to the Communist-dominated people of East Europe is a difficult and vital task. Through your generous contribution of SPONSOR's space you have helped RFE a great deal in furthering its goal.

On behalf of the entire staff of Radio Free Europe and the Fund, we are deeply grateful for your support and hope your interest will continue.

John M. Patterson  
president  
Radio Free Europe Fund  
New York, N. Y.



## ST. PAUL? BOISE? WALLA WALLA?

## 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. Noc Station  
Represented by  
H-R Television, Inc.

Photo: The Urama Lumber Company, lumber manufacturers and tree farmers, Urama, Louisiana.



At home in the  
country or the city...  
wherever important  
things are done  
or discussed, you'll  
find the "Metropolitan  
personality."

## METROPOLITAN BROADCASTING

*205 East 67th Street, New York 21, N.Y.*



### TELEVISION STATIONS

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

### RADIO STATIONS

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

### INTERNATIONAL

WRUL, Worldwide  
Broadcasting System

### OUTDOOR ADVERTISING

FOSTER & KLEISER  
operating in Washington,  
Oregon, Arizona  
and California

*Gown by Lanvin-Castillo, Paris  
Photograph by Peter Fink*

# WGAL-TV serves the public interest



**DAVID L. LAWRENCE**  
Governor of Pennsylvania



**FRANKLIN V. SUMMERS**  
Director of Operations for the  
Pennsylvania Turnpike  
Commission



**MRS. RUTH GRIGG  
HORTING**  
State Secretary of Public  
Welfare, Pennsylvania



**DR. ERIC A. WALKER**  
President of Pennsylvania  
State University



**S. K. STEVENS**  
Member of State Historical and  
Museum Commission,  
Harrisburg

## Some personalities from the Channel 8 area



**DR. CHARLES WILBAR**  
Secretary of Health,  
Pennsylvania



**JOSEPH A. ABEY**  
President of  
Rotary International, Reading



**DR. ROLAND A. LOEB**  
President of Pennsylvania  
Division of the American  
Cancer Society



**COL. LEROY E. FRAZIER**  
New Commander of Indiantown  
Gap Military Reservation



**WILLIAM R. DAVLIN**  
Secretary of Pennsylvania  
Department of Commerce

## who have appeared on WGAL-TV Regional News



**MAURICE GODDARD**  
Secretary of Forest and  
Waters, Pennsylvania



**COL. FRANK McCARTNEY**  
Pennsylvania State Police  
Commissioner



**KARL MASON**  
Director of Pennsylvania Bureau  
of Environmental Health



**J. COLLINS McSPARRAN**  
State Master of  
Pennsylvania State Grange



**DR. CHARLES BOEHM**  
Pennsylvania Superintendent  
of Public Instruction

## Programs during the past few months



**JOHN MORGAN DAVIS** (left)  
Lt Governor of Pennsylvania  
**WILLIAM F. McINTYRE** (right)  
President of Pennsylvania  
United Fund



**ELIZABETH GARBER**  
Secretary for the National  
League of Women Voters,  
Elizabethtown

# WGAL-TV

*Channel 8*

**Lancaster, Pa. • NBC and CBS**

STEINMAN STATION  
Clair McCollough, Pres.

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

# SPONSOR-SCOPE

13 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

General Motors' need to retrench for the time being in nighttime network tv may turn out a break of major proportions for daytime tv.

If the Detroit giant finds out that it can do a worthwhile job through the daytime pitch and demonstration, an entirely new vista for the tv and automotive industries may be opened up.

GM's trek into daytime came about this way: After GM advised NBC TV that it was pulling out of all nighttime for the third quarter because of sales conditions, the network pointed out that because of its big discount position GM would have to be short-rated for several hundred thousand dollars. The network's subsequent gambit: the suggestion that by adding just little more money to the short GM could practically dominate daytime tv during that quarter.

The two makes that would have the lion's share of the daytime spread are Chevrolet and Oldsmobile.

However, there's a possibility of GM retaining some of the Sunday 9-10 p.m. obligation for the third quarter. Such bailing-out would come from the Frigidaire division.

A check by SPONSOR-SCOPE last week among management in several of the top rung agencies indicated rising optimism about a rebound for media spending, some of it coming along in late June and most of it in the fall.

Sparkling their anticipations is this: there's a surge at a rapidly increasing rate among clients at the policy-making level to get their advertising plans on the rails.

A reminder dropped by these managements: because of the lag factors the accelerating pickup in ad spending won't show up in the reports from three to six months. Hence the reports themselves can't be considered a true index of business conditions.

They interpolate in this a note of warning: don't let the Detroit psychological state cloud prospects. Out there they either ride cloud 18 or wallow in hopeless despair.

**Old staple accounts kept the spot tv new business pot boiling last week.**

Included in the activity out of New York: **Handy Andy** (K&E), 7-10 spots a market for seven weeks; **Tender Leaf** tea (JWT), 8-10 prime I.D.'s a week; **regular Maxwell House** (OBM); **Skippy peanut butter** (GB&B), minutes and chainbreaks, night and day; **El Producto** (Compton) night minutes.

Chicago availability calls and buys: **Helene Curtis' Enden** (E. H. Weiss); **Helene Curtis' Suave** (Campbell-Mithun); **Green Giant Co.** (Burnett), four test markets for 12 weeks for its new lines of frozen foods; **Quaker's Life cereal** (JWT).

Out of Minneapolis: **Wheaties** (Knox-Reeves), avails in non-sports periods for April and May; **Trane Co.** (Campbell-Mithun), testing tv in several markets for eight weeks, beginning mid-April for air conditioners, high income male audience.

**Alberto-Culver** (Compton) looks like a good prospect for spot tv the coming season, indicating they can also swing from network back to spot.

The company's buys on NBC TV nighttime this season haven't been as efficient as A-C would have liked. **Expenditure on NBC this year: \$5 million net.**

## SPONSOR-SCOPE *continued*

You can chalk this one up as the biggest spot tv buy this season outside of the soap and food giants: Norelco (LaRoche) will spend approximately \$700,000 for its second-quarter campaign.

There'll be 130-odd stations in the list and the strategy is a repeat of the last 1960 quarter weekend blitz. Schedules call for 40 spots weekly per station, with two stations used in the top 10 markets.

Norelco's spending at the rate of \$2.5 million for spot this year.

Look for Lucky Strike (BBDO) to pour it on in spot radio come April, with this campaign coming practically on the heels of the Kool and Viceroy radio splurge.

Other spot radio activity out of New York the past week: Hellmann's mayonnaise (DFS), 50 spots a week for 6-8 weeks; Gas Tax Education Committee (SSCB), 40-50 spots a week for six weeks.

General Foods' Post division (B&B) has snagged, in part, the deal that UPA has been trying to sell 7-Up via JWT Chicago.

Its participations in 130 Dick Tracy cartoons which have been and are being sold on a market by market basis through Television Personalities.

GF's buy to date: 10 markets, including N. Y., Chicago, Philadelphia, St. Louis, Boston.

(For more details see FILM-SCOPE, page 70.)

NBC TV last week acted on something that CBS TV has been lately just mulling: revising the ground rules on product protection so that they match more practically present buying patterns in both day and nighttime tv.

The daytime reduction in protection time from competitive products, broadly speaking, is from 15 to 10 minutes for either side of the quarter-hour containing the product's commercial. In nighttime the amount of protection will also be less but the method of application will depend on the exact pattern of an advertiser's time-segment position; that is, whether (1) the show is his exclusively, (2) he's the major or minor in an alternate half-hour, or (3) his are participating minutes.

(For details of these new NBC protection ground rules see SPONSOR-WEEK.)

ABC TV's burst of ambition in the news area may encompass late evening time.

As a tentative poke in this direction it will inaugurate in June a 11-11:15 p.m. Monday through Friday news strip on a two-market hookup: New York and Washington.

This is, obviously, affiliate station time and behind the move there may be this idea: getting the affiliates link onto the ABC quarter-hour their local news and weather programs.

Don't look for CBS TV to talk about its line of public affairs programming for 1961-62 until after it's completely frozen in its new entertainment schedule.

The network has no plans cooking for any series other than the CBS Reports and the debates.

Meantime NBC continues to decimate CBS's public affairs producing ranks, the latest to jump camp is Fred Freed. He produced the Right Man for Travelers.

American Tobacco, despite its recent mad at the network, is taking a look at the big bundle of sports sponsorship that General Motors would like to unload at NBC TV.

The package entails half of the World Series games, the Rose Bowl, the two All-Star baseball games, the Blue-Gray game and several horse races, adding up to \$6.7 million in gross billings.

McCann-Erickson brought Buick specifically into this picture last June.

The tv broadcast side of professional football will probably be limited this fall to CBS TV and ABC TV.

The only thing holding up the two-network exclusivity is the Cleveland Brown's indisposition to chance a suit from Carling Beer on a contract that has at least another year to go.

It will be recalled that the National Football League at its January meeting confirmed the ruling that members could not sell their games away from the league.

That gave CBS an exclusivity which represented a total of 19 broadcasts. ABC is set to do 17 American Football League games.

Last season NBC had its own deal with the Washington Redskins and Baltimore Orioles.

General Mills and ABC TV appear headed for a parting of the ways as far as the 5:30-6 p.m. string is concerned.

The Mills' cereal agency, DFS, is shopping at NBC and CBS for late afternoon and Saturday time to house its Rocky and King Leonardo cartoons and Pip the Piper.

The fly in the ointment with regard to ABC: it's underwriting half of the cartoon programming cost and has been unable to sell the six quarter-hours of time per week not sponsored by General Mills, making it all a rather unprofitable venture for the network.

DFS' explanation for this: other sponsors aren't buying because the network is having trouble with clearances in the half-hour strip.

Meantime ABC has offered the period to Kellogg, which spends about \$7 million in spot placing its own cartoons for the moppet trade.

NBC TV's daytime side snatched the U.S. Borax (McCann-Erickson) business away from CBS TV, with the loss a little over \$500,000.

The account didn't want to renew on a basis of CBS' new daytime shows.

There was also a matter of the difference in the cost-per-1000.

Kaiser (Y&R), a staunch customer of ABC TV since the inception of Maverick, is prepared to split its loyalty with CBS TV as a alternate weeker in the Ed Sullivan show, which Eastman Kodak is quitting.

Others interested in taking over are Revlon and Dow Chemical.

Talent price per program: \$126,000 gross.

In terms of program investment the two biggest nights on ABC TV this fall will be Sunday and Monday, in that order.

The estimated total programming costs by night of the week—assuming it's a sellout—is as follows: Sunday, \$375,000; Monday, \$370,000; Tuesday, \$305,000; Wednesday, \$320,000; Thursday, \$300,000; Friday, \$340,000; Saturday, \$230,000.

Potential total program costs for the week: \$2,240,000.

Look for a hot competitive new offshoot for the detergent field if the Matey Bubble Bath put out for youngsters takes a real gallop on the market.

The bubble soap is manufactured by the J. Nelson Pruitt Co., of Rochester. The agency is Hanford & Greenfield in the same city.

Pruitt has been slowly expanding its tv markets. The TvB estimates that it spent around \$400,000 for spot the last quarter of 1960.

Expressed advantages of the product: it gives a thorough bath without the need for a washrag or sponge and leaves no bathtub ring.

Lorillard's decision to put its menthol filter-tip brand, Spring, into daytime tv could have wide implications for that facet of the medium and the cigarette business as a whole:

The daytime appropriation for Spring runs around \$450,000, with ABC TV winning out over NBC and CBS in the contest for the plum.

Marketing significance: Spring, which hasn't been doing so well against its competitors, is regarded pretty much as a women's cigarette, and the daytime plunge, extending over April-September, is seen in the tobacco trade as a final stab to make good or else. The recommendation for the daytime sortie was Grey's.

As the networks view the entry: if the investment proves fruitful for Lorillard, other companies with women-preferred brands may follow suit.

Obvious advantages: such brands haven't the budgets to compete with their more popular brethren at night and in daytime they have these edges: more frequency, lower CPM and, in many cases, live personalities to do the commercials.

Cosmetic and toiletries advertisers are coming around to the viewpoint that with the expansion of the drug racks in supermarkets it would be smart to pinpoint their campaigns to specific age groups instead of relying on a common base.

In other words, the younger age groups have to be reached through media and programs and platforms that appeal to them directly. And, strange as it may seem, that even includes hair dyes.

The psychological factor: anything that mom or dad uses is old-fashioned.

NBC TV Research has put together a set of figures which, in effect, advances the thesis that if you have a spot in four 15-rated shows per week you won't reach any more homes than with a spot each in three 20-rated programs.

With the network basing its estimates on the 1960 Nov.-Dec. NTI and special tabulations of cumulative audiences, here is the reach and frequency obtained from 15-rated shows over the span of a week.

NO. 15-RATED PROGRAMS	GROSS RATING PTS.	HOME IMPRESSIONS	% TV HOMES	UNDUPLICATED HOMES	COMM. MIN. FREQUENCY
Two	30.0	14,100,000	25.0	11,700,000	1.20
Three	45.0	21,100,000	34.0	15,900,000	1.32
Four	60.0	28,100,000	40.0	18,800,000	1.50
Five	75.0	35,200,000	45.0	21,100,000	1.67

Secondly, here's the reach and frequency obtainable from 20-rated shows in a week:

NO. 20-RATED PROGRAMS	GROSS RATING PTS.	HOME IMPRESSIONS	% TV HOMES	UNDUPLICATED HOMES	COMM. MIN. FREQUENCY
Two	40.0	18,800,000	30.0	14,100,000	1.33
Three	60.0	28,100,000	40.0	18,800,000	1.50
Four	80.0	37,500,000	47.5	22,300,000	1.68
Five	100.0	46,900,000	52.0	24,400,000	1.92

**For other news coverage in this issue:** see Newsmaker of the Week, page 8; Spot Buys, page 53; Sponsor-Week Wrap-Up, page 74; Washington Week, page 69; SPONSOR Hcars, page 72; Tv and Radio Newsmakers, page 82; and Film:Scope, page 70.



Broadcasters, TV Tape Services,

Producers of Tape Commercials and Programs

gain a big, new dimension in color



**TAPE SERVICES**—Reeves Studio in New York uses RCA Color TV Tape Recorders in its elaborately equipped tape plant. Reeves is also equipped with RCA Color Camera and Color TV Film System to put inserts in Color Tape.

... using Color TV Systems  
designed by RCA



## For living color...smoothest operation...get RCA's matched line of color TV equipment

It's good business to use equipment that is matched, both electrically and mechanically, to work together as a system. Color Studio Cameras, Tape Recorders, Film Cameras, Monitors, Switching, and Special Effects—plus Color Mobile Units—are work-together teammates for finest color performance.

RCA Color equipment is designed for incorporation into a completely matched package. You get everything you need from one reliable source of supply. RCA Color Systems are smooth in operation, use common tube types and standard parts. They follow regular broadcast practices for installation, operation, and maintenance.

From RCA you obtain equipment that is without equal in the television industry. And you have at your command the engineering and planning counsel of RCA experts in your area... When you think of color, think of the Matched Color Package made by RCA. And you can't beat the kind of service that only RCA can offer.

### **RCA COLOR STUDIO CAMERA**

Improved color camera with new precision yoke and prism optics—superb resolving power and clear precise registration of "living" colors.

### **RCA COLOR TV TAPE RECORDER**

Provides the freshness and sparkle of living color, with built-in improvements for superior color quality.

### **RCA 3-VIDICON FILM SYSTEM**

Designed for top quality in film and slides—performance sets the standard for the industry.

### **RCA SWITCHING AND SPECIAL EFFECTS**

RCA color-engineered switching and special effects equipment imparts peak flexibility to programs.

### **RCA COLOR MONITOR**

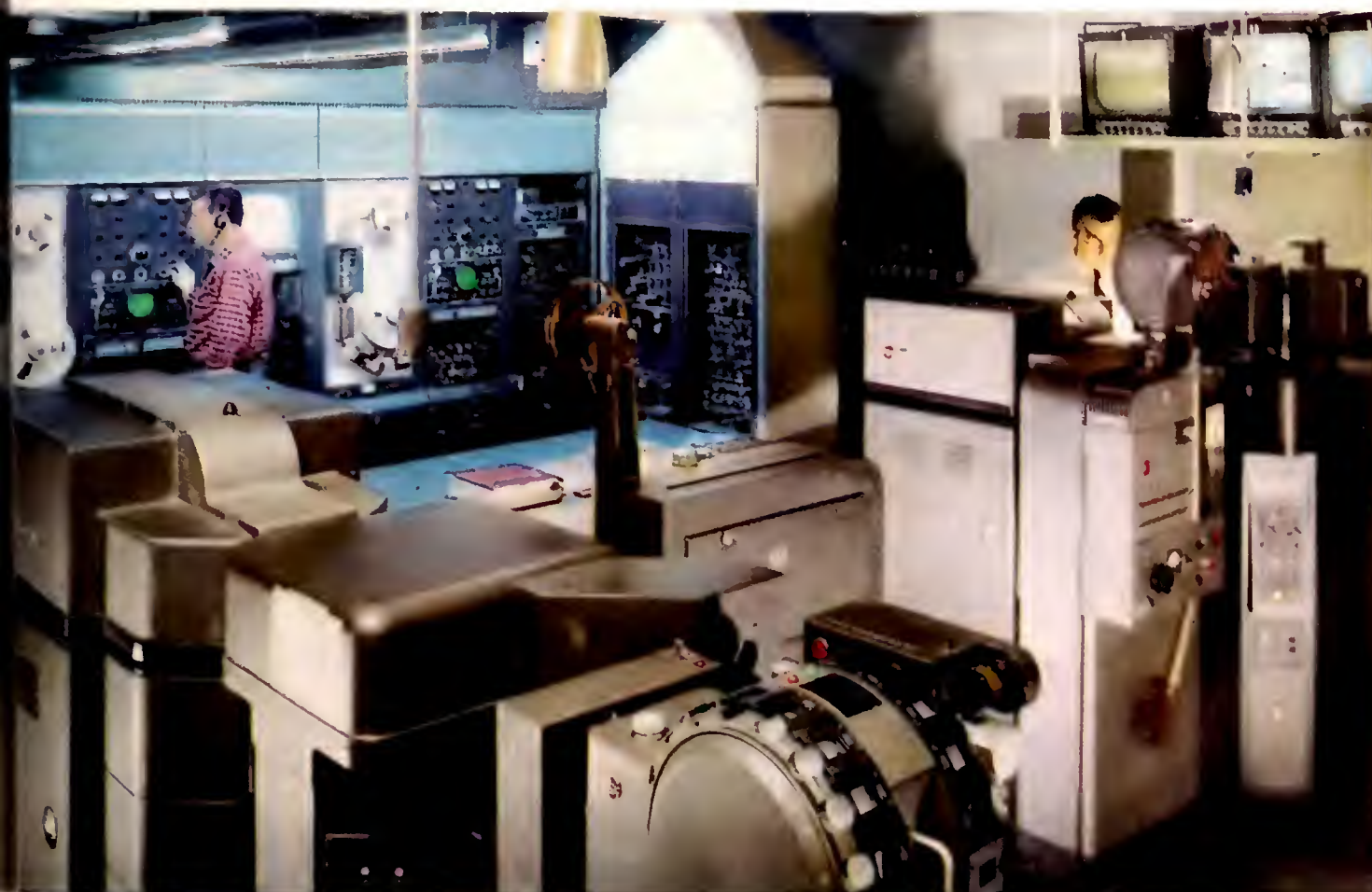
Professional quality color monitor produces sparkling color pictures—serves as reference standard for evaluating picture quality.

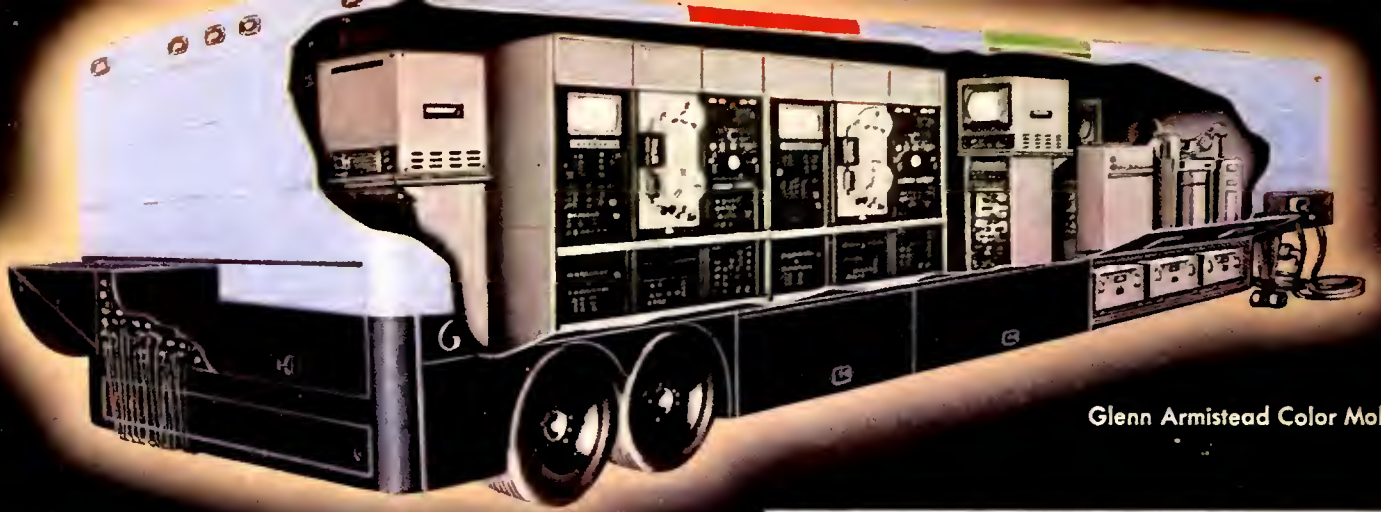
**ALSO, AUDIO, MICROWAVE, TRANSMITTERS AND ANTENNAS OF PROVEN RCA QUALITY**

**COMPLETE COLOR EQUIPMENT PACKAGE—  
MADE BY RCA FOR FINEST COLOR PERFORMANCE**



**ALL COLOR STATION**—WHDH-TV, Boston, has RCA equipment throughout its modern plant, from color cameras and master control to color tape recorders and 3-vidicon color film chains.





Glenn Armistead Color Mobile Unit

# RCA Color TV goes on location

*...getting the unusual in pictures in living color.*

RCA Mobile Equipment is custom-designed for the job. Complete color studios on wheels, these units bring studio convenience to "on-location" programs and commercials.



Red Skelton Studios Color Mobile Unit

See your RCA Representative for the complete color package. Or write to RCA Broadcast and Television Equipment, Building 15-1, Camden, N. J.



On Location With Glenn Armistead



On Location With Red Skelton



TM&©

The Most Trusted Name in Television  
RADIO CORPORATION OF AMERICA

13 March 1961

# SPONSOR-WEEK

- 'Affirmative disclosure' theory is FTC-Lanolin Plus issue
- J. Walter Thompson elevates 7 to senior v.p. rank
- P&G buys a 2-way stretch for audience: Emmy and Oscar

## NBC SHORTENS PROTECTION MARGIN

Agency and client reaction to NBC TV's new product protection plan was one of collective confusion last week.

One tv/radio v.p. sums it up this way:

"You need six Philadelphia lawyers to figure it out . . . and NBC must have used at least six to write that kind of legalese!"

The "legalese" was included in a four-page memo on product protection from V.P. Don Durgin.

In essence, it notifies client and agencies that the current 15-minute guarantee of product protection has been cut to 10-minutes before and after the telecast of commercials for so-called "protected" products.

NBC is thus the first of the three tv networks to reduce protection time in an effort to meet head-on the problem of coping with a mounting number of products and commercials advertised in static, fixed time periods.

When sponsors were buying larger chunks of program time, separation and adjacency were simpler to maneuver. As time segments has been fragmented for more and more advertisers, the protection system has been difficult to maintain.

NBC TV has attempted to set up guide rules for major and minor products and for star testimonial product commercials. The new policy goes into effect with all new contracts and renewals, leaving a status quo setup for current schedules. Revision was prompted by the segmentation of program times and the wide variety of products now being advertised during conventional program periods.

(Continued on page 31)

### Sara Lee takes a \$250,000 tv bite

Talking of glamour, a major turning point for the food industry is Kitchens of Sara Lee's (C&W) co-sponsorship with P&G of this year's Academy Awards Broadcast, 17 April on ABC TV.

Sara Lee's quarter share of the talent-time package should run around \$250,000. There's a quarter of the two-hour show open (see next page).

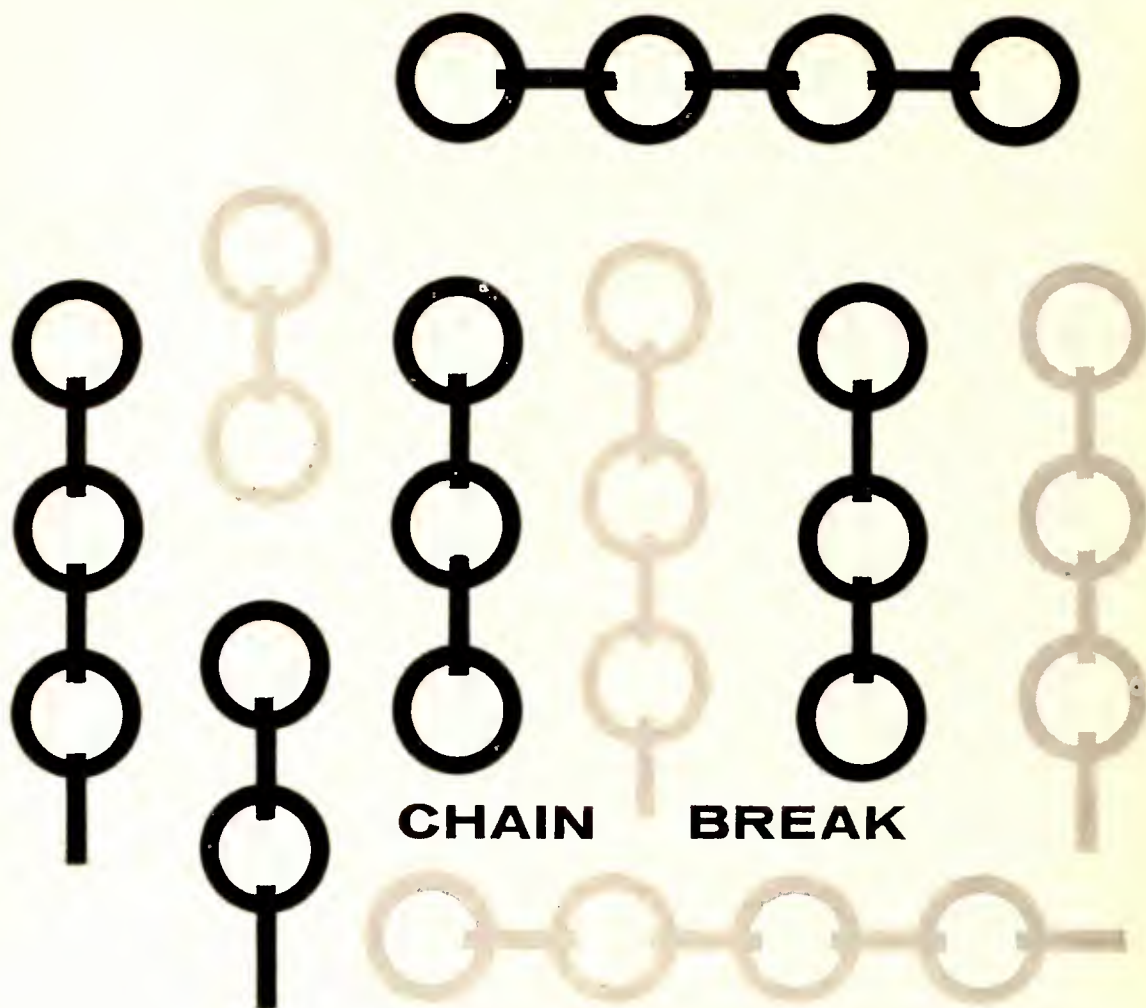
### CHOCK FULL O' NUTS SEVERS GREY ON POLICY ISSUES

Severance of Grey as the ad agency for Chock Full O' Nuts—a move which insiders say has long been brewing—was formalized last week as the client gave the agency 30-day notice.

Spot tv and radio have been the main stays of Chock Full advertising during its seven-year tenure with Grey, keying successful sales drive for the regular coffee and the newly introduced instant.

Several policy disagreements include one concerning spot announcements, favored by the agency, and program locks suggested by the client. Chock Full O' Nuts claims \$3 million in billings, but Grey says commissionable media only racks up about half of this.

Company plans product expansion, newest being a frozen donut line slated for later in the year. It's looking for an agency with food products experience, preferably one which has serviced a coffee account.



You too can make a necklace. Join the nine pieces of chain illustrated into an endless group of fifty links. But there's a catch (jewelry comes high). You must pay yourself a dime for each link you open and twenty cents for each link you solder closed. What's the smallest sum you'll have to pay yourself for sterling services rendered?

Send us the correct answer and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you already have it, say so in your entry and we'll provide an equally fascinating reward.

(Commercial: Link WMAL-TV with WSVB-TV and get the puissant Washington, D. C.-Harrisonburg, Va. markets at attractive combination rate.)

# wmal-tv

Washington, D. C.

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

(Continued from page 29)

The new policy, Durgin said, has been "liberalized to meet the trend of today's advertisers, who are seeking greater reach and more spread for their ad dollars." But the succinct summary of the networks position leaves many a question in admen's minds.

One v.p.-account supervisor on a major food line said he thinks agency people "should have been asked about this in advance, and that network people should have sent someone over to talk about it and explain it."

Two agency execs. said they'd seen the memo but hadn't bothered to read it because of its complexities. One net tv advertiser not on NBC said "I'll worry about understanding it when I have to do some buying!"

The policy is applicable to three major areas:

1. Conventional weekly or alternate weekly program period sponsorships;
2. Sponsorship of segments of daytime strip programs;
3. Participation type sponsorship of thirds and sixths.

No bench marks have been announced for such participation programs as "Today," Jack Paar and the Saturday night movie (slated for fall).

The formula is typified by these ramifications outlined in the first classification (sponsors of conventional weekly or alternate weekly periods).

It provides for a maximum of three protected products with no directly competitive products ("as determined by NBC") permitted "within the same sponsored programs period during the term that the advertiser is a continuing sponsor" or within 10 minutes either side of the program period.

This section contains a phrase which admen said was particularly confusing: "such 10-minute protection shall not be extended to affect advertising at adjacent period when such periods are occupied by programs of indeterminate length or by news, sports, or public affairs programs."

### Jim Douglass quits Bates to move into his own international shop

Long-time ad pro James C. Douglass will leave the Ted Bates agency to open his own concern in April.

He made his plans known last week, saying the James Douglass Co. with offices in New York and Geneva, Switzerland, will "assist and advise business enterprises in exploration and development of international operations, with emphasis on marketing and advertising and including coordination of corporate, legal and tax aspects."

Douglass is Bates' administrative v.p., member of the executive committee and a director, with additional responsibilities of supervising the agency's international activities.

### PACKARD A 'GUILTMONGER' AND ADMEN 'APOLOGETIC'; BRITT

Steuart Henderson Britt warned an RTES lunch seminar in New York last week that advertising and media must fight back against attacks on their business or face the "serious possibility of greater attempts than ever at government control."

Former adman, now Northwestern U. professor of marketing and advertising, said "We must quit being so apologetic. Let's be proud persuaders; let's kill off the silly ideas that are proposed by the anti-business axis."

Britt, author of "The Spenders," attacked Vance Packard and other critics of advertising as "guiltmongers who describe American business as waste-making and consumers as hoodwinked. The American consumer is not the puppet of big business and so-called Madison Avenue. Rather, he is an intelligent force who influences business by what he chooses to buy or not to buy."

He also criticized the "self-appointed social planners" who, he said, pretend to believe that advertising is a pick-pocket that steals money from worthy endeavors. "If we did not spend as much as we do on advertising and marketing," he contended, "and the economy waned, we would not have as much money for taxes, for hospitals, schools and the like."

### Too much reliance on tv, too little on selling makes 'pause that depresses'

(Chicago) An over-reliance on tv and diminishing salesmanship may be spurring recessionary tendencies. So charged Charles Dallas Reach, board chairman of Reach, McClinton, at a recent Ansco sales meeting.

He calls for a "resurgence of old-fashioned selling" to combat this "pause that depresses." Causation for this "pause" is "two wars, the marketing revolution, the introduction of tv into nearly every living room." A too-prevalent attitude: "What do we need trained salesmen for? Let advertising do it!"



C. D. Reach

Speculating about what salesmen are doing as sales curves slip downward and pointing to a million unsold cars in dealer showrooms, Reach said:

"If 120,000 car salesmen got off their fannies and started to sell cars as they were sold in the 30's, factory production would jump and this would affect dozens of industries."

Advertising, "a tool of management," can help make sales. "But it can't do the job alone," he contends.

12th Exclusive Telecast

# STATE FINALS

What's first with Hoosiers  
is first with WFBM-TV

**First with news! First with special events . . .** and do Hoosiers ever love their basketball! Each season it's what they think about . . . all they talk about 'til tourney time. For 12 straight years WFBM-TV has telecast the drama—live—to hundreds of thousands throughout Mid-Indiana.

**Manpower . . . Mobility . . . Equipment** are reasons for WFBM-TV's Hoosier leadership. The unmatched manpower of our 20-man News-Information Center . . . mobility of our fleet of news cruisers and remote transmitter . . . photo developing equipment for putting film on the air immediately . . . two television tape machines (color equipped) that can record any remote transmission for an "exclusive" drop-in at any point in our day's programming. Ask your KATZ man about the best way to sell Mid-Indiana.

*A Service of TIME-LIFE Broadcast  
Represented Nationally by The KATZ Agency*



12TH YEAR  
OF LEADERSHIP

*America's 15th TV Market*

... with the only Basic NBC coverage  
of 745,000 TV set owning families





## Lanolin Plus challenges FTC's call for 'affirmative disclosure' in ad copy

Issue of what the Federal Trade Commission calls "affirmative disclosure" in advertising copy popped up again Wednesday in Boston as Lanolin Plus attorneys appeared before a hearing examiner in answer to a formal complaint.

Hearing on Rybutol's vitamin supplement copy follows a similar one in New Orleans on 2 March and precedes what is anticipated as a third in Washington within the next fortnight.

Here's what the "affirmative disclosure" theory involves:

FTC contends the advertiser—when claiming benefits for certain symptoms from product use—should stress also that symptoms can be caused by other factors.

Thus, a symptom of tiredness may reflect an insipient vitamin deficiency but FTC contends something else may cause it, too, and that this should be noted in copy.

David Black, executive v.p. of Lanolin Plus, sees a Washington trend to question the validity of vitamins and their usefulness. Yet, he contends, "the public has found them useful" and 42% of the people use them. He says 82% of all vitamins used have been suggested by physicians.

The bulk of Rybutol's current national advertising is in radio. In the past, a combination of radio, tv and print has been used.

## P&G'S 2-WAY STRETCH FOR MASS AUDIENCE: EMMY AND OSCAR

A mass audience with lots of glamour-minded women in it is the goal of Procter & Gamble, Cincinnati, in its sponsorship of both the Emmy and the Oscar awards.

This will be the third year P&G has picked up the Emmy telecast, slated for 16 May on NBC TV, but the first year it's bought full sponsorship. Products are Lilt, through Benton & Bowles, and Crest through Grey, the agency of record.

It's the first year for P&G and the Oscar showing, slated for ABC TV on 17 April.

## Radio gets favorable nod from savings banks for '61 ad plans, survey shows

Savings banks still prefer printed promotional materials and posters to regular advertising media, a new survey conducted by the American Bankers Assn. indicates.

Of major media, however, radio ranks second (to newspaper) and television fourth in 1961 ad plans of member banks. Banks prefer such aids as posters, calendars, direct mail and specialties to most commissionable media.

## THE NEW GENERATION IS TAKING OVER AT THOMPSON AGENCY

Latest fillip in changing of the guard which has been going on at J. Walter Thompson is appointment of seven senior vice presidents.

Report of the move was made last week by Norman H. Strouse, JWT president and chief executive officer since June. Best known broadcast person among the seven is Dan Seymour, director of air programming and a member of the executive committee.

He and the other six named have, in effect, acted as senior v.p.'s in function although without the actual title. They are Howard Kohl, secretary; Edward G. Wilson, treasurer; Wallace Elton, chairman, New York operations committee; William D. Laurie, Jr., Detroit manager; Arthur Farlow, vice chairman, Chicago operations committee, and Kennett Hinks, also a member of the executive committee.



Dan Seymour

Other moves: George Reeves, Chicago manager, was re-elected executive vice president, with Samuel Meek and Hency C. Flower, Jr., continuing as directors and members of the trustee group of the Profit Sharing Trust which owns most of the voting stock.

The pattern is interpreted by admen as one of the consolidation and tightening rather than a shake-up or dramatic revision of top personnel.

In this streamline process, it's expected that some position and/or people may be eliminated, with many functions consolidated or re-vamped.

Official word went out last week for the first time that Stanley Resor, former active management chief and president who moved to the board chair slot last June, had retired.

## CBS Radio shuffles 5 in top echelon

Lateral executive shift spanning both coasts takes place in the next fortnight in CBS' Owned Radio Stations, CBS Radio President Arthur Hall Hayes announced last week. New vice president in charge of station administration is Fred Ruegg, replacing Jules Dundes, with the new vice president and general manager of CBS Radio Spot Sales Maurie E. Webster, replacing Milton F. (Chick) Allison.

V.p., general manager, KCBS, San Francisco is Dundes, replacing Webster, and the new v.p., general manager of KNX, Los Angeles, is Robert P. Sutton (former program director) who replaces Ruegg. Allison continues with Spot Sales in a new sales position.

# THERE IS NOTHING AVERAGE ABOUT

All through 1960, advertisers reached 28 per cent more homes in the average commercial minute on the CBS Radio Network than on the second network...117 per cent more homes than on the third network...120 per cent more homes than on the fourth. This year, with a new and expanded program schedule—more news, more information and

# THE AVERAGE COMMERCIAL MINUTE

Special features, more sports, plus the most popular personalities on any network—the CBS Radio audience lead promises to climb higher and higher. So whether you co-sponsor one five-minute show or buy a saturation campaign, there's nothing average about *your* average commercial minute

## ON THE CBS RADIO NETWORK

SOURCE: NIELSEN RADIO INDEX. SPONSOR CUMULATIVE AUDIENCE SECTION; 12 FOUR WEEK REPORTS, DECEMBER 7, 1959—DECEMBER 4, 1960



NOW FOR TV  
AN EXCITING  
NEW WORLD OF SOUND  
AND PICTURE



WITH THE MUSICAL MAGIC OF

*Mantovani*

conducting his internationally famous recording orchestra of 46 pieces in extravagant productions with the Mantovani Dancers, and featuring such outstanding guest stars as Vic Damone, Connie Francis, The Hi-Lo's, Dorothy Collins, and many more.



CYCLOPHONIC

Television's new *dual* dimensional voice designed to give deserving brilliance to the magnificent sound of Mantovani—the man whose musical mastery has sold over 10 million albums in America. Now Television, in cooper-

ation with AM or FM radio—simulcasting from a full range hi-fidelity sound track—produces the thrilling *stereo effect...cyclophonic sound*. 39 half-hour programs now available. For full details, write, call or wire NTA, today!

NATIONAL TELEFILM ASSOCIATES, INC.

**NTA**

NEW YORK: 10 COLUMBUS CIRCLE  
Judson 2-7300  
LOS ANGELES: 8530 WILSHIRE BLVD.  
Oleander 5-7701  
CHICAGO: 612 N. MICHIGAN AVE.  
Michigan 2-5561

## COLOR TV

# THE BIGGEST NEWS IS—MORE CLIENTS

**Color is a going medium today with a record number of sponsors plunging in, set producers active**

**T**ake a top ABC TV program, add an important CBS TV advertiser, and blend in to a weekly hour show on NBC TV—and you have the frosting for the sweetest month in color television's history.

Interest had never been higher in the trade and consumer press, among appliance dealers and—most important—advertisers and agencies. As one RCA official archly observed last week, referring to a black and white network's trade advertisements, "It's true that it's hard to stop a trend."


But even so, the rule still seemed to be: When in the presence of color tv, use a question mark. "Is this a breakthrough year?" was asked. "Has color come of age?" was asked. "Can a color evolution be forced?" was asked.

At NBC they were humming a Ger-shwin tune ("But ho, ho, ho . . . who's got the last laugh now?") and using exclamation points. Color tv does not need a breakthrough, they said, but a break up!




**A color awakening spreads as evidence starts to come in**


**J. WALTER THOMPSON:** *"We decided years ago to make things happen in color and we've been at it ever since." In 1960, JWT produced 600 minutes of commercials in color.*




**N. W. AYER:** *"Ayer has consistently encouraged its clients, subject to sound advertising reasons and economic factors, to use color tv. The impact is greater in tv than print."*



**EASTMAN KODAK:** *"We are moving to Walt Disney's show because color television has come of age. It is our belief color will be of even greater importance in years to come."*



**MINUTE MAID:** *"Our commercials are wonderful in color . . . highly preferred over black and white. And the 'plus' audience that sees it is well worth the added expense."*



## Schwerin on effects of color commercials

*Schwerin Research Corp. has updated a study made for RCA's Broadcast News, and the results should interest advertising agencies and sponsors who have been thinking about going into color. The following is President Horace S. Schwerin's summation of the state of existing knowledge of the impact of color tv:*

**1.** If you show viewers a commercial in color it will, on the average, cause 50% more of them to want the product than if they see the identical commercial in black and white.

**2.** Over the years, more than one out of every three black and white commercials we have tested have been wholly ineffective. In contrast, less than one out of 10 of the color commercials we have studied have failed in this respect.

**3.** Extra-long color commercials are generally far more effective than those of conventional 60-second length, while the opposite is true in monochrome. In color, added length tends to result in added selling power; in black and white, added length is apt to dissipate the power of the sales message.

Break up all the black and white devices by which you've been measuring color and take another look. We're not on our way, we're here!

In late February-early March, 1961 five buds on the color bush appeared to be popping open at once:

- ABC TV's *Walt Disney Presents* would become NBC TV's *Wonderful World of Color* next season, and one of its sponsors will be Eastman Kodak, which dropped CBS TV's *Ed Sullivan Show*. Their stated reason: "We want color!"

- Zenith Radio Corp., a firm that had over the years been perhaps the most resistant to color, announced that it would show a line of color receivers in the Fall. Appliance dealers from all around the country were warning their suppliers (especially General Electric and Westinghouse) that unless they came up with a color tv line, the dealers would look for other franchises. And RCA announced a profit in color set sales for the first time; Board Chairman David Sarnoff said it could be "measured in seven figures."

- ARB released a national color set

count that was consistent with the figure that RCA had guessed all along. Right now there are more than 600,000 sets in use (based on a November-December national average). By next year there could be 800,000 and if there is any "breakthrough" psychology necessary to move the bulk of advertisers and the reluctant networks, 1963's 1,000,000 sets (provided the economy continues to grow) should provide it.

- Advertisers at both the network and local level were finding their way to color in ever increasing numbers (see local station round-up, page 42). Not only were the obvious, high priced items seeking color (in the past two seasons 60-70% of all network tv auto advertising was on NBC), but grocery shelf products (Minute Maid, Kraft, Ballantine Beer), cigarettes and like everyday purchase items were employing polychrome.

- Agency interest was further whetted by several tests of color commercials within various frameworks (color shows, black and white shows) and at varied lengths by leading color

shops such as William Esty and J. Walter Thompson.

Activity at 30 Rockefeller Plaza had zeroed-in on Room 452 in the last three weeks. There Nancy Salkin, NBC's color information coordinator, has been pouring out facts and figures to the consumer and trade presses at an exhausting pace as their interest accelerated. "It's really getting exciting," she admitted, "it's really happening."

And this is how it's happening, she said. In 1960, 110 advertisers sponsored NBC color shows (as compared to six in 1954, 35 in 1956, 76 in 1958). Twenty-three of the major companies who sponsored network color shows in 1956 are still active.

Further evidence is supplied by a check of dollar investments by advertisers. From January through November, 1960 advertisers spent \$60 million (measured by gross billings) in NBC programs, as compared to \$47 million for the same period in 1959—a 28% increase.

Extremely enthusiastic about color were the color users and their agencies. Most admitted that ABC and CBS' contention that when the viewers were ready for color (say, after the one millionth set is sold), they would provide it, was economically valid. But color advertisers still maintained that for very little more money they were getting a powerful tandem buy—mass reach with black and white plus the added impact on the rapidly increasing group of influential color viewers.

"Look at the facts," said one advertiser. "If we have a hit special, we're not just getting 1,500,000 color viewers. We're getting them on top of maybe 40-50 million black and white viewers, and the cost is only seven to 12% more than black and white." He pointed to figures showing that color tv families have an extremely high income—the median is \$13,132 as compared to \$5,417 for the U. S. as a whole (Market Facts, Inc.; U. S. Census), and almost half the color owners earn more than \$15,000 annually.

The same surveys show that they are people in a position to influence the spending of money, as well as spend it themselves. More hold responsible jobs: about half are in the occupational category of "proprietors.

managers and officials" as compared to the national average of 10%. They buy more high ticket items, and more than half own two or more cars (U. S. average—13%).

Several advertisers and agencies were outspoken in their praise of color. Howard G. Dick, v.p. of sales and marketing for Minute Maid Co., outlined to SPONSOR the reasons that his firm uses color specials for its orange juice—certainly not a high ticket item.

"Our use of color (basically we are an extensive spot tv advertiser) is determined by program content, commercial content, and several 'plusses' that are less tangible. As to programming, our Tournament of Roses Parade and upcoming Easter Sunday special from Marineland are naturals for the color screen. And the 'plus' audience that sees it in color is well worth the added expense.

"Our commercials, secondly, are wonderful in color," he continued. The orange juice really comes across in color, and these commercials (prepared by our agency, Ted Bates) are highly preferred over black and white.

"Among the other reasons, the fact that Minute Maid was the first product of its kind and has been a leader in its field influenced our use of color. Color increases the prestige of a company and its products," said Dick. "It is the newest, perhaps the ultimate medium, and keeps us one step ahead of our competitors. It also provides a psychological lift among our own people that cannot be measured." Minute Maid will introduce its new "Miracle Patent" orange juice nationally on the Easter colorcast.

N. W. Ayer, which produces color shows and commercials for AT&T (*Bell Telephone Hour*), Whitman's candies (*Wizard of Oz*) and United Air Lines (in Chicago), has consistently encouraged its clients, subject to sound advertising reasons and economic factors, to use color television.

As James E. Hanna, agency v.p., stated. "No advertising agency and no advertiser can doubt the psychological impact of a color image as contrasted with black and white. This impact should be greater in television than in print."

The J. Walter Thompson attitude  
(Please turn to page 60)

## Thompson on the rules of using color

**THE WIDE** experience of J. Walter Thompson—the top color agency—in the studio, on location and in its television workshop, has been boiled down to five important lessons, of interest to advertisers, in the use of the medium:

**1) Color can be used to implement the telling of a story or to emphasize a product message or theme;** color can suggest warmth or coolness, laughter or beauty. Ford did a commercial with cool modern music and hot jazz. First, cool colors were planned—pale blues and greens with a white undertone against a black and white modern setting; in the jazz half bright clashes of color against a Japanese lantern-lit terrace were used.

**2. Some colors bleed.** An Eastman Kodak baby will look healthier on a pale warm-toned blanket; a Pond's beauty's skin tones may not benefit from the reflected color of a bright cerise dress.

**3) Undertone colors must be watched;** they sometimes come up strongly on color film or live tv. A man's grey flannel suit may become a color-blinding blue; faded blue jeans may intensify to a brilliant shade of royal.

**4) Colors vary with texture.** Satins or shiny surfaces often reflect light and intensify colors more than a light-absorbant texture or surface.

**5) Too wide a value range between background and foreground colors can be dangerous.** On screen, in color or black and white, the full skirted white hostess gown will probably flare against a dark toned room.



**TOP COLOR AGENCY**, J. Walter Thompson, produced 600 minutes of color commercials in 1960, and its clients sponsored four of NBC's nine regularly scheduled color shows: 'The Ford Show,' Shirley Temple, Perry Como and 'Bonanza'—plus several color specials

# More room for local sponsors

**Study shows local colorcasting growth and more facilities for live and tape commercials**

**L**ocal color means more than the neighborhood scenery these days. It means more and more programming in polychrome by television stations around the nation—stations affiliated with all three networks, and independents. And each new local show means more opportunity for local sponsors.

Probing into the color television story on the local level, SPONSOR sent questionnaires to all stations equipped to originate some form of

local color. The results showed an increasing interest in color-casting.

Out of the questionnaires returned, 30 stations reported they are currently programming local color shows. The remaining tv stations, although equipped to color-cast, do not have any regularly scheduled shows at this time. These stations, however, program local color specials and sports through the year.

The number of local color hours telecast on a weekly basis has been

increased by most stations in recent years, the SPONSOR survey indicates. More than half of the stations responding have increased their hours of colorcasting since 1957 and more than one-third have definite plans to broaden their current color schedule during 1961. An average of eight hours and 25 minutes weekly are currently telecast locally by stations programming in color, the survey shows. Also on a weekly basis, an average of 9.4 color shows per station was reported.

Local color equipment on the station level will increase during the current year. More than half of the respondents currently scheduling



**MONDAY THROUGH FRIDAY** afternoon show, 'Meet the Millers,' is color-cast by WBEN-TV, Buffalo. Guest is actor Richard Carlson



**CLOSED CIRCUIT** tv demonstration introduced 50,000 in KMTV, Omaha, area to color at 'Home Show.' Siddles Co. supplied sets

**ADVENTURE AND TRAVEL** is discussed an hour each day in color on 'George Pierrot Presents' over WWJ-TV, Detroit. Pierrot (left) brings in world travelers and explorers; they bring color films





local color shows will add to their present color facilities in 1961. The SPONSOR questionnaires show a range between one and four live and or film color cameras per station. The average number of color cameras per station is 1.8.

Types of local color programming vary substantially by station. However, since many stations own film equipment only, feature and syndicated films account for a high percent of all show types. An average, based on the SPONSOR survey, breaks down as follows: Feature films, 27.7%; Syndicated films, 23.9%; Live musical/comedy/variety, 7.6%; Live panel/quiz/audience participation, 8.0%; other (includes home-making, sports, news, farm, educational, religion shows, etc.): 32.8%.

Color commercial production by stations is high, the questionnaires indicate. Half of the respondents stated that they produce, for their clients, live, film or slide commercials at little or no extra cost. Live commercials—55.4% of all types—are predominant. Film accounts for 10.8% and slide, 33.8%.

More than half of all the color equipped stations replying to SPONSOR's questionnaires have clearly indicated that they are satisfied with the results of their local color service.

Local sponsors in increasing numbers are finding that a color commercial inserted into a network color show is extremely impressive to the viewer and packs a terrific impact. A case in point is the Fairmont Foods Co., which is currently advertising its cottage cheese on the *Sing Along With Mitch* show over KMTV, Omaha.

The local availability of the network show is due to regional sponsorship elsewhere. This fact was not made known to them. KMTV reported, until two days before the first show, Fairmont Foods was one of the few accounts willing to try to produce effective color commercials on so short a notice.

Allen & Reynolds, the sponsor's agency, put its food consultant, radio-tv director, tv production manager and a copywriter to work; they selected some 67 props, worked out the settings, wrote the script and arranged the demonstration in 36

## The station's many benefits from color



**THE MAN** who signed the first network color contract and whose station, WLW-T, Cincinnati, became the first NBC color affiliate on January 1, 1954, has seen all of his expectations surpassed in the last eight years. As John T. Murphy, Crosley's v.p. in charge of tv, puts it: "We cannot stand still; we have a firm belief in color . . . and we have the belief that in color lies our progress."

The record of Crosley's perseverance in color promotion is well known: the first local colorcast; the first day baseball; the first night baseball (including development of proper lighting); the first indoor sports event; the first religious services; the first to put all station breaks and promotional spots in color, and to encourage local sponsors to use color.

But the heavy concentration on color benefitted WLW-T as well as the new medium. According to Murphy:

- "Our sales figures have shown an increase of 34.4% since we became involved in color."

- The ratings for shows are double in color homes (Burke Survey). "What this actually means is that in homes where there is a color set (40,000 or 5% in Cincinnati), those people would rather watch a color show than some other program telecast only in black and white. The composite result of seven shows measured in the Burke Survey showed a 22.7 rating in black and white homes versus a 47.4 rating in color homes."

- There is a naturally greater impact in color. "It was additionally proved by the Burke Survey in 1960, that color commercials have a 3½ times greater impression value. A color commercial in 1,000 color homes is equal in effectiveness to a black and white commercial in 3,589 homes."

- WLW-Television has enjoyed "a vastly increased trade press" because of its experimentation and programming in color.

breakneck hours. Station personnel pitched in, and they were still working on effects as the show went on the air.

Was the effort worth it? Sales rose—in fact, enough to enable the client to buy the second show—this time at double A color premium rate. Sales rose again after the second, and Fairmont bought the third.

A spokesman for the agency listed the advantages that color gave to his product. "Color shows food in its most appetizing setting," he said. "In addition, there's the obvious advantage of showing both products and package in the same natural

color that the housewife will see at the point of purchase.

"But it's the unique 'third dimensional' effect that color tv achieves that we found the most important advantage. Neither black and white tv or print seems to do justice to showing the fluffiness of cottage cheese," he explained. "But color with its third dimension brings out the natural texture of the cottage cheese and shows it at its appetizing best."

KMTV is proudest of the fact that  
(Please turn to page 62)

See next two pages for station color equipment facts round-up

# FACTS ON TELEVISION STATIONS EQUIPPED TO

MARKET	STATION	LOCAL COLOR			MARKET DATA Color Sets	COLOR PROGRAMING		PRODUCE COLOR COMMERCIALS		NO. COLOR CAMERAS	
		Live	Film	Tape†		Hrs. Wkly.	Pgms. Wkly.	Yes	No	Film	Live**
Atlanta	<b>WSB-TV</b>		•		NA	0	0		•	NA	None
	<b>WAGA-TV</b>		•								
	<b>WBAL-TV</b>		•								
Baltimore	<b>WMAR-TV</b>		•		8,347	1	1		•	NA	None
	<b>WJZ-TV</b>	•									
Birmingham	<b>WAPI-TV</b>		•		4,000	0	0	NA	NA	NA	None
Boston	<b>WHDH-TV</b>	•	•		32,000	29*	22	•		**	4
Buffalo	<b>WBEN-TV</b>	•	•		10,000	2.5	5		•	**	1
Charlotte	<b>WBTW</b>	•	•	2	NA	.5	1		•	**	1
	<b>WNBQ</b>	•	•	4							
Chicago	<b>WGN-TV</b>	•	•								
Cincinnati	<b>WLW-T</b>	•	•	1*	46,000	21.3*	12	•		**	7
Columbus	<b>WLW-C</b>	•		*	25,000	8.5*	6		•	NA	None
	<b>KRLD-TV</b>		•		NA	.5	1		•	NA	None
	<b>WFAA-TV</b>		•		10,000	0*	0		•	**	1
Dallas	<b>WBAP-TV</b>	•	•	1	NA	16.3*	66	•		1	2*
Des Moines	<b>WHO-TV</b>		•	1	5,500	0	0		•	NA	None
	<b>WWJ-TV</b>		•		21,100	9.5	12		•	1	None
Detroit	<b>WJBK-TV</b>	•	•								
	<b>KMJ-TV</b>		•								
Fresno	<b>KJEO-TV</b>	•									
Houston	<b>KPRC-TV</b>		•		5,000	0	0		•	NA	None
	<b>KTRK-TV</b>		•		10,000	0	0		•	NA	None
Honolulu	<b>KHIV-TV</b>		•		NA	0	0		•	NA	None
Huntington	<b>WSAZ-TV</b>	•	•		25,000	2.8	4	•		**	1
	<b>WFBM-TV</b>	•	•	2	18,112	12	6	•		**	1
Indianapolis	<b>WISH-TV</b>		•		NA	.5	1		•	1	None
	<b>WLW-I</b>		•	*	15,000	9	7		•	**	2
Jackson, Miss.	<b>WJTV</b>		•								
Jacksonville	<b>WFGA-TV</b>	•	•	2	2,500	10.8*	30	•		**	2
Johnstown	<b>WJAC-TV</b>	•	•		NA	5.8	3		•	**	1
Kalamazoo	<b>WKZO-TV</b>		•								
Kansas City	<b>WDAF-TV</b>		•		8,000	1	1		•	1	None
	<b>KCMO-TV</b>	•	•		6,000	2.5	8		•	1	1
Lancaster	<b>WGAL-TV</b>	•	•								
Los Angeles	<b>KRCA</b>	•	•	18	NA	11.5*	43	•		**	2
	<b>KNXT</b>		•	4							
	<b>KTLA</b>	•	•								
Lubbock	<b>KDUB-TV</b>		•								
Madison	<b>WISC-TV</b>		•								
Miami	<b>WCKT</b>		•		10,000	1.5	1		•	1	None
	<b>WTVJ</b>	•	•								
Milwaukee	<b>WTMJ-TV</b>	•	•		12,184	6	6	•		**	3
	<b>WISN-TV</b>		•								
Minneapolis	<b>KSTP-TV</b>		•	1							
	<b>WCCO-TV</b>	•									
Nashville	<b>WSM-TV</b>		•								

NOTES: SOURCE: RCA and SPONSOR Survey. WCYB-TV, Bristol; KFSD-TV, San Diego; KARD-TV, Wichita; KFDX-TV, Wichita Falls; KXTV, Sacramento; KIRO-TV, Seattle; KPAR-TV, Sweetwater; WTVW, Evansville; KTVK, Phoenix and KGUN-TV, Tucson are also equipped to originate local color. Film includes slide facilities. \*Indicates that station will increase its equipment and/or color programming during 1961. \*\*In some cases, film chains may be included within the live camera column (i.e. total of live and film was submitted by stations). NA means no answer or no available information. Blank indicates station did not reply to SPONSOR's questionnaire. †Number of tape facilities. All stations listed can also rebroadcast network color.

# ORIGINATE LOCAL COLOR: LIVE, FILM, SLIDE, TAPE

MARKET	STATION	LOCAL COLOR			MARKET DATA Color Sets	COLOR PROGRAMING		PRODUCE COLOR COMMERCIALS		NO. COLOR CAMERAS	
		Live	Film	Tape†		Hrs. Wkly.	Pgms. Wkly.	Yes	No	Film	Live**
New Haven	WNHC-TV		•								
New Orleans	WDSU-TV	•	•		6,500	2	3		•	**	1
	WWL-TV		•		7,000	2	2		•	NA	None
New York	WNBC-TV	•	•	19							
	WCBS-TV	•	•	3							
	WAVY-TV		•	1							
Norfolk	WTAR-TV		•		1,000	0	0		•	1	1*
Oklahoma City	WKY-TV	•	•		5,000	2*	1	•		**	3*
Omaha	KMTV	•	•		11,000	10.5*	8	•		**	2
	WRCV-TV	•	•	2							
Philadelphia	WCAU-TV		•								
	WFIL-TV	•	•		NA	16	5	•		**	2
Phoenix	KOOL-TV		•								
Portland, Ore.	KGW-TV	•	•		5,000	3.5*	2	•		**	2
Quincy	WGEM-TV		•								
Raleigh	WRAL-TV		•		5,000	3	2	•		NA	None*
Richmond, Va.	WXEX-TV		•								
	WTVR		•								
Roanoke	WSLS-TV		•		2,000	0*	0	•		NA	None*
	WDBJ-TV		•		1,277	0*	0	•		NA	None
Rochester	WVET-TV		•								
Rockford	WREX-TV		•								
Sacramento	KCRA-TV		•								
Saginaw	WNEM-TV		•								
St. Louis	KSD-TV		•								
	KPLR-TV		•								
Salt Lake City	KCPX-TV		•								
San Antonio	WOAI-TV	•	•								
	KRON-TV	•	•								
San Francisco	KPIX		•								
	KTVU		•								
	WRGB		•								
Seattle	KING-TV		•								
	KOMO-TV	•	•								
Shreveport	KSLA-TV		•		3,200	.5	1.3	•		1	None
	KHQ-TV	•	•	1							
Spokane	KREM-TV		•								
Springfield, Mass.	WWLP-TV		•								
Syracuse	WSYR-TV		•		6,000	0	0	•		1	None
	WFLA-TV		•		5,000	0	0	•		NA	None
Tampa	WTVT		•		5,000	0	0	•		NA	None
	KVOO-TV		•								
Tulsa	KXJB-TV		•		700	0	0	•		NA	None
Valley City	WRC-TV	•	•		13,000	51*	51	•		**	2
	WTOP-TV		•								
Wilkes Barre	WBRE-TV	•	•	1	4,500	6	NA	•		1	1

NOTES: SOURCE: RCA and SPONSOR Survey. WCYB-TV, Bristol; KPSP-TV, San Diego; KARD-TV, Wichita; KFDX-TV, Wichita Falls; KNTV, Sacramento; KIRO-TV, Seattle; KPAR-TV, Sweetwater; WTVW, Evansville; KTVK, Phoenix and KGUN-TV, Tucson are also equipped to originate local color. Film includes slide facilities. \*Indicates that station will increase its equipment and/or color programming during 1981. \*\*In some cases, film chains may be included within the live camera column (i.e. total of live and film was submitted by stations). NA means no answer or no available information. Blank indicates station did not reply to SPONSOR's questionnaire. †Number of tape recorders. All stations listed can also rebroadcast network color.

# WHAT NCS MEANS TO RADIO BUYERS

➤ After four-year lapse, Nielsen delves into county-by-county circulation study to be available late summer

➤ Tabulation underway on 204,000 ballots returned from mailing to 375,000 in more than 3,000 counties

**A** solution to the four-year mystery of radio station circulation by county is on its way. By late summer-early fall A. C. Nielsen expects to have in the hands of station-agency-advertiser subscribers, currently over 300 strong, results of the first radio coverage survey since NCS-2 (1956).

Over 3,000 counties are to be reported separately, while 116 smaller counties (100 to 500 families each) will be computed in 70 clusters. The ballot mailing is nearly double the 1956 project, with 375,000 going

out, compared to 200,000 last time. Returns have hit the 204,000 mark.

Publication of final figures is contingent on release of the U. S. Census reports (including set ownership by county), which will serve as a base for the projections. Nielsen will be checking and tabulating its own sampling into late spring and plans to release an early-summer advance report to stations on county-by-county circulation percentage based strictly on the sample.

Research on Hawaii and Alaska will take the form of a city-by-city supplement. Canadian coverage figures also are available.

In final form, the NCS '61 radio reports will delineate the number of different homes tuning to a station once a week and once a day (day and night separately). They'll be computed by state, showing the different stations serving each county, and by station, with figures for each county covered by reportable stations. The minimum circulation to be reported is 10% of total homes per county.

Advertisers and agencies can buy the Complete Circulation Report (by states, in county sequence), and the Complete Station Report or portions thereof. Stations buy the data for the counties they cover and, for management use, county listings on coverage of all stations serving their home county, plus totals for all stations serving states they cover. In addition they can buy details on any other station, at surcharges of 2% of their subscription net for each station in states reached by their own signal, and 3% elsewhere.

The radio questionnaires went out

during the period 15 October-15 December last year. Though the sampling was much larger than the one utilized for the regular program audience reports (Nielsen Station Index), it did include those area-probability-selection homes.

NCS '61 contains increased emphasis on out-of-home listening. For the first time, the question on actual station listening specifically calls for inclusion of stations listened to out-of-home as well as in. Thus while out-of-home listening may have been taken into consideration by respondents to previous coverage surveys, this one should alleviate doubts on that score.

NCS '61 includes tv, for which the field work, separate from the radio operation, is proceeding on schedule. Nielsen applied the over-all designation NCS '61 instead of NCS-4 to avert confusion that might result from the fact that while NCS-2 involved both air media, NCS-3 (1958) covered only tv. Impetus to take on the highly expensive task of re-measuring radio coverage came partly from the urgings of a group of broadcasters, who made a case for it at the '60 National Assn. of Broadcasters convention.

Manager of NCS '61 is George M. Baillie, whose experience in coverage research goes back to NCS-1 (1951), and beyond that to surveys conducted in this field by other outfits earlier in the history of the radio medium.

Among the areas in which coverage information is useful to advertisers he cites:

- Allocation of dollars for network or national spot campaigns by sales areas.
- Determination of most efficient size of station lineup for specific sales job.
- Indication if and where spots should or could supplement network schedules.
- Comparison between media of cost and coverage geographically or by sales areas.
- Facilitating the merchandising of campaigns through the use of local promotion.

On the station side, NCS '61 looms as a handy sales tool. It will assist them in computing cost-per-thousand,





**COVERAGE EXPERT** George M. Baillie is managing NCS '61. He was in on prior NCS efforts and similar projects elsewhere

COUNTY MARKET DATA	Metro Area Code	Call Letters	Sub- scrip- tion	MARKET COVERAGE		DAYPART CIRCULATION							
				HOMES REACHED (Weekly)	% Radio Homes	DAYTIME (before 6 PM)				NIGHTTIME (after 6 PM)			
						WEEKLY NCS Circ.	%	DAILY NCS Circ.	%	WEEKLY NCS Circ.	%	DAILY NCS Circ.	%
<b>ADAMS</b>		WAAA		9,970	83	9,970	83	5,760	48	5,640	77	3,000	25
		WBBB		5,880	43	5,880	49	4,800	40	3,480	29	2,400	20
HOMES:		WCCC		2,040	17			2,040		2,040	17	960	8
TOT. 14,000		WDDD		5,280	44	5,040	42	3,000	25	3,480	29	1,800	15
RADIO 12,000		WEEE		1,320	11	1,320	11	960	8	960	8	840	7
		WFFF		6,120	51	6,120	51	5,400	45	2,160	18	1,200	10
		WGGG		3,000	25	3,000	25	1,200	10	1,320	11	720	6
		WHHH		1,800	15	1,800	15	1,200	10		OFF		OFF
		H.U.R.		11,640	97	10,810	90	8,640	72	9,600	80	6,000	50
<b>BRISTOL</b>		WBBB		3,200	40	3,120	39	2,240	28	1,440	18		
				1,680	21			1,680		1,680			
HOMES:					15	1,200	15		12	800			
TOT.					2	640	8		6	240			

RAW MATERIAL (ABOVE); FINISHED PRODUCT (BELOW)—NCS '61 radio ballot went out to 375,000 families last fall. From the 204,000 returned, tabulations will be projected on the 1960 U.S. Census figures, and circulation reports will be available late summer—the first radio coverage data gathered since 1956. Findings will be shown by state (specimen below) or station with county-by-county figures for day and night, each on daily and weekly basis

## WHAT RADIO STATIONS DO YOU USE?

<p><b>1</b> First use the columns below to tell us what <b>Radio Stations</b> your family has tuned in to in the past month or so. List all Radio stations that you or someone in your family uses, in home or out.</p>			<p> <b>2</b> Next use the boxes below to tell us how often your family uses these stations <b>IN THE DAYTIME</b>, when it is daylight. Put a check in one of the five boxes for each station you listed.</p>					<p> <b>3</b> Now use the boxes in this column to tell us how often you use these stations <b>AT NIGHT</b>, after dark. There should be a check mark in one of the five boxes for each station.</p>				
Call Letters	Dial Position	City	6 or 7 DAYS a week	3, 4 or 5 DAYS a week	1 or 2 DAYS a week	Less than once a week	Never in the daytime	6 or 7 NIGHTS a week	3, 4 or 5 NIGHTS a week	1 or 2 NIGHTS a week	Less than once a week	Never after dark
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

since total area ratings for radio stations have been limited to larger markets. Equipped with this measure of their total audience, they'll have additional ammunition in the perennial battle they must wage with newspapers.

In differentiating between ratings and coverage figures, Baillie draws on an analogy with weather and climate. He points out that ratings are like weather in that they refer to a specific, short period. Coverage, on the other hand, is like climate, which is constant over long periods of time, and in a sense is the sum-

mation, as he puts it, of weather conditions. Weather at a particular time may be bad in an area that enjoys a fine climate.

States Baillie, "Coverage is broader than a time-period rating and requires larger local samples because each area must be reported separately. Program ratings, rarely attempt to report single counties."

Among the advertising agencies that have signed for the NCS radio findings: N. W. Ayer; Ted Bates; Batten, Barton, Durstine & Osborn; Gordon Best; Blitz-Weinhard; Botsford, Constantine & Gardner; Leo

Burnett; Campbell-Ewald; Campbell-Mithun; Cohen & Aleslire; Cunningham & Walsh; D'Arcy; Doherty; Clifford, Steers & Shenfield; John C. Dowd; Erwin Wasey, Ruthrauff & Ryan; Foote, Cone & Belding; Gray & Roberts; Lawrence C. Gumbinner; Lang, Fisher & Stashower; Liller, Neal, Battle & Lindsey; McCann-Erickson; J. M. Mathes; Morse International; Needham, Louis & Brorby; Norman, Craig & Kummel; John W. Shaw Sullivan, Stauffer, Colwell & Bayles; J. Walter Thompson; VanSant, Dugdale; Winfield; Young & Rubican.

# NO OTHER U. S. CORPORATION

- Procter & Gamble's board chairman, president, and both executive vice presidents, are advertising-trained
- McElroy, Morgens, Lingle, Chase, give P&G more ad brains at the top than any big corporation has ever had

**T**wenty-five years ago, the four men whose pictures appear on these pages were sitting at plain desks in a huge open room in Cincinnati's less than prepossessing Gwynne Building. Oldtimers in the business who knew Neil McElroy, Howard Morgens, Jake Lingle and Rowell Chase in those

early days, have never forgotten the bleak, spartan atmosphere of the P&G advertising department during the 1930s.

Yet, in a sense, what was happening there, and the people themselves, were destined to have a greater impact on American advertising, par-

ticularly in air media, and on modern marketing methods, than any other group or activity the country has known.

Today, at P&G, the 25th largest U.S. corporation, the four top management jobs are held by advertising-trained executives, a record unmatched and unheard of at other major corporations.

McElroy, Morgens, Lingle and Chase were products of the Cincinnati soap dynasty's "new wave" of the early 1930s. They were among a group of college graduates that were field trained and placed in brand groups. All four saw simultaneous

## These top executives of America's "best managed corporation"



**Board** chairman Neil H. McElroy was named to this post after concluding a two-year term as U.S. Secretary of Defense from 1957 to 1959. Prior to this he had been president of the corporation from 1948 to 1957. McElroy joined P&G in the mail room in 1925 after graduation from Harvard College. That same year he joined the advertising department. In 1943 he became director and vice president in charge of advertising; in 1946, vice president and general manager. He is also a director of G.E. and Chrysler Corp.



**President** Howard J. Morgens received his present title in 1957. He had served as executive vice president in charge of P&G's U.S. operations from 1954-57 and has been a board member since 1950. He is another Harvard Graduate School alum. Following a year as a P&G salesman, Morgens joined the advertising department in 1934. He became manager of the advertising department and a member of the company's administrative committee in 1946. He was elected vice president in charge of advertising in 1948.

# CAN MAKE THIS STATEMENT

action in sales promotion, advertising and marketing. And all four were top management material.

It is no coincidence that P&G's four top executives rose through the ranks of the advertising department. P&G spends more for advertising than any other U.S. corporation except General Motors and spends nearly twice as much for network tv, and nearly three times as much for spot tv, than its runners-up in those media. In 1959, for example, P&G spent \$105 million in advertising. Of this, \$50 million was spent in network tv, and \$45 million in spot.


As brand promotion managers,

McElroy, Morgens, Lingle & Chase worked intimately with agency account executives and drew on the resources of all P&G departments for support: on advertising, market research, manufacturing and sales.

P&G's brand man concept, which has been adapted by nearly every major U.S. corporation, evolved from the division of Camay and Ivory Soap advertising and the challenge of Oxydol to Clipso in the laundry field in the early thirties. McElroy was P&G's first brand manager, heading up Camay. He developed the concept himself.

As he saw it, a brand man should

stay in close touch with advertising, field plans, and management. Later other brand men were appointed to other brands. McElroy becoming brand group supervisor.

To sum up P&G's philosophy that advertising-trained executives with management potential are meat to head up a giant consumer goods corporation, one could point to a statement made by Neil McElroy in 1940 when on his road to the presidency and chairmanship of P&G, he was named manager of the advertising and promotion department: "We are as much in the advertising business as in the manufacturing business." 

were all working in P&G's ad department in the early 'thirties



**Executive** vice president W. Rowell Chase was elected to this position in Oct. 1960, and has been a board member since 1957. Like McElroy, Chase is a graduate of Harvard College, and has an M.B.A. from Harvard Business School 1928. He joined P&G in 1931 and became a brand promotion division manager in the advertising department. In 1951 he was appointed advertising manager. He became a member of the administrative committee in 1954 and the following year he was elected vice president for advertising.



**Executive** vice president Walter L. Lingle Jr., is in charge of Procter & Gamble's overseas operations and cellulose and oil mills since 1954. He assumed additional responsibilities for P&G's toilet goods and paper products divisions in 1957. He joined P&G in 1931 and became brand manager in the advertising department in 1935. In 1945 he was made manager of foreign business for P&G and became a member of the administrative committee in 1947. In the following year Lingle was elected a P&G vice president.

# S&H MIXES HARD/SOFT SELL

➤ Trading stamp firm, known for aggressive radio/tv, adds public affairs tv show to sharpen service image

➤ Dual campaign in Boston market points up complexity of sales problems faced by Sperry & Hutchinson Co.

**B**oston is seeing two very different sides of The Sperry & Hutchinson Co.'s air media personality.

The oldest (1896), and by far the largest trading stamp firm cracked the First National food chain early this year, so Boston and the rest of New England are on the receiving end of the air media spot barrage with which S&H launches its new accounts. At the same time, S&H is sponsoring what it calls its "p.r. show," a monthly film series on WBZ-TV, Boston, devoted to presenting and suggesting solutions to community problems—with commercials in keeping with the program's public service tone.

"It's a co-incidence that both phases are running in Boston at the

same time," explains Herb Vitriol, v.p. at S&H's agency Sullivan, Stauffer, Colwell & Bayles. "S&H always is on the lookout for community affairs shows, and it just happened that this program, the best we've come across in a long time, was available while we're in Boston with a spot campaign in support of a new client." Vitriol feels this accidental juxtaposition furnishes an opportunity for those who associate S&H broadcast advertising only with its frankly aggressive sales campaigns to learn of this other personality.

*Complex Community*, as the series is titled, kicked off 31 January with an hour-long show surveying the various problems to be examined in the ensuing half-hour installments.

In the opening commercial announcer Jack Chase spelled out S&H's reasons for presenting the show. They include concern for the Boston community, "the same as that of any other citizen," confidence that if presented the facts the public will act constructively, and hope that the upcoming shows will present the problems thoroughly.

The format for the other two commercials in the opening program, and one expected to be repeated, consists of an interview with a woman active in the community. In response to the interviewer-announcer's queries, she describes the nature of her good works.

At the close of the interview, the announcer, solo, states that the woman's accomplishments are typical of many other women who also help their families in various smaller ways, such as through the thrift achieved by saving S&H Green Stamps. The final remarks in one of the commercials tied together public service and saving S&H stamps this way:



TWO PHASES of S&H's current tv campaign in Boston: Hard sell scene from commercial (l) designed primarily to promote newly-signed First National Stores in inauguration of the stamps; production scene from *Complex Community*, filmed monthly half-hour show on WBZ-TV, which S&H is sponsoring. Newsman Jack Chase is atop Beacon St. apartment; with him; writer Mel Bernstein (c); cameraman-film prod. Phil Galligan



"Whether they are performing important service or saving S&H Green Stamps these women are working toward a basic goal—to make a happier life for their family."

This is a far cry from the air media campaign that helped put over the inauguration of S&H stamps at the National Food Stores in Chicago back in 1957, or from the effort currently underway on behalf of the First National Stores in New England. They are strictly business.

The New England tv spots show the S&H signs going up at First National Stores, women shopping there and receiving the stamps as they check out.

There are outdoor shots of various other establishments, such as department stores and gas stations, where the stamps are available. The commercials show sumptuous redemption stores stocked with the merchandise to be obtained in exchange for filled stamp books. And there are scenes of a happy home where the extras made possible by the stamp plan are hitting the spot. The copy, in both tv and radio commercials, plays up the thrift angle.

As S&H p.r.-advertising director Emil Corona describes the stamp field, there are some 400 companies involved, with about 50% of the business going to S&H, the only national entry. Research conducted on behalf of S&H has found that half the families in the U.S. save its stamps.

The privately owned company's volume for 1960 has been estimated by *Fortune* Magazine at \$265 million, or 38% of the trading stamp industry's 1960 volume which it placed at \$700 million in August, 1960, when the article, "Will Trading Stamps Stick," appeared.

S&H's clients pay for the complete service—stamps, stamp books, annual catalogue of premiums, promotion, and consultation—at rates ranging from somewhat less than 2% of the gross for larger operations to 3% for those with smaller volume. According to *Fortune*, S&H probably cleared over \$15 million in 1959, with total earnings after taxes working out to some 6% of stamp sales, compared to about 3% for an efficient department store. ■

## EXPERT ESTIMATES WERE CLOSE

	McCann-Erickson (millions)	Doherty (millions)	% Doherty error
<i>Total advertising</i>	\$11,582	\$11,395	1.6% low
<i>Total tv</i>	1,595	1,640	2.6% high
<i>Total network plus spot tv</i>	1,315	1,357	3.0% high
<i>Tv local</i>	280	283	1.0% high
<i>Total radio</i>	672	675	0.4% high

AD EXPENDITURES estimates for 1960 show data from consultant Richard P. Doherty's past article in SPONSOR, McCann-Erickson's

## 'SPONSOR' RADIO/TV ESTIMATES ON TARGET

**E**stimating advertising expenditures accurately is no easy task under the best of circumstances.

Estimating them for a time span which is not completed is certainly not any easier.

Despite the latter handicap the estimates made in SPONSOR back in the 2 January 1961 issue covering radio/tv advertising as well as total advertising expenditures for 1960 came remarkably close to the preliminary McCann-Erickson figures for the year, which have recently been published in *Printer's Ink* (See "Business Outlook for 1961," SPONSOR, 2 January 1961, page 27.)

The SPONSOR estimates were made by Richard P. Doherty, president of the Tv-Radio Management Corp. Doherty is a business consultant specializing in station economics. He's a former vice president of the National Assn. of Broadcasters.

Doherty came closest to the McCann-Erickson figures in his estimate for total radio advertising expenditures last year. His figure of \$675 million was a hair's breadth away from \$672 million figure published by the ad agency. The actual differ-

ence came to 0.1% (see chart).

He was also about \$3 million away from McCann's figure on local tv spending. The latter's estimate was \$280 million; Doherty's was \$283 million. The spread: 1%.


In the national television area, Doherty and McCann were farther apart. The spread in the estimates for network and spot tv together came to 3%. McCann puts the 1960 spending level at \$1,315 million; Doherty tabs it at \$1,357 million.

Doherty thinks that the largest single mistake he made was in assuming that network tv revenue would actually end up a little higher than it did.

"However," Doherty said, "I am not exactly dissatisfied with only a 3% error for combined network and national spot tv. I think I made out fairly well with preliminary estimates for the full year 1960, considering that there was relatively incomplete data for the last portion of the year."

The consultant's figures for total advertising were 1.6% lower than McCann's. This was due principally, said Doherty, through assuming that magazine advertising would go up 6.7%, whereas it went up 3.3%. ■

# Enter JFK (ecu) . . .



Extreme close-up. And no ordinary close-up. A face-to-forelock view of the new 35th President — and much more. An historical perspective on his every word, every move. A human look at all that went into making them.

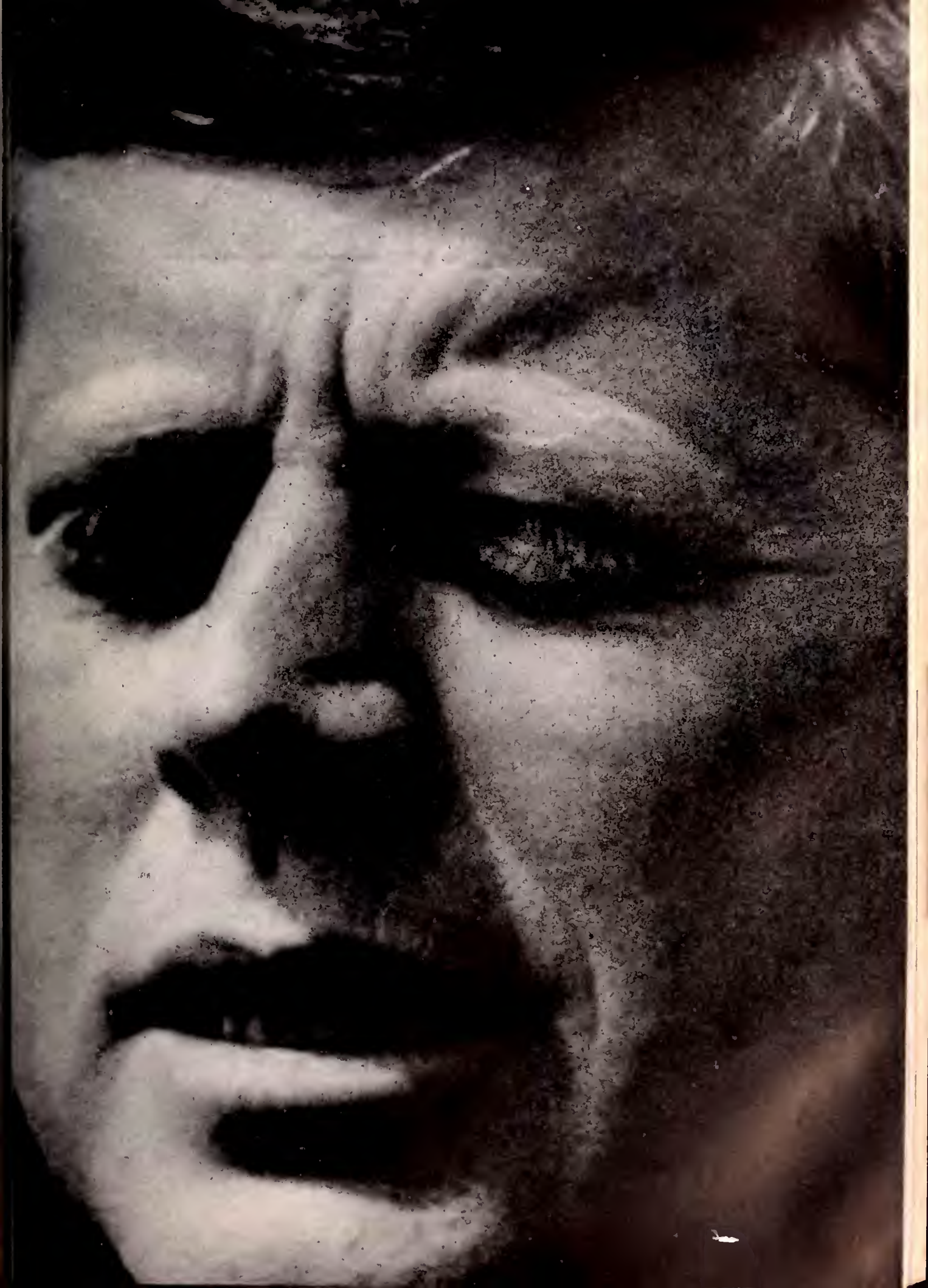
Whether at JFK's live press conference or in his living room, this is the kind of Kennedy that **TIME-LIFE** Broadcast brings its audience. No less than a wholly unique kind of broadcast news coverage.

In Washington, Time Inc.'s specialized correspondents report the news in a depth no conventional coverage can match. Out of close personal contacts and off-the-cuff meetings come not just what happens on stage but what goes on in the wings, what went before and what might happen next. Then **TIME-LIFE** Broadcast processes and edits these correspondents' stories especially for broadcast—and exclusively for Time Inc.'s own stations.

Extreme close-up, certainly. Or saying it another way, a very close bond between broadcaster and his audience.

For a close-up of the new Washington, ask for your copy of **TIME**'s "First Report from the 87th Congress." Just make your request in writing to **TIME-LIFE** Broadcast, New York 20, New York.

**TIME-LIFE** KLZ-TV-AM Denver • WFBM-TV-AM-FM Indianapolis  
**BROADCAST** WOOD-TV-AM Grand Rapids • WTCN-TV-AM Minneapolis





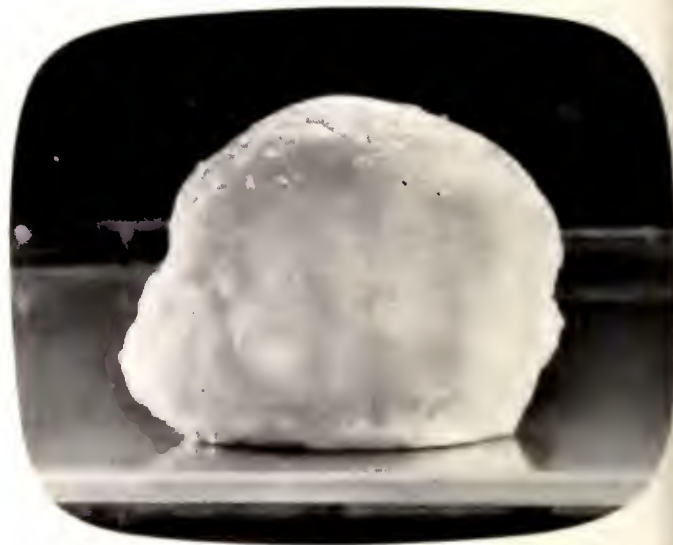
*Right before your eyes...*



UP...



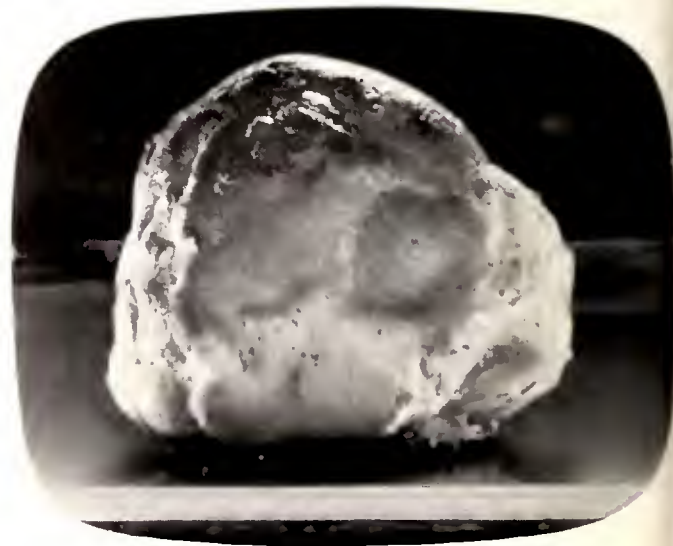
UP...



UP...



UP...



UP...

# FILM

## does the

# “impossible”!

Think of it! A front-row seat in a baking oven! Right before your eyes, mounds of dough puff up . . . and up . . . into tender, golden shells—lavely, luscious, ready-to-eat—all in brief seconds!

Magic? Yes, the magic of time-lapse photography—magic that packs minutes into seconds . . . magic that's possible *only with film!*

But that's only part of the story! Only part of the reason why so many advertisers are turning (or returning) to film. For film and film alone, gives you the optical effects you must have . . . gives you commercials—crisp, vivid, exciting—the way you want them—and when!

What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires.

For more information, write  
Matian Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

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

Midwest Division  
130 East Randolph Drive  
Chicago 1, Ill.

West Coast Division  
6706 Santa Monica Blvd.  
Hollywood 38, Calif.

or **W. J. German, Inc.**  
Agents for the sale and distribution of  
Eastman Professional Matian Picture  
Films, Fort Lee, N.J., Chicago, Ill.,  
Hollywood, Calif.

**ADVERTISER:**

**General Foods Corp.**

**AGENCY:**

**Young & Rubicam Inc.**

**PRODUCER:**

**MPO Videotronics**

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Norwich Pharmacal Co.**, Norwich, N. Y.: Pepto-Bismol schedules begin again 20 March in about 100 markets. Buy of day and night minutes and 20's will run for four weeks. Buyers: Joe McCarthy and Bill Watterson.

**D. L. Clark Co., Div. of Beatrice Foods Co.**, Pittsburgh: About 12 markets get schedules for Clark's candies starting 20 March. Kid show participations to reach the six to 11 year old group are set for 13 weeks. Agency: Maxon, Inc., Detroit.

**Dell Publishing Co., Inc.**, New York: Going into about 35 markets 27 March with a contest promotion for its comic books. Schedules are for eight weeks using minutes in kid shows and some I.D.'s, around five spots per week per market. Buyer: Bernie Rasmussen. Agency: Fuller & Smith & Ross, New York.

**Lever Bros. Co.**, New York: Campaign for Lifebuoy soap starts 26 March in about 35 markets. Early and late night minutes will be scheduled for 13 weeks. Buyer: Steve Suren. Agency: SSC&B, New York.

**Standard Brands, Inc.**, New York: Two-week schedules for regular Tender Leaf tea begin 27 March. Prime time I.D.'s totaling eight-nine spots per week per market are being bought in 11 markets. Buyers: Peg McAulay and Joan Ashley. Agency: J. Walter Thompson Co., New York.

### RADIO BUYS

**Wm. Wrigley Jr. Co.**, Chicago: New schedules for its chewing gums begin 14 April in about 30 markets. Lineup is for day minutes during heavy shopping hours. Agency: Myerhoff & Co., Chicago.

**General Motors Corp.**, Detroit: Its Guardian Maintenance campaign promoting dealer service starts 3 April in about 65 markets. Schedules of traffic minutes and 20's are for eight weeks, with the top markets two-station buys. Agency: D. P. Brother & Co., Detroit.

**AC Spark Plug Div., General Motors Corp.**, Flint, Mich.: Campaign for its spark plugs starts early April for six weeks. Traffic minutes and 20's schedules, mostly two stations per market, are placed in about 20 markets. Buyer: Dick Hoffman. Agency: D. P. Brother & Co., Detroit.

**General Foods Corp., Perkins Div.**, Chicago: Planning its summer campaign for Kool-Aid. Thirteen-week runs of day and traffic minutes will begin in June. Agency: Foote, Cone & Belding, Chicago.

# How can stations serve the

**George T. Stagg**, *commercial manager, WEBR, Buffalo*

We have tackled this problem in quite an unique and comprehensive fashion. In this area, as new suburbs are developed, one of the first public buildings to go up is the local church and the community generally builds



*We give, by suburb, complete news, weather, traffic and sports reports*

around it. The church is used not only for the area's religious activities but also for most of its social gatherings as well. For this reason, WEBR originated a church calendar which is used as a bulletin board for all of the local and suburban churches. Every Sunday from 8 a.m. till noon announcements are made of all the activities being held at suburban churches. For the past 12 years all church announcements and programs have been carried on WEBR without sponsorship as a public service.

Another suburban service of WEBR is that we make a complete news check six times daily with every police station, hospital, and fire station in the New York towns of Lackawanna, Hamburg, Orchard Park, East Aurora, Williamsville, Snyder, Eggertsville, Cheektowaga, Niagara Falls and Lockport, plus Fort Erie, Canada. Also once a week we present a report from the Erie County Medical Society, which is made by physicians from the various suburbs who report on any bad cases of communicable diseases or just to give a homey admonition that we should all wash our hands and brush our teeth.

WEBR maintains direct broadcasts from the Acme-American Stores. Each week a mobile trailer goes to different suburban store where shoppers and employees are interviewed. These interviews, spotted be-

tween 2 p.m. and 6 p.m., Monday through Friday, give suburbanites a chance to discuss the various community affairs, charities, projects and anything else they think would benefit their suburb. We also maintain a social sounding board which presents club announcements at various times during the day.

WEBR also serves its suburban audiences with seasonal news. During the wintertime, WEBR maintains direct daily communication with all five suburban ski areas and presents reports on the ski conditions in each. In the summer, we keep in daily contact with the various yacht basins in the area, since most of the boat owners live in the suburbs. Through an arrangement with the Buffalo Motor Boat Club, we have a yacht at our disposal at all times so that any time a story breaks or an unusual cargo comes in the world port of Buffalo we can give it immediate coverage. Several times during the day, weather reports of interest to boat owners are broadcast. These include long range weather forecasts, tide and weather conditions, wind velocity, etc.

For the suburban commuter, WEBR maintains a complete coverage of traffic conditions by using a helicopter to monitor all roads leading into the city during the day and all roads leading out of the city in the evening. Acceptance of this service is shown by the fact that, since its inception, this program has never been without a sponsor. Besides the trafficopter, our ground mobile unit is on constant alert and ready to move out at a moment's notice to cover any unusual event.

During the warm weather WEBR makes a point of covering all amateur golf tournaments, especially those held at clubs in the outlying areas, since most of the people taking part in these tournaments are suburbanites. During our 6:30 to 7 p.m. music show, reports from all the parks of our eight county area tell about coming special events and picnics. We

also interview the different park superintendents so that they can tell what their parks have to offer to the suburban public.

**Robert L. Maynard**, *asst. general mgr., WMTW-TV, Poland Spring-Portland, Maine*

While service to suburbs may be a problem to metropolitan stations, it is not to WMTW-TV. We are an area station.

With a transmitter site atop 6,400 Mt. Washington, New Hampshire, the stations' umbrella of coverage extends over 32 counties in Maine, New Hampshire, Vermont and eastern New York State.

This factor of broad area coverage was graphically pointed up in the recent political campaigns. Mt. Washington-TV provided time and coverage for no less than three gubernatorial, two senatorial and six congressional races that were underway in Maine, New Hampshire and Vermont.

WMTW-TV as an area station uniquely must service the scope of interest of city, suburb, town and country extending over four state lines:

1) Our service reports on weather, detail both the total picture for Northern New England yet provides specifics ranging from the sea coast to mountain areas.

2) A planned documentary on the port of Portland points up its particular relationship to the economics of the total area.



*News presented showing total area picture in relation to suburbs*

3) Activities in educational tv are done in concert with the departments of education of Maine, New Hampshire and Vermont. Our current telecourse in sociology in co-operation

# suburbs?

with Colby College in Waterville, Maine, has teachers in three separate states studying through WMTW-TV for degree credit.

4) Twice weekly WMTW-TV furnished its facilities for in-school programs for educational TV. Simultaneously, youngsters in hundreds of classrooms, hundreds of miles apart, join together for musical instruction in the giant Mt. Washington-TV classroom.

5) For advertising goods and services, groups of retailers with a common identity such as Rexall Drug Stores find that WMTW-TV can uniquely meet the advertising needs of the big city shopping center or small town outlet.

Suburbs . . . Metropolitan Markets. The two terms link together. There are however, differences and exceptions in tv coverage. That is WMTW-TV. Suburb growth poses no problems. We are an area station.

**Robert Hyland**, v.p. of CBS Radio and general manager of KMOX, St. Louis

Radio has a unique opportunity for new service and new audience building with the movement of population to the suburbs. This expansion of our cities geographically has created new needs that only radio can fill: the need for a medium that follows the population where it has moved without distribution problems and the need for a medium with the mobility to serve families that spend a great portion of their time in automobiles.



*A talk format best serves entire market: we scrapped daytime music policy*

Newspapers cannot meet either of these needs of today's cities. Radio, properly programmed, with added  
(Please turn to page 63)

# GO PLACES

# WIXIE



Optim by Cardinale & Detroit; Hat and Veils by P. M. McHenry, Detroit

## WXYZ IS ON THE MOVE . . .

Now WXYZ-TV with its fabulous Broadcast House and 111 acres of rural beauty is in the video tape commercial field. We've made top quality network commercials for advertisers such as: Lincoln-Mercury, Massey-Ferguson, Chrysler, Chevrolet, Reynolds Metals and others. Up to the minute equipment permits us electronic effects heretofore restricted to New York or Hollywood—and we can make them at lower cost. As the word spreads, Broadcast House is quickly becoming the TAPE CENTER of the MIDWEST. This is the kind of boldness advertisers have come to expect from the station that originated "The Lone Ranger," "The Green Hornet," and "Soupy Sales," and it's the kind of imaginativeness that's at the heart of ABC's spectacular growth. Come along with WIXIE!

# WXYZ-TV

abc CHANNEL 7  
DETROIT

OWNED AND OPERATED BY AMERICAN BROADCASTING-PARAMOUNT THEATRES

# The Land





# of Counterpane...

*When I was sick and lay a-bed,  
I had two pillows at my head,  
And all my toys beside me lay  
To keep me happy all the day.*

*And sometimes for an hour or so  
I watched my leaden soldiers go,  
With different uniforms and drills  
Among the bedclothes, through the hills,*

*And sometimes sent my ships in fleets  
All up and down amid the sheets;  
Or brought my trees and houses out,  
And planted cities all about.*

*I was the giant great and still  
That sits upon the pillow-hill,  
And sees before him, dale and plain,  
The pleasant land of counterpane.*

— Robert Louis Stevenson



Maybe it's leaden soldiers . . . or ships in fleets . . . or little toy cities . . . sent by the WLW Stations to children in hospitals that help keep them "happy all the day."

We hope so. Over the past nineteen years, the Crosley Broadcasting Corporation Ruth Lyons Annual Fund has collected almost two million dollars for children in thirty-four hospitals, with last year's record contribution of over \$315,000.00.

This is more than the policy . . . this is the spirit of the WLW Stations — to serve their communities in every way, especially to remember those who are forgotten . . . like the little "giant great and still that sits upon the pillow-hill."

Naturally, we are proud of our reputation in the communications industry. But we are most proud when our ratings and statistics, when our business and technology are pleasantly lost for priceless moments in such lands of counterpane.

Yes, this is our pride — but also our privilege.



Crosley Broadcasting Corporation,  
a division of **Arco**



## RADIO RESULTS

### BOATS

SPONSOR: Thomas Dorst

AGENCY: Direct

**Capsule case history:** While radio is used successfully to sell a number of high-priced items, few advertisers have used the medium to promote luxury merchandise. Magazines and special sections of newspapers have been used primarily. Thomas Dorst decided radio was worth a test to sell his 12 Bermuda custom-built ketches, handcrafted from life-time teak, when the Sport and Boat Show opened at the Cow Palace in San Francisco, and bought 30 one-minute live spots on KFRC inviting inspection of the model on display. The ketches sold for \$11,500 a piece. Result: Many hundreds of people came to the Cow Palace asking where the model was located on the floor, and it became one of the most popular attractions at the show. Before the show ended, Thomas Dorst had sold eight of the 12 ketches available. Using a small advertising budget on KFRC, the advertiser was able to realize \$92,000 in total sales. Again radio proved its ability to merchandise any type of product.

KFRC, San Francisco

Announcements

### BAKERY PRODUCTS

SPONSOR: Anadama Bread Inc. AGENCY: John C. Dowd, Inc.

**Capsule case history:** Anadama Bread Inc., an old quality bread bakery in Rockport, Mass., a suburb of Boston, has found that advertising by radio is "well-suited to our promotional program." During its more than 100 years of business, Anadama has put its advertising dollars in many media. About six months ago, the bakery decided to try radio on a program of multiple daily spots over WMEX, Boston. Almost immediately, sales began to climb. W. P. C. Smith, Anadama's president, said that since the spots have been running, the sale of Anadama bread has been greater than in any corresponding period in the company's history. "It appears that the advertisements run over WMEX have been a definite contributing factor to this increase," he said. Besides, Anadama reports that the good taste of the commercials have evoked a great deal of response in the community. Current plans of the company are to continue their schedule until they can't handle demand.

WMEX, Boston

Announcements

### AUTO REPAIR

SPONSOR: Automotive Engineering Company AGENCY: Direct

**Capsule case history:** "You certainly were right. Radio really does deliver results." This was the reaction of Charles Cusick, general manager of Automotive Engineering Co. in Pittsburgh, to a spot campaign his company ran on KQV, Pittsburgh. For years, Automotive Engineering, one of the largest automobile repair outfits in the city—a company which specializes in transmission and motor work—had confined its advertising dollars to print. Following the inauguration of its radio campaign, business picked up to the extent that three additional mechanics had to be hired to handle all the work. Because each series of spots concentrated on a particular type of work, it was immediately evident what kind of pull the radio ads were having. Manager Cusick reported that many of his new-found customers refer to certain features of the work that they had heard about on KQV. The firm's advertising, in Cusick's own words, "will go to KQV for a long time to come."

KQV, Pittsburgh

Announcements

### VITAMINS

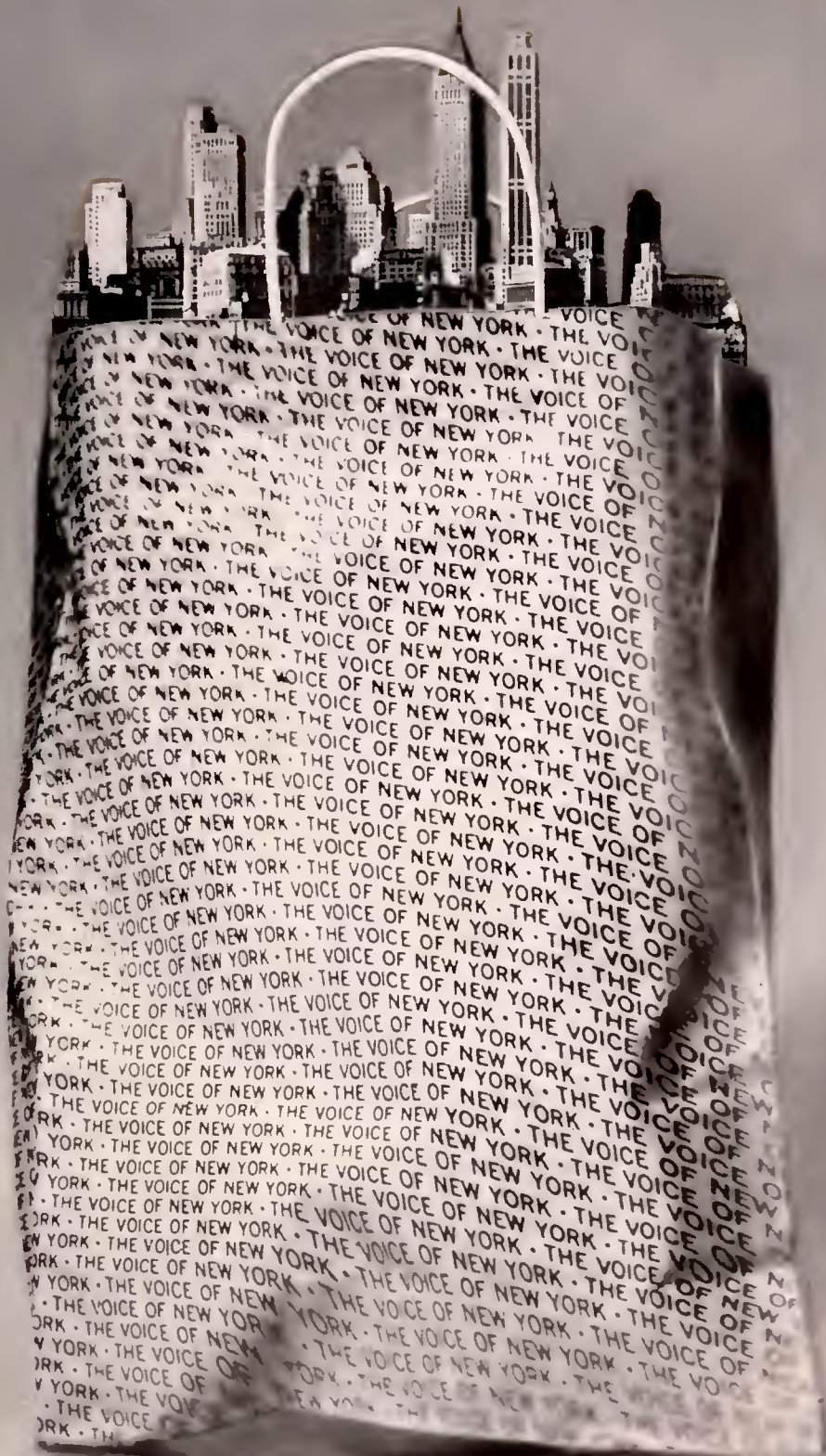
SPONSOR: Vital Health Foods Co.

AGENCY: Direct


**Capsule case history:** Vital Healthy Foods Co. had not used radio in several years and there was considerable doubt that vitamins could be sold by mail in view of the great variety of similar products being promoted. But the short schedule on KMMJ, Grand Rapids, produced results immediately for the advertiser of Vitalife. On a Monday-through-Saturday basis, six spots per week were run on the station in the women's segment of the morning variety show *On the Best*. Good copy, prepared by KMMJ's copy department, and the top KMMJ announcers racked up for the advertiser outstanding results in the market against severe competition. Selling for one dollar, 2,560 listeners responded to the vitamin commercials before the schedule was completed. The vitamin company reported that orders came in not only from Nebraska, but from South Dakota, Iowa, and Colorado. In addition, orders for Vitalife were received by the advertiser for many weeks after the schedule.

KMMJ, Grand Rapids, Neb.

Announcements



**wmca** 570kc  
 has New York  
 in the bag. Proven sales  
 results have kept 1  
 out of every 5 wmca  
 advertisers on the air  
 five years or more.

	<b>wmca</b> THE VOICE OF NEW YORK
	<b>wbny</b> THE VOICE OF BUFFALO
	<b>rpi</b> THE VOICE OF NEWS
the straus broadcasting group	

# At WSAZ-TV the weather is now as predictable as the dominance!



✧ The strange-looking object in the picture is a radar weather scanner. It's part of the most accurate weather forecasting apparatus in existence today, and is now in operation at WSAZ-TV. Add this innovation to its already long list of exclusive viewer services, and you know why WSAZ-TV will continue to be the overwhelmingly dominant station in this great 72-county market.

✧ Yes, you can count on WSAZ-TV's leadership just as surely as you can count the two million people who earn \$4,000,000,000 a year in this concentrated industrial area. Because you know that WSAZ-TV reaches more TV homes in the Huntington-Charleston dynamic circle than the other two stations in the market combined . . . a coverage unmatched by any other NBC affiliate in the nation in a 3-station market!

✧ Look to WSAZ-TV to continue to be the easiest media choice anywhere . . . just as WSAZ-TV viewers continue to look to this station as the one outstanding source of top local programming, regional news and public service.

✧ WSAZ-TV can now predict the weather (it's the only station in the market equipped with radar and employing a full-time meteorologist). You can still predict the smartest buy in television!

## WSAZ-TV CHANNEL 3

Huntington-Charleston, W. Va. NBC

C. Tom Carten, Vice President and General Manager  
Represented by The Katz Agency

## COLOR TV

(Continued from page 39)

was expressed by Dan Seymour, v.p. and director of radio and tv: "An agency can either wait until television ideas are brought in, or it can, in concert with its clients, determine what it would like to see in tv and then make it happen. We decided, years ago, to make things happen in color and we've been at it ever since."

In 1960, JWT clients accounted for four of the nine regularly scheduled evening color programs on NBC. In the 1959-60 tv season, the agency created and produced more than 600 minutes of color commercials.

Among the JWT clients, Ford has used color since 1955. Kraft since 1953. The agency believes that color for Ford programs and its commercials is essential to the client's objectives, which are, according to JWT: "To reach with the greatest possible impact every segment of the car buying public, even those who seldom or never watch television."

Kraft's firm belief in the importance of color for food advertising (all Kraft commercials have been in color since August, 1956) led the company to try color commercials on two black and white shows. "The effect on home color sets of full-scale food commercials suddenly appearing in color," said Buchanan, "was startling and highly effective."

The William Esty Co. has also experimented with spotting color commercials on black and white shows—e.g., Salem messages appeared in color on *Wagon Train*. Before putting them on the air, Esty conducted several experiments because, as Clarence Thoman of the agency's tv department reported to NBC, "we had been led to believe that if a color commercial was transmitted on a color chain the reception on a black and white set would be inferior to the quality of that of the same commercial broadcast in black and white, using black and white film."

Esty's experiment: They ran a black and white program film with a black and white commercial integrated. At the same time that the commercial appeared, they ran a color print of the same commercial. The color signal was received on a color set (which had been receiving the black and white program). The same color signal was also received on a black and white receiver.

"The comparison between the two black and white receivers was remarkable," said Thoman. "The black and white television reproduction of the color signal was every bit as good as, if not better than, the original black and white. The feeds to the two monitors were reversed and the same condition prevailed."

"This condition, of course, may not exist in the home where the signals are not controlled by engineers," he added. "However, it does point up the fact that color commercials could be used in black and white shows without losing black and white impact. In fact, several of our people have checked the Kraft shows, also the Fred Astaire special, and they were entirely satisfied."

Esty's commercials are in color this season for the new *Sing Along with Mitch* show (regionally for Ballantine Beer), and another client—R. J. Reynolds—will participate in next season's Saturday night two-hour film features with RCA set for another chunk. About half the films, it is understood, will be telecast in color.

A study of interest to advertisers was conducted in January by NBC (through R. H. Bruskin Associates) to shed further light on the use and values of color tv and advertising in color. Research had already indicated that when a commercial and a program are in color, the advertising is even more effective.

However, as mentioned previously, in the process of going to "full color," some advertisers are experimenting with color commercials on black and white programs. The question: Does the sponsor derive additional benefits from this technique of advertising?

The findings suggest that advertising in color on black and white programs does add impact, although not as much as for "full color." The data also shows that nearly all homes with color tv usually have their set in a position to automatically receive color.

The commercials—for Salem on *Wagon Train*—were placed in color by William Esty. Some of the results:

1) More *Wagon Train* viewers in color set-owning homes than in black and white owning homes report they saw the Salem commercial: 60% vs. 52%. Of those in color homes who saw the commercial, 81% report they saw it in color.

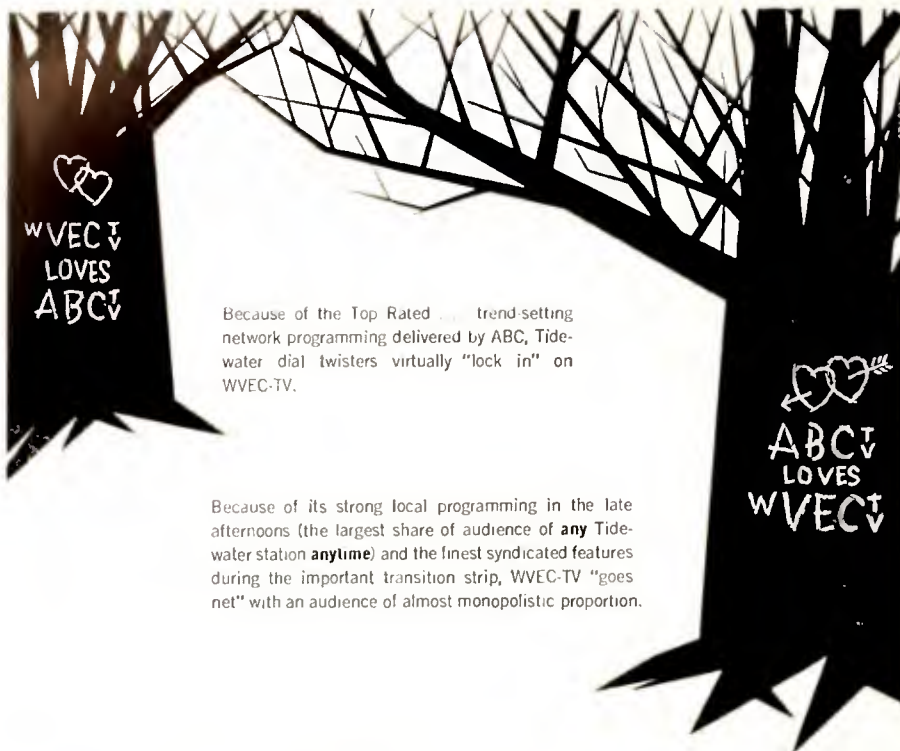
2) Compared to other cigarette commercials, 70% of those who saw

Spend your time more profitably  
 in North Carolina where WSJS  
 television gives you grade A  
 coverage of more people  
 than any other station

**WSJS** television  
 Winston-Salem / Greensboro



PETERS GRIFFIN WOODWARD-PEPS



Because of the Top Rated ... trend-setting network programming delivered by ABC, Tidewater dial twisters virtually "lock in" on WVEC-TV.

Because of its strong local programming in the late afternoons (the largest share of audience of any Tidewater station anytime) and the finest syndicated features during the important transition strip, WVEC-TV "goes net" with an audience of almost monopolistic proportion.

*and you'll love us, too!*

**WVEC@TV** NORFOLK • HAMPTON VIRGINIA  
 Represented by THE KATZ AGENCY

VIRGINIA'S No. 1 TV MARKET

For that



# NEW IDEA

visit the

# IRE SHOW

March 20-23, 1961

New York

Coliseum and Waldorf-Astoria Hotel

Members \$1.00, Non-members \$3.00

Age limit—over 18

the commercials in color think that the Salem commercials are "better than average;" 64% of the Salem commercial viewers in black and white set homes rated them in this category. Almost all (96%) of the people who saw the commercials in color think that these commercials are more impressive than they would have been in black and white.

3) Eighty-nine percent of all *Wagon Train* viewers in color tv set-owning homes said they would like to see color commercials on other black and white programs. Those who saw the Salem commercials in color are even more favorable; 95% would like to see more black and white programs carrying advertisements in color.

4) Of those who saw the Salem commercial in color, 95% report increased interest in color advertised products.

5) Most color owners keep their sets tuned so that they can receive color (advertising or program) at any time. Of the color owning homes that tuned to *Wagon Train*, 84% reported they did not have to adjust their color knob to pick up color. ▼

## COLOR TV SPONSORS

(Continued from page 41)

Fairmont's original color advertising was a success despite being tried first on more or less a test basis and under difficult conditions. Reasoned station manager Owen D. Saddler. "This is indicative of the fact that our local color production has definitely come of age."

The experience of the Al Paul Lefton Co., Philadelphia, with regional color advertising, points out more color plusses. A client, Raymond Rosen & Co., a large RCA distributing organization, had been sponsoring a news program over WFIL-TV, Philadelphia, an ABC affiliate. About six months ago, Lefton began telecasting live commercials in color for the Delaware Valley distributor.

"This immediately won a strong reaction from dealers and consumers," the agency's v.p. and copy director, Irwin W. Solomon, told RCA. "At last there was a way for a local advertiser to tell the most important merchandising story that appliances had at their command."

That story was of their most effective selling feature in the past few years—pastel color. "Color televi-

sion provided a means of showing customers the exact tones of the new refrigerators, washers, ranges and other articles formerly categorized as 'white goods.'

Solomon added that "while you might think that R.O.P. newspaper color should have provided the answer, it had certain limitations not imposed by color television. Because of the advance closing date for newspaper color, there was less flexibility as far as merchandise is concerned. The art work and the plates," he noted, "are high in cost when used in only a single market."

"But through the use of color television, we could prepare a color commercial on just two days notice, fitting it neatly into the plans of the distributors and their working arrangements for cooperative advertising at the dealer level."

Solomon reported that Lefton is at work now on experimenting with color for two of its major food advertisers. "Our enthusiasm is very high. We can't wait to harness the greater power that is inherent in color television."

Enthusiasm is just as high among stations replying to SPONSOR's survey. For, although national spot color is a long way off because of the high price of so many copies in color, the local stations' live, film and tape equipment enables them to serve clients almost immediately.

A surprising number of independent stations are now programing syndicated shows in color, creating new areas for advertisers both as participants and as adjacent spot buyers. The stations with color equipment also indicated that when they had a color feature film, they were inclined to telecast it in its original hues—thus opening-up a host of participations and adjacencies for color.

Network programing like NBC's Jack Paar hour and one-half (in color four days a week) presents added opportunities for local commercial adjacencies in color, they said.

The stations, anxious to interest local and regional sponsors in the new medium, indicated in the SPONSOR survey that their staffs are available to the curious advertiser at any time. And the affiliates of the non-color networks who have geared for color hinted that network color in larger quantities was not too far off for them.


## SPONSOR ASKS

(Continued from page 55)

news emphasis and features of local community interest, alone can serve the changing requirements of life in the suburbs. I believe that radio cannot meet these needs, however, unless it takes into account the qualitative features of today's suburban listening audiences. Suburban families are likely to be better educated and to demand a higher level of program content. They want facts, information and news that throws light on their lives and problems and those of their families and communities. They are responsible citizens and want to be treated as such.

These are, after all, vigorous and challenging times. Old-fashioned radio finds itself out of place in the new orientation of youthful suburban population on the move. The listening level and the accompanying level of critical analysis of what is heard has risen along with the nation's education level and surging interest in good books and cultural activities.

At KMOX, we have instituted a major overhaul in our local program schedule, scrapping daytime music and offering instead a format of intelligent, stimulating talk under the title *At Your Service*. This seems to answer the need of the progressive

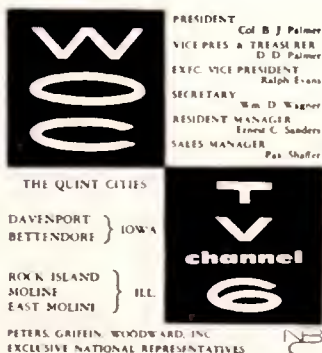
MORE THAN  HOURS

of LOCAL programming

EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — more effective than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



THE QUINT CITIES

DAVENPORT } IOWA  
BETTENDORE }

ROCK ISLAND } ILL.  
MOLINE }  
EAST MOLINE }

PRESIDENT Col. B. J. Palmer  
VICE PRES. & TREASURER D. D. Palmer  
EXEC. VICE PRESIDENT Ralph E. Gano  
SECRETARY Wm. D. Wagner  
RESIDENT MANAGER Ernest C. Sanders  
SALES MANAGER Rex Shaffer

PETERS, GRAEFIN, WOODWARD, INC.  
EXCLUSIVE NATIONAL REPRESENTATIVES

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

You, PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

communities in the St. Louis environs. Advertising revenue, incidentally, has answered the station's needs, by backing these *At Your Service* program features. We feel that this is the programing trend of the future.

**Leonard A. Schlindler**, general manager, WOKY, Milwaukee

Actually, most every radio station has been serving the suburbs since the moment it began broadcasting. Re-



*Programing shouldn't be altered, but a more suburban slant necessary*

member, the suburbs are only the place where people who work in the city live. When WOKY first went on the air, programing was developed to serve not only those living in the city of Milwaukee, but also those living within our total broadcast area.

However, during the last 15 years, the character of this area has rapidly changed, as elsewhere. New cities, towns and villages have replaced a good deal of farmland, especially surrounding Milwaukee proper. Logically, our programing has followed suit, with a proportionate lessening of farm oriented programs.

Today, to best serve our broadcast area, a much greater emphasis has been put on news coverage of suburban activities and problems. A cresting of the upper Milwaukee River a decade ago meant that some farms got pretty well soaked. Last Spring that same overflow flooded hundreds of basements, disrupted transportation, inundated vital roads and caused schools to close. As such, our news department was in constant phone contact with the proper officials. Mobile broadcast units were dispatched to the scene and the entire area was scanned by our "Skywatch" patrol plane. By listening to their radios, the people living in this flood area had previous warning and were kept accurately abreast of flood conditions as they developed.

This may be considered a dra-

matic example of how radio stations can serve the suburbs. But it is not unusual. Whether it be a flood, blizzard, or a temporary traffic tie-up on a main highway, where else but in the immediacy of radio can news be a matter of assistance as well as documentation? During the past year, WOKY's "Skywatch" patrol plane alone accounted for 2,265 over-the-scene news and traffic reports and approximately 50% of these reports were broadcast over suburban areas.

The primary communications tie that suburbs have with the central city is through radio emanating from the city. However, radio may not always be credited with information received and acted upon. Like electricity, broadcast news is pretty much taken for granted . . . until it stops. Prove this to yourself by putting all your home radios in a closet for two weeks and make sure no one listens even to the car radio. If you live in the suburbs, you and your family will quickly agree that it is not the "magic" of radio . . . it is the "necessity" of radio.

# WFLA-TV Evening Preference

*...in the land of Profitunity!*

During prime nighttime, 7:00 P.M. - 11:00 P.M., when most people watch TV Monday through Friday — both national rating reports show WFLA-TV to lead substantially in quarter-hour viewer preference. So, to get more viewers for your money — spot your product on WFLA-TV!

**QUARTER-HOUR LEADERSHIP — 7 P.M. - 11 P.M.  
MONDAY THROUGH FRIDAY**

	ARB, Nov., 1960	NSI, Dec., 1960
WFLA-TV	50	46
STATION "B"	30	34
STATION "C"	0	0

The big, busy 28-Counties in West Coast and Central Florida where ARB\* says WFLA-TV takes 62.5% of evening quarter-hours, Monday through Friday, 7 p.m. - 11 p.m.

\*ARB, Nov., 1960

Channel 8

WFLA-TV REPRESENTATIVE SALES AIR-TV

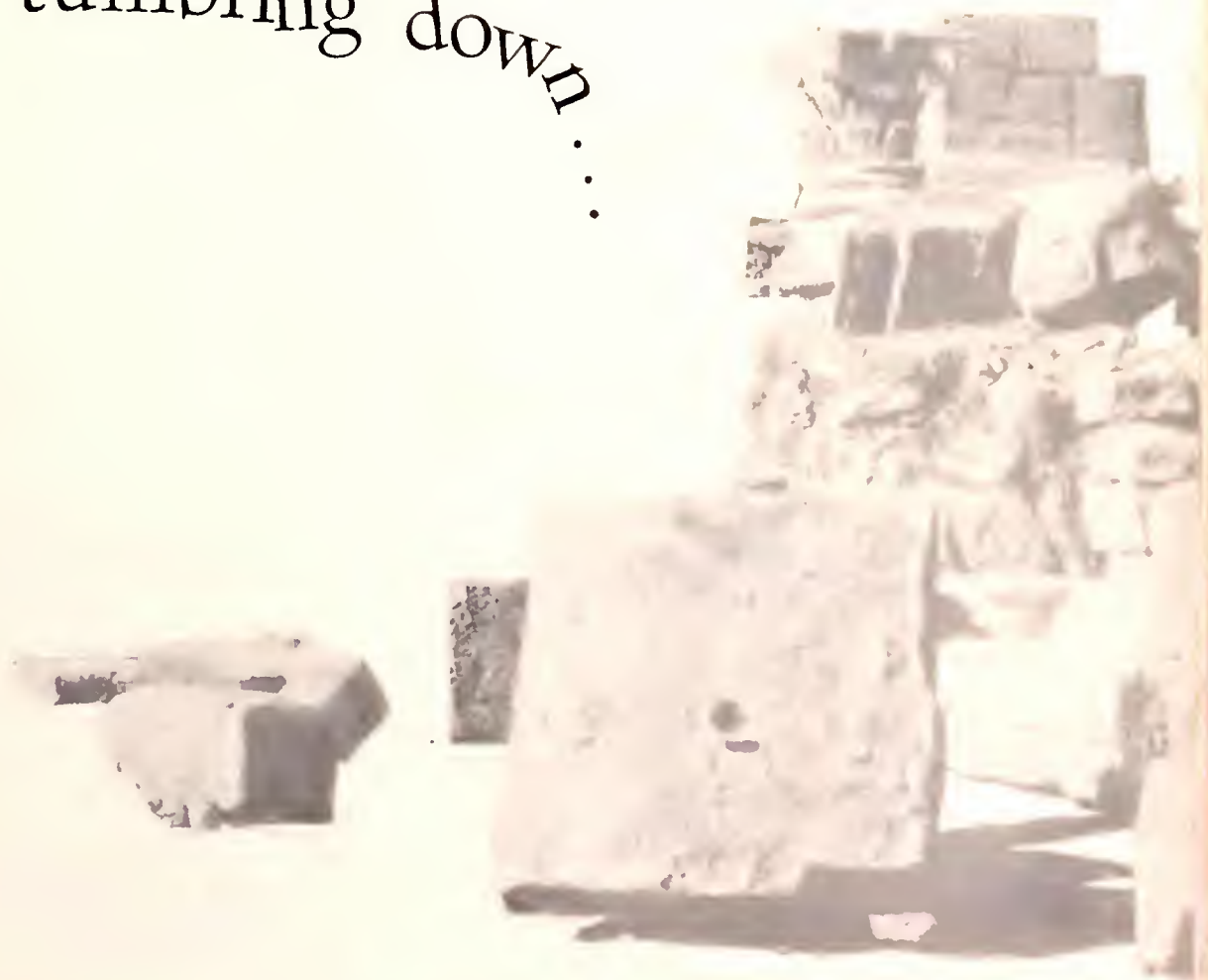
wfla-tv

TAMPA - ST. PETERSBURG





The walls  
came  
tumbling down...



## WOULD MACYS TELL GIMBELS

A number of publications were in the field (and had been for some time) when SPONSOR first opened its doors in 1946. All of them covered the broadcast industry, yet, strangely, not a single one concerned itself exclusively with the problems of the client—The man who pays the bills. We decided this was an area worthy of a business periodical.

Everyone liked the concept of a brightly written, practical, interpretative publication for the decision makers in the broadcast industry. But who would be found willing to educate his competitor? Who was going to give "The Enemy" honest facts or figures—or even worse—ideas? Could **Any** book knock down these granite walls of secrecy?

The answer to that is an established fact today. In its 15th year, SPONSOR is one of the big names in American business journalism. Practically every door is open to its staff.

How much we have contributed to the crumbling of advertising's walls of Jericho is, of course, for you to judge. But the hush hush tradition is gone and SPONSOR, who pioneered and fought for the open industry concept, sincerely believes that the dissemination of information has benefited all.

As we enter 1961 we find an even greater need for the kind of information SPONSOR provides. The need to move goods and even more important, the need for free exchange of ideas to stimulate the mind of man everywhere, was never more vital than it is right now. No one knows this better than the "SPONSOR" who is doing business in America and all over the world.

*Norman R. Glenn*

every industry has its walls of Jericho...



**W**hile the walls of industry secrecy come tumbling down, the rising tide of trade periodicals has created a new wall. There's a wall of resistance against the host of books that vie for the busy executive's reading time. He can't read them all. He picks and chooses. A conscientious editor sees the signs, reappraises the niche he fills, bends his thoughts on but how to fill it better because here lies not alone leadership but sheer survival.

SPONSOR long ago recognized these cardinal facts

(1) Every reader is busy (2) Every reader is selective (3) Every reader gravitates to one/or two "keep posted" books (4) Victory in the battle for readership goes to the trade publication that best pinpoints its targets, that best establishes a community of interest with its specialized readers, that best provides maximum benefits for minimum invested time.

The specialized busy readers whom we serve are first the time-buyer, second the agency account executive and broadcast-interested ad manager, and third all others at both agency and sponsor levels who are in any way concerned with broadcast advertising.

SPONSOR is not all things to all people. It is no buckshot publication. It is specific in its goals. Its pinpointed objective is to bring to its readers information of vital interest week after week that may help in the formulation of better decisions wherever TV or radio buying are involved.

The editorial law at SPONSOR is, "Every story, department, and item must be written to benefit the man who foots the bills." Sometimes this is done indirectly, as when we delve into station public service. But the benefit to the buyer is always there.

With the claims and counter claims made for every competitive magazine, one thought emerges. All books are good—for somebody. SPONSOR (in the opinion of every independent reading survey made) happens to be good for broadcast buyers. No other book does the same job. That's why practically everybody involved in the purchase of time reads SPONSOR. If you want to reach these people in 1961, you'll find absolutely no readership wall when it comes to SPONSOR.

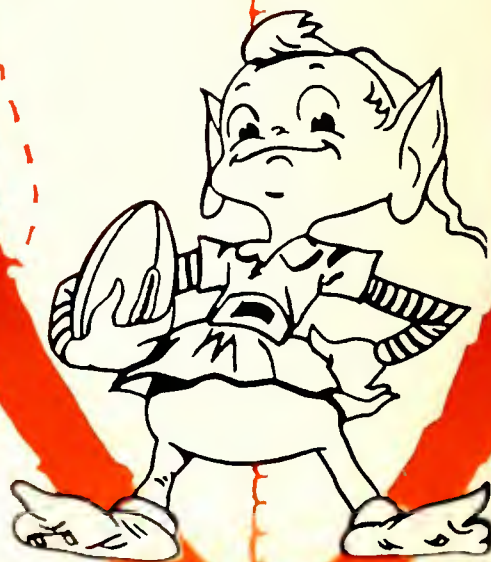
Effective 1 March 1961 we expand to four publications, all in the broadcast field. In addition to SPONSOR (weekly), they are CANADIAN SPONSOR (bi-weekly), U.S. RADIO (monthly) and U.S. FM (monthly). You can count on our fullest effort in each of these segments of broadcast advertising.

**▶ SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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## SPORTACULARS...



...for Northeastern Ohio TV Homes: *Cleveland Indians games... Cleveland Browns games...all top CBS sports shows...two daily sportscasts...this is action sports programming that builds active buying audiences!* And it's typical of the top-notch entertainment that WJW-TV schedules, day in, day out...to provide opportunities for advertisers to score big sales victories in Cleveland and Northeastern Ohio, the nation's 7th largest market.

**WJW TV 8**  
CBS CLEVELAND

**A STORER STATION BACKED BY 33 YEARS OF RESPONSIBLE BROADCASTING • CALL KATZ**

# WASHINGTON WEEK

13 MARCH 1961

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**Would an educational television network take the industry off the hook with respect to the push for higher programing standards?**

Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee told a hearing on Federal grants for educational tv that this might be the effect. Witnesses for Westinghouse Broadcasting, NBC and CBS, testified in favor of the grants, but didn't comment on the Magnuson assertion.

The broadcasting industry witnesses did say they expected tough competition from any such non-commercial network, especially if the government keeps hands off, but said they would welcome the competition.

**The Magnuson bill to provide \$1 million in Federal funds to each state for construction of educational tv stations would lead to such a national network,** according to broadcasting industry testimony. Also according to the testimony of some of the educators.

Magnuson felt that the broadcasters were so much in favor of his bill because educational stations would provide "cultural" programs, leaving the commercial stations to concentrate on going after audiences. The inference being that the FCC wouldn't care so much about such as public service if non-commercial stations were taking care of this need.

**The FCC in its report on political broadcasting came perilously close to saying that the 1960 suspension of Sec. 315 for presidential and vice-presidential candidates should be made permanent.**

The Commission doesn't make recommendations on matters such as this, involving policy for Congress to decide. But the report on 1960 was so lyrical that it just managed to stop short.

The FCC noted that the two parties had received much free time, and that networks and individual stations had been scrupulously fair. It added that Sec. 315 complaints were much fewer with the 1960 freedom than they had been in 1956 under the full weight of the political equal time rules.

**Strangely, the major parties saved no money:** they bought more radio and tv time in 1960 than they had in 1956, though the FCC pointed out that time charges rose in that four years.

The report will have its strongest effect when Congress gets down to work on Sec. 315 again. **There are proposals to toss it out entirely, placing reliance on the fairness provisions of the communications act.** Of more immediate concern is the Magnuson bill to make permanent an exemption from Sec. 315 for presidential and vice presidential candidates.

The Magnuson bill will be the first one to have a formal hearing. At that time, there will be heard the counter argument that the exemption should be renewed temporarily during each presidential campaign, rather than made permanent, as some sort of safeguard against abuse.

One thing is certain, during this year and next the entire political broadcasting situation will be hashed over thoroughly.

**Newton N. Minow starts out slowly as FCC chairman: the fur is not flying as some expected, and as it couldn't possibly have flown in any case.**

**Decisions on programing are likely to come slowly, and on a case-by-case basis.** Arguments aren't even due on the proposed new application forms until 3 April, and there will be months of consideration and argument after that.

Adoption of new forms will undoubtedly precede any drastic change of regulatory direction with respect to programing. After they are adopted, it will be a matter of interpretation. Border line cases will precipitate commission votes on whether or not to renew specific station licenses.

# FILM-SCOPE

13 MARCH 1961

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**One of the most important developments in syndication in some months is MCA's opening up of full-hour off-network programing for direct station sale.**

Four 60-minute off-network series totalling 108 hours have been sold to 13 stations—the first major sale involving any full-hour re-runs.

Programs are: **Riverboat, 44 hours; Suspicion, 21 hours; Cimmaron City, 26 hours, and Overland Trail, 17 hours.**

Its expected release of the full-hour shows will not find them competing for time with half-hours, since most of the stations will probably show them before 7:30 p.m. or after 11:00 p.m.—**but they may compete for time with feature films.**

An important change signified by the sale has been noted by David V. Sutton, MCA TV Film Syndication v.p., who points out that in the past such re-runs usually were retained by networks for summer or daytime re-run. These four shows go directly into station syndication.

MCA's release of four 60-minute network re-runs will be watched as a trial balloon: if successful, MCA probably will release other titles later and other distributors may be expected to join in.

**No pattern of network affiliation was evident among the first thirteen stations buying the hours:** they are well divided among independents and affiliates of each of the networks.

All four shows were produced by or at Revue Productions, an MCA subsidiary, and all were initially seen on NBC TV.

Purchasing stations are: WNEW-TV, New York; WTTG, Washington (both Metropolitan); KTTV, Los Angeles; CBS affiliates KKTU, Colorado Springs; WGAN-TV, Portland; and WBNS-TV, Columbus; NBC affiliates WITN-TV, Washington, N. C.; WBRE-TV, Wilkes-Barre; KVOA-TV, Tucson; and WAGA-TV, Atlanta (Storer); and ABC affiliates WEWS-TV, Cleveland; KPTV, Portland; and KVAR-TV, Phoenix.

**Post cereals division of General Foods (B&B) will emulate Kellogg's successful pattern of merchandising-backed cartoons in national spot film programing.**

Post's show is TPI's Dick Tracy, to be scheduled in 130 markets.

But here the resemblance ends: Kellogg's purchased national spot cartoons and then spotted time periods itself—Post has committed itself to weekly Dick Tracy participations on the basis of which Television Personalities will have a head start in selling the show to stations.

An important lure in Post's buy of Dick Tracy is its merchandising: **it gets merchandising rights to the newspaper-and-tv cartoon character.**

Stations in about ten major markets are understood to have already signed for Dick Tracy; producer UPA has completed 50 of the 130 five-minute episodes.

**WCAU-TV, Philadelphia, will be the first CBS o&o to utilize a limited form of stripping in feature films on its Late and Early Show.**

The High and the Mighty, in Seven Arts Associated's Warner Films of the '50s package, will be seen 11 March on the Late Show and then again in two parts on the Early Show on 13-14 March.

Veterans of tv cartoon distribution are of the opinion that some of the relative newcomers to the field may at times lack sufficient confidence in their product.

To be specific: the integrity of new cartoon shows has been hurt where distributors have settled for scatter-schedule library sales to stations if they could have held out for more half-hour program blocks.

A flurry of new cartoon product has appeared on the market, most of it selling very well, but made in brief episodes that can be either put together in blocks or separated and thrown into mixed cartoon shows.

One show that's definitely not headed for any renewal troubles is Ziv-UA's **Sea Hunt**, shortly going into its fourth new year in syndication.

Renewals are already 93 per cent of the total with some months still to go. (For latest sales, see **FILM WRAP-UP**, p. 80.)

One of the earliest off-network re-runs to go into syndication and still going strong is **CBS Films' Amos 'n Andy**.

Latest sales, mostly for stripping, are: WCBS-TV, New York; KNXT, Los Angeles; WJBK-TV, Detroit, and WREC-TV, Memphis. Latest renewals are WTVR, Richmond, and WAVY-TV, Norfolk.

Series went into re-run syndication in 1953 and CBS Films believes it's the **oldest off-network re-run still on the air**; syndicator added 26 episodes to 51 off-network half-hours to make up package of 77 episodes.

Exchange of public affairs tape programs among CBS o&o's will be extended from **13 to 20 weeks in 1961**, third year for the project.

Programs will be scheduled from April to September on weekend afternoons.

Two musicals are American Musical Theater (produced by WCBS-TV, New York) and Keynotes (KNXT, Los Angeles); news or discussion shows are New Nations (WBBM-TV, Chicago) and Once Over Lightly (WCAU-TV, Philadelphia); a children's show is Outside In (KMOX-TV, St. Louis).

It seems that some of the most intensive promotion being done these days is in behalf of non-network programs, such as **Quick Draw McGraw**.

The Screen Gems series, animated by Hanna-Barbera for Kellogg's, will hit nine cities with live-act personal appearances and other events starting in Oakland 9 March and followed in Chicago 22 April; theme is Keep Your City Clean.

Other stations scheduling the promotion are: WSPA-TV, Montgomery; KSYD-TV, Wichita Falls; KDAL-TV, Duluth; WJZ-TV, Baltimore; KMBC-TV, Kansas City; WLW-I, Indianapolis, and WISC-TV, Madison.

As of its formal 1 March deadline the American Tv Commercials Festival had received entries of **1,280 commercials—119 of them on video tape**.

Commercials were submitted by 97 agencies, 51 film or tape producers, 11 stations, and three advertisers.

Entries are now being filtered and winners will be screened on 4 May in New York City.

# SPONSOR HEARS

13 MARCH 1961

Copyright 1961

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The drug people have had, because of the intensity and frequency of bitter cold and snow storms, the best season since the Asian flu epidemic.

That has left plenty of money in the profit side of the ledger and admen expert in the drug field expect this to show up in the appropriations for the 1961-62 season.

Madison Avenue agency men with tv expertise last week had some wry comment to make about the network special celebrating *Life* magazine's 25th anniversary.

The gist of this comment: *Life* has no right to throw darts at tv after showing by actual demonstration that it couldn't do anything as well on its own.

Consensus of newsprint critique: the program was not only badly put together but it gave the impression that *Life* was a cheap operation.

The tv director of an agency that's been having its licks with the tv networks recently unlimbered this crack across a lunch table last week:

"We're running out of network to get mad at. Perhaps now's the time for a fourth network to come into being."

In the formulation stage at Blair is an over-all plans board or management committee.

No comment was forthcoming on what this move portends.

A plans board was just set up to cover the operations of Blair TV.

A. M. Cook, U.S. Tobacco's southern department manager, has a quaint way, to say the least, of characterizing a media which he uses to advertise his snuff.

Quoting the Tobacco Leaf, a trade publication: Cook related how he wrote "many of the rural station commercials" and "placed them with 'the tin can stations on top of a hill, the ones that feature rockabilly and preachin'."

Incidentally, back in the early '30s Cook's antecedents used to refer to them as "one lungers" and "coffee pots."

As some New York agencies have already done, several of their compatriots in Chicago are researching pay tv to find out if it can be sponsored.

Their explanation: it may develop into a good art form (sic) to showease their clients' products.

A couple agencies will have to do some hard explaining when and if their clients find out that one of the two new sharers of an hour's show doesn't have to pay the program charges for the first 13 weeks.

The network tossed in this free ride to solve a discount situation.

What the incumbent advertisers will ask probably: how come we as longtime occupants of the series have to go on paying for 52 weeks when a new tenant can get away with paying for only 39 weeks?



# How successful TV stations handle unsold time . . .



## *7 steps that increase the effectiveness of TV station time salesmen*

- STEP 1** **ARB LOCAL MARKET REPORTS**—This industry standard is a basic ingredient in any station's sales effort. As a complete quarter-hour measure of television audience by both metro and total area, this report provides each and every station in the country with data that is recognized throughout the industry as the ultimate in accuracy, reliability and believability.
- STEP 2** **ARB 1960 COVERAGE STUDY** (with Totals Updated to November 1960)—Station coverage strength in areas of importance to your marketing program is essential . . . and ARB's full county-by-county report documents your station story. Updated station totals based on November 1960 survey results are also available for stations where changes have occurred since the basic study was made.
- STEP 3** **SPECIAL TABULATIONS**—Demonstrating to a timebuyer how the cumulative audience for your spot package ranks with the "Gunsmokes" and "Wagon Trains" makes extraordinary sales (dollars and) sense. Dozens of other specially tailored ARB tabulations can have equally effective results for your specific needs.
- STEP 4** **OVERNIGHT COINCIDENTAL REPORTS**—New program or new time period availabilities occurring between ARB market reports receive quick audience documentation with a special ARB Telephone Survey. Results are available overnight . . . in time to whisk them off to the timebuyer's office for a "proof of performance" sales presentation.
- STEP 5** **SPECIAL SURVEYS**—Studies of your picture quality in competitive fringe areas . . . analysis of farm audience delivered . . . or a report on audience reaction to your news programming are but a few of the special areas where your efforts to inform the buyer will turn the trick in your favor.
- STEP 6** **ARB TV-NATIONALS**—This complete and qualitative report on the audience to all network programs will greatly aid the local network affiliate in selling surrounding time spots to the "specific audience" conscious buyer. A wealth of detailed information in the TV-National complements the ARB Local Market Report, especially in sales presentations.
- STEP 7** **MULTI-CITY ARBITRON**—Local network affiliates who receive this report daily are kept up to date by this competitive program index. Fast rising new programs are spotted immediately, and local spot adjacencies are sold just as quickly when such evidence is presented to the buyer.

The next step should be taken in the direction of your telephone to contact your ARB representative. And, may we remind buyers that all these steps will work equally well for you in evaluating your present or planned TV campaign.



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# SPONSOR WEEK WRAP-UP

'VISITING PROFESSOR' Andy Leach (standing), tv salesman for The Katz Agency, supplements his business trip activities instructing. He explains functions of a station representative to Loyola University's radio tv class conducted by Bob Guy, WWL-TV, New Orleans, pgm. dir.



ANNOUNCING formation of Intercontinental Television Inc. top officials present at press cocktail party (l-r) Walter Reade, Jr., chm. of the board, Irving Wormser, pres., and John Leo, v.p. and gen'l mgr.



## Advertisers

Curtis Publishing (BBDO) is taking a flier in CBS TV's morning minute sales plan.

It's in behalf of the Ladies' Home Journal and for a limited number of participations.

According to a survey made by NBC's product research, the Timex commercial shown during the public affairs tv series—White Paper—is making an impression on viewers.

The study, made in ten major markets within 24 hours after the series' program—U-2 Affair, disclosed these figures:

- 71% of those who saw the news special named Timex as a brand they could think of as compared to 48% among non-viewers.
- 64% of the viewers identified Timex's slogan—takes a licking and comes up ticking—as compared to 39% of the non-viewers.
- 69% of the viewers recalled seeing recent advertising that made them

DIMES ACROSS THE DELAWARE via the Benjamin Franklin Bridge as WCAM, Camden's station mgr., Doug Hibbs, and Tom Brown, WIP, Philadelphia, launch their March of Dimes campaign



more interested in Timex as opposed to 13% who did not tune in the show.

• 23% of the viewers said it was likely their next purchase of a watch would be Timex, while 13% of the non-viewers so reported.

### Campaigns:

• **Lanolin Plus** has a heavy tv and radio spot saturation going in the New York metro area to introduce its newest cosmetic Color Plus. Tv stations are telling the new nail enamel story at the rate of 65 minutes per week. Agency: Daniel & Charles.

• **Polish Haus** is readying a pre-Easter spot tv campaign in Seattle, San Francisco and Los Angeles. Animated spots featuring a Polish character are being used. Agency: Jon Byk, Los Angeles.

• **Jack Frost Sugar** is buying local spot tv to project its current Easter theme—*Jack Frost wants to make your Easter sweeter*. Agency: Young & Rubicam.

• **Parker Brothers** will introduce its new Civil War game—1863—in the New York area with a heavy ra-

dio push this week. Some 200 minutes and 30's will be used. Agency: Badger, Browning and Patcher, Boston.

**PEOPLE ON THE MOVE:** Kimberly Prins, and Mitchell L. Smith, to Block Drug, Jersey City, N. J., as product advertising managers; Prins for Polident and Poli-Grip; Smith on Nytol, Corega, Dent-Creme and Omega Oil . . . E. E. Connell, to marketing services manager, and David E. McConaughy, to market development manager, Westelox Division, General Time Corp.

## Agencies

Air media participants at the Affiliated Advertising Agencies central regional division meeting in Peoria last week, dealt with these two themes:

- 1) Radio listenership growth.
- 2) Television programing quality.

• Said WIRL, Peoria, general manager H. H. Frederick: "Smaller

sets, more sets have replaced the old console and have invaded bedroom, kitchen and car where no other medium can reach. Commercials are becoming more entertaining and hence gaining a larger audience. Station programing is changing too. The trend is away from network to programs popular within a particular area."

• Noted Hal Sundberg, WMBD-TV, Peoria, general manager: "The advertisers quest for numbers is the reason for the low ebb in programing on tv. Ratings mean more than the quality of the program. Advertisers and agencies are failing to take advantage of the complete facilities offered by stations to save production money. Videotape is here to stay, though many cities don't have it as yet."

**Agency appointments:** Consolidated Royal Chemical, Chicago, to R. Jack Scott for its Hypercin, Canute Water, Mellins Baby Food, and Mar-O-Oil . . . Bell Aerosystems, Niagara Falls, N.Y. to Comstock &



**GUEST SPEAKER** Arthur Hull Hayes, pres. of CBS radio (r), talks with Dr. Charles Lee, Vice Dean of the Annenberg School of Communications, University of Pa., before addressing graduate class



'LET'S FACE IT,' popular WTXL, West Springfield, Mass., radio series of Kathy Godfrey is the reason for a luncheon held by sponsor, Oil Heat Council of Western Mass. Attending were Robert W. Bacon, pres. of R. W. Bacon Co.; Miss Godfrey; Lawrence A. Reilly, pres-general mgr. of WTXL; and John Deme, WINF, Manchester, Conn.

**ESSAY CONTEST** conducted by St. Louis Women's Advertising Club's theme, 'Advertising—a force for democracy.' KMOX-TV, St. Louis's Pat Fontaine, weather expert, addresses high school contestants



**7½\***  
HOURS DAILY

**NEGRO**  
Community  
Programming

+

**16½\*\***  
HOURS DAILY

**SPANISH  
PUERTO RICAN**  
Programming

=

**24**  
HOURS DAILY

of Whirl-Wind  
sales action

**WWRL**

NEW YORK DE 5-1600  
\*10:00AM-5:30PM \*\*5:30PM-10:00AM

# Business Meeting?

take advantage of the  
BELMONT 'know how'

Overlooking Lake Michigan and Belmont Yacht Harbor, 12 minutes from the loop—direct busses at the door. Spacious parking. New Banquet and Meeting rooms accommodate up to 400 persons. Charming, new Mansion House Dining Room and unique Cocktail Room—The Dam Site.

700 Rooms & Suites  
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Co., Buffalo, N.Y., from Rumrill . . . Exeter Motors (Peugeot distributors, Michigan, Illinois, Indiana, Ohio) to **Papert, Koenig & Lois** . . . Crescent Manufacturing, to **Baker & Stimpson**, Seattle, for Crescent spices, extracts, nuts, ice cream toppings, candy cake decorations . . . Trans-Texas Airways, to **Erwin Wasey, Ruthrauff & Ryan**, Houston . . . Aunt Jane's Foods, to **Zimmer, Keller & Calvert**, Detroit . . . I. Rokeach & Sons, to **Smith/Greenland**.

**New agency: FitzGerald-Toole & Co., Inc.**, Providence, R. I. Louis C. FitzGerald is president and Philip B. Toole is v.p. and treasurer. Toole comes from the Boston office of the Sheraton Corporation of America.

**Name change: Doremus & Company Incorporated**, Philadelphia, formerly Doremus & Company.

**New offices: Daniel & Charles, Inc.**, in Atlanta, Ga., at 1776 Peachtree Road, Dick Stern, from Keyes, Madden & Jones, Miami, to head up the Southeastern operations.

**PEOPLE ON THE MOVE:** Tom McDonnell, commercials expert, has left FC&B, N.Y., after 13½ years with the agency . . . **Alden H. Sulger, Jr.**, from Grey to Bates as v.p. and account supervisor on the Colgate-Palmolive household products division . . . **Arch Crist**, and **Robert C. Morrison**, to account executives, Knox Reeves, Minneapolis . . . **Thomas Tausig**, from advertising director, P. Lorillard, to v.p. management supervisor, Grant . . . **Charles J. McCann**, from sales and marketing director, Salada-Shirriff-Horsey, to account executive, Best Foods Division, Corn Products account, Lennen & Newell . . . **Judson H. Irish**, from senior v.p. charge of creative services Donahue & Coe, to v.p. creative department Foote, Cone & Belding, New York City . . . **Norman D. Leeborn**, from director film programming, Metropolitan Broadcasting, to account executive Lavenson Bureau of Advertising, Philadelphia . . . **Eleanor L. Laner**, from creative director, Robert M. Gamble, Jr., Inc., Washington, to radio tv department, Henry J. Kaufman Associates, that city . . . **Robert G. Lurie**, from ac-

count executive Lawrence C. Gumbinner, to Papert, Koenig, Lois, as account executive on Wolfeschmidt Vodka and Ronrico Rum, General Wine & Spirits division Seagram.

**MORE PEOPLE ON THE MOVE:** **Robert L. Benveniste**, from merchandising and advertising director, Owl and Rexall Drug, to v.p. and account supervisor, Beckman, Koblitz, L.A. . . . **Gerry Slaiter**, from KHVH-TV, Honolulu, to Zakin, as assistant to senior v.p. Robert S. Buckbinder . . . **Jonett Davenport, Jr.**, from v.p. and director, Conway Publications, Atlanta, to associate director of public relations, Liller, Neal, Battle & Lindsey, Atlanta . . . **Ross Legler**, from Compton, to account executive, Scott Paper account, Bates.

**New v.p.'s:** **William Phillips**, at Ogilvy, Benson & Mather . . . **Lloyd G. Delaney**, at Esty . . . **Lester Cohen**, at Compton . . . **John R. Latham**, and **Charles J. Lumb**, at Lambert & Feasley . . . **Fred C. Walker**, at Henderson, Greenville, S. C.

**They were elected:** **Arthur J. Bellaire**, and **Philip C. Carling**, to board of directors, BBDO . . . **Theodore S. Watson, Jr.**, a director, Charles W. Hoyt . . . **Howard K. McIntyre**, executive v.p., Henderson, Greenville, S. C.

**Needham, Louis, Brorby Hollywood office additions:** **Kenneth C. T. Snyder**, office manager; **Gilbert G. Foerster**, account executive; **Frederick H. Brogger**, program supervisor.

## TV Stations

**Ideas at work:**

• **KOMO-TV**, Seattle, successfully promoted its locally produced kid shows *Expedition Northwest* and *Captain Puget* by running a contest and offering its youthful viewers prizes of live puppies, turtles as well as a family-size camping tent. Over 3,500 entries were received during the Expedition Northwest-Captain Puget contest over a three-week period, last month and winners announced during the Captain Puget show by host Don McCune.

**Sports buys:** American Tobacco

has bought co-sponsorship of the Detroit 'Tigers' 1961 radio and tv broadcasts with the Stroh Brewery, Speedway Petroleum and Ohio Oil . . . Ballantine and Reynolds Tobacco (both Esty) to continue co-sponsorship of the New York Yankee baseball games telecasts over WPIX, New York City.

**New quarters:** KBAK-TV, Bakersfield, Calif., began construction this week on its new \$112,500.00 offices and studios in downtown Bakersfield. Occupancy is planned for 1 June.

**PEOPLE ON THE MOVE:** Charles Howell, KTBC-TV, Austin, Tex., local sales manager, named to board of directors, Austin Chamber of Commerce . . . Terry Gillot, to WCKT, Miami, as account executive . . . Bruce J. Bloom, from director of publicity, to audience promotion director, WCAU-TV, Philadelphia, and Virginia Lundgren to associate director audience promotion . . . Gene Robinson, from production executive, WCIA, Champaign, Ill., to operations manager, WMBD-TV, Pe-

oria, Ill. . . Douglas Fishel, from account executive KXOA, Sacramento, Calif., to account executive, KXTV, that city . . . Paul B. Evans, from director of sales, Worldwide Division, Metropolitan Broadcasting, to general manager, WHCF, Hartford, Conn. . . Norman L. Bacon, from program director, Cowles Broadcasting, Huntington, W. Va., to administrative assistant to the general manager, KMOX-TV, St. Louis.

**MORE PEOPLE ON THE MOVE:** Don Quinn, director of National Sales for RKO General, Inc., formerly spot sales director of NTA-TV. . . Terrence C. Atkinson, from sales rep. KYW-TV, Cleveland, to local sales manager, WJW-TV, that city . . . John J. Cosgrove, from unit manager, production sales, CBS TV, New York City, to national sales rep, WCAU-TV, Philadelphia . . . Bob Richards, from Visual Electronics, New York City, to sales representative, KFMB-TV, San Diego . . . James S. Wiley, to sales promotion and development manager; Harold E. Carpenter, to local sales staff; and Donald S. Moeller, to local

sales manager, all WPRO-TV, Providence, R. I. . . Mike Roberts, from Variety, to director program sales, Westinghouse Broadcasting.

**Kudos:** WAST, Albany, N. Y., was cited by Albany radio/tv columnist Walter Hawver as follows: "it appears to be indisputable now that WAST has in a few short months become the leader in local public service programming," in a recent column headlined WAST Deserves Plaudits.

## Radio Stations

It's obvious that the daffydil season is around the corner: the type of audience promotion stunts popping up bears this out:

Take, for instance, the *Bundles of Nothing* contest that WLEU, Erie, Pa., just brought to a climax.

The station asked the listeners to send in the oddest useless items they could manage to dig up. And the result was a deluge of things found not only in the junkyard but in the strangest of places.

# REACH the ADULT BUYING

audience of Greater Kansas City!

1 1/2 BILLION DOLLAR MARKET

WITH



*Simulcasting Beautiful Music!*

The distinctive, sparkling "sound" of Kansas City's only Beautiful Music Stations holds the mature adult listening audience.

Commercial Limitation: 12 Announcements per hour

Represented by:

VENARD, RINTOUL & McCONNELL, Inc.

Owned by **Public Radio Corp.**

KIOA  
Des Moines

KBEA/KBEY-FM  
Kansas City

KAKC  
Tulsa

The prize was a weekend trip to Washington and the winner must have been a kin of Chic Sales.

**Westinghouse Broadcasting has set up its own company to produce shows for its eleven radio and tv stations.**

The company—WBC Productions, Inc., will be headed by Ben Park as executive producer.

Also named to the WBC Productions staff: William Peters, associate producer; Roger W. Murphy, production manager; Marlene Saunders, re-

search director; and Marvin David, writer.

Two nighttime tv series are being planned as the company's first project.

WBC also named a director program sales, Michael J. Roberts.

**Ideas at work:**

• **WABC**, New York City, has a contest going which offers, in marriage, one of its deejay personalities to the eligible female writer of the best proposal. The competition, which centered around so-called *Bachelor's Day*, 23 February, will be judged on

originality by a panel of WABC judges. The contest plum—deejayer Jack Carney, a not-so-confirmed bachelor, has nevertheless reserved the right to award the winner an alternate prize: two tickets (for herself—and her own special bachelor friend) to any Broadway show.

• **WRNY**, Rome, N. Y., took part in its area's Washington's Birthday promotion by costuming one of its newsmen, Mike Connors, in George Washington gear and having him tour the city handing out silver dollars to folks who replied, when approached, "I cannot tell a lie, I always listen to WRNY."

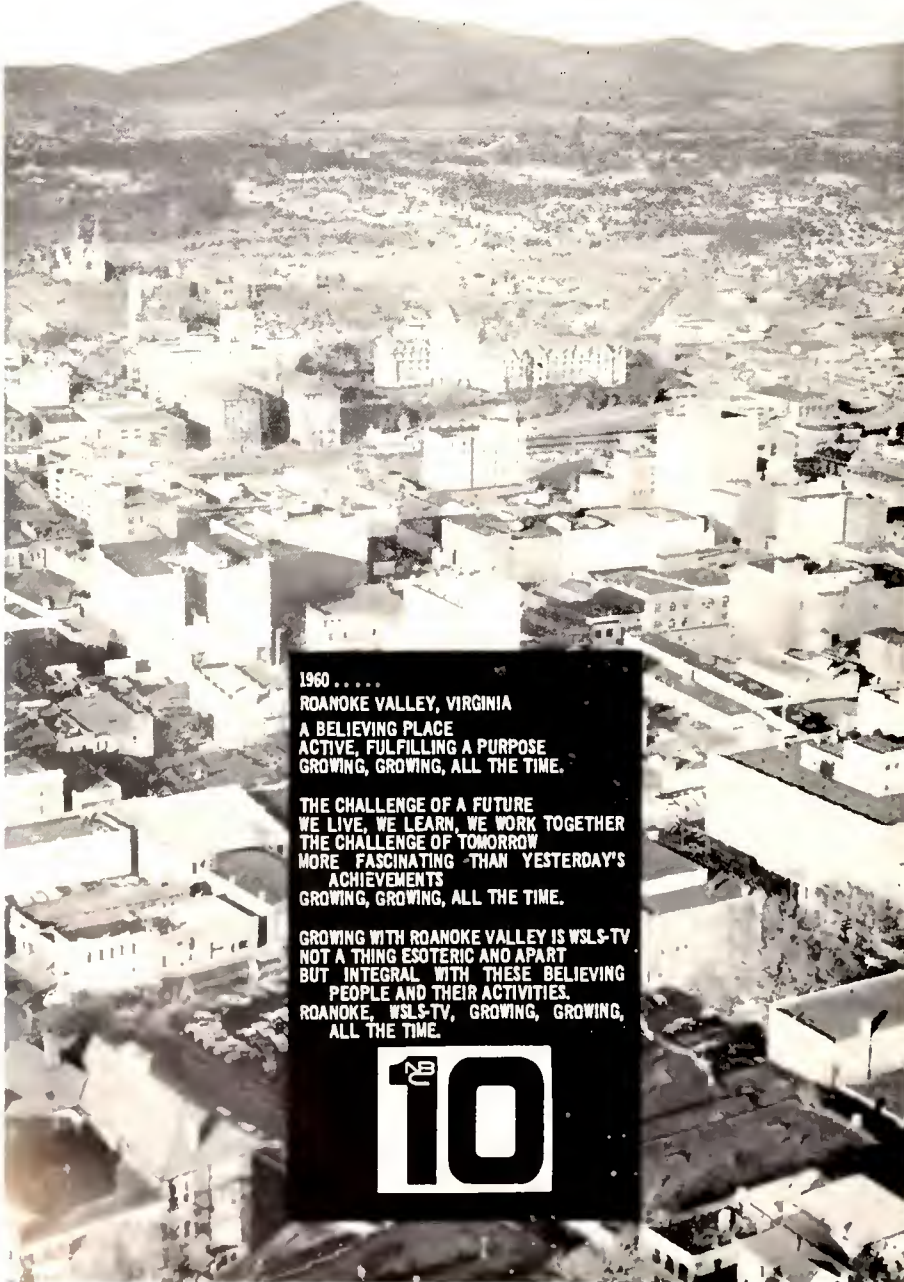
• **KBIG**, Catalina, Calif., is giving area husbands an opportunity to present the wife with the lavish gift of a mink stole. The conditions: all the husband-listener need do is come up with the best written reason to the statement: "*My Wife Deserves a Mink Stole Because . . .*" A holiday flight for two to Las Vegas goes along with the mink stole.

**PEOPLE ON THE MOVE:** Eugene M. Plumstead, from v.p. of programing, Plough Broadcasting, to program manager, KYW, Cleveland, Ohio . . . Stanton J. Pearson, from zone marketing manager, Miller Brewing, to sales manager, KBOX, Dallas . . . Justin Bradshaw, from field representative, Dallas, to director of station service, Broadcast Music . . . Bud Wendell, from program manager, KYW, Cleveland, to coordinator of nighttime programs, Westinghouse Broadcasting radio stations . . . Bernard Groven, to general manager WTMT, Louisville, Ky. . . Allen Franco, from WCAR, Detroit, to director of publicity and community affairs, WNYX, that city . . . Richard H. Gerken, from Budkley-Jaeger Broadcasting (WHM, Providence, R. I. and KGL, Los Angeles) to eastern sales manager, radio sales, Metropolitan Broadcasting . . . Allen A. Arthur, to director of advertising, KFVB, Hollywood . . . Eddie Clarke, WHK, Cleveland, air personality, taking on additional duties of public service director.

**Happy anniversary:** WSB, Atlanta, Ga., celebrating its 39th broadcasting year, this month.

**Station acquisition:** WERC-AM

*growing, growing . . .  
all the time!*



1960 . . . . .  
**ROANOKE VALLEY, VIRGINIA**  
 A BELIEVING PLACE  
 ACTIVE, FULFILLING A PURPOSE  
 GROWING, GROWING, ALL THE TIME.  
 THE CHALLENGE OF A FUTURE  
 WE LIVE, WE LEARN, WE WORK TOGETHER  
 THE CHALLENGE OF TOMORROW  
 MORE FASCINATING THAN YESTERDAY'S  
 ACHIEVEMENTS  
 GROWING, GROWING, ALL THE TIME.  
 GROWING WITH ROANOKE VALLEY IS WLS-TV  
 NOT A THING ESOTERIC AND APART  
 BUT INTEGRAL WITH THESE BELIEVING  
 PEOPLE AND THEIR ACTIVITIES.  
 ROANOKE, WLS-TV, GROWING, GROWING,  
 ALL THE TIME.



WLS-TV \* National Representatives, Avery-Knodel, Inc.

and WERC-FM, Erie, Pa., sold by the Cleveland Broadcasting Co. to Simon Goldman, president of the James Broadcasting Co. (WJFN-AM-FM, Jamestown, N. Y.; WDOE, Dunkirk, N. Y.; and WGGO, Salamanca, N. Y.) for \$335,000.00. Sale brokered by Hamilton-Landis & Associates.

**New on air:** WOWW, Naugatuck, Conn. John T. Parsons is president and general manager.

**More power:** WHAT, Philadelphia, upped its power to 1 kw.

## Networks

NBC TV chalked up more than \$3 million in daytime orders from ten advertisers during the month of February.

The advertisers—and the buys:

- **Mennen** (Grey) in *Concentration*, *Young Doctor Malone*, *Truth or Consequences*, *Loretta Young Theatre*, *From These Roots*, and *Here's Hollywood*.

- **Plough** (Lake-Spiro-Shurman) in *From These Roots* and *Young Doctor Malone*.

- **U.S. Borax & Chemical** (McCann-Erickson) in *Loretta Young Theatre*, *The Jan Murray Show*, *Young Doctor Malone*, *From These Roots* and *Make Room for Daddy*.

- **Lever** (BBDO) in *Young Doctor Malone*.

- **Proctor-Silex** (Weiss & Geller) in *Say When*, *The Price Is Right*, *The Jan Murray Show* and *From These Roots*.

- **Colgate-Palmolive** (D'Arcy) in *Concentration*, and *Jan Murray*.

- **Union Underwear** (Grey) *The Price Is Right* and *From These Roots*.

- **Reader's Digest** (Grey) *Jan Murray*, *Say When*.

- **McCalls** (JWT) *Say When* and *It Could Be You*.

- **Andrew Jergens** (Cunningham & Walsh) *Jan Murray*.

ABC Radio is setting up a regional network to feed regional as well as network programming to ten Western states.

The network—ABC Radio West—will be comprised of 104 stations embracing ABC Pacific, the Arizona Network, and the Intermountain Network.

According to ABC's v.p. in charge of Radio Network, Robert R. Pauley: "ABC Radio West will have a coverage area encompassing more than 11 million radio homes and almost 26 million people."

Director of the new ABC arm will be Jack H. Mann. Harry Woodworth will serve as sales manager.

**Net radio sales:** Studebaker-Packard (D'Arcy) to sponsor ABC's preflight (Patterson-Johansson) program *Chomp Close-Ups*, 13 March.

**Net tv sales:** Kitchens of Sara Lee (Cunningham & Walsh) will join Procter & Gamble (Grey) in sponsoring ABC TV's presentation of the 33rd Academy of Motion Picture Arts and Sciences annual Oscar awards ceremonies, 17 April (cost, \$250,000).

**New affiliations:** KTAL-TV, Shreveport-Texarkana, La., with NBC TV . . . WCPO-TV, Cincinnati, Ohio, with CBS TV . . . WINF, Hartford, Conn., with CBS Radio.

**All is peace:** KRON-TV, will con-

IN INDIANAPDLIS...

# WXLW

BRINGS THE MOUNTAIN TO MOHAMMED



IN INDIANAPOLIS...

# WXLW

BRINGS THE PEOPLE TO THE NEWS



**RESULT: IN INDIANAPOLIS . . . WXLW DELIVERS THE GOODS!**

The WXLW Traveler, a complete radio station on wheels, makes new friends daily for the station, new customers for your product as it becomes the center of attraction in every community it visits. In addition, the two WXLW Newsmobiles go the average news broadcast one better. They actually bring listeners to the news via direct, on-the-scene live reports. This combination only serves to enhance the adult programming featured exclusively on WXLW. Needless to say, these are the people who CAN and WILL buy your product . . . the people who Do listen to the only station for them in Indianapolis . . . WXLW.

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE

950 ON YOUR DIAL



RADIO INDIANAPOLIS

# Bright Spot

**FOR BUSINESS**  
TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

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

CBS AND TOP LOCAL PROGRAMING

## WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE



a John H. Phipps  
Broadcasting Station



BLAIR TELEVISION ASSOCIATES  
National Representatives



**POPEYE**

and **BRAKEMAN BILL**

WWL-TV's big new afternoon show scores with the kids!

Brakeman Bill runs the best known railroad in these parts, a model train that's the envy of every child's eye. Big entertainment package includes Pop-eye & Bugs Bunny cartoons. The kids find their favorite shows on WWL-TV!

Represented nationally by Katz

## WWL-TV

CBS NEW ORLEANS

time as the NBC outlet in San Francisco for another two years beginning 1 July.

## Representatives

Blair-TV last week expanded its sales executive level and made several advancements and new assignments.

New executive appointments include:

Jack Denninger, general sales manager; Frank Martin, sales manager for the eastern stations; Jack Fritz western stations sales manager; Harry Stuart, mid-west operations manager; Ralph Allrud, director of project development; and Otto Ohland, director of sales systems.

In announcing the appointments, Blair-TV president John Blair said: "In shaping these new sales responsibilities, we had certain specific goals in mind: 1) Enabling each one of our stations to benefit still more directly from the special talents of our most experienced men; 2) Providing for a greater concentration of selling-effort at top executive levels, both with agencies and advertisers."

Features of the new organizational set-up include a four-man sales plans group, a project development activity, and an assigned responsibility for sales systems.

**Rep appointments:** Keystone TV group—WIIP-TV, Harrisburg, Pa.; WLYH-TV, Lebanon-Lancaster, Pa.; WSBA-TV, York, Pa., to Blair . . . WSAI, Cincinnati, Ohio, to Ohio Stations Representatives, for Ohio representation.

**New quarters:** Avery-Kuodel, in Chicago, at 2206 Prudential Plaza Building.

## Film

The NAB has taken a position on the recent Supreme Court decision relating to pre-censorship of motion pictures.

The NAB asked the Supreme Court for permission to support a petition by Times Film Corp. requesting a rehearing on the pre-screening decision.

The NAB brief, if permitted, would argue that such "a method of censorship" would be difficult to limit to mo-

tion pictures and might lead to censorship of all communications media in violation of "the basic fundamental right of freedom of speech."

**ITC Reorganization:** following the appointment of Abe Mandell as ITC v.p. of administration and sales are these domestic and foreign appointments: **John Pearson** to assistant director of international sales; **Hershel Harris** to sales manager of ITC of Canada Ltd.; **Samuel Gaug** becomes Mexican and Central American manager in Mexico City; **John Darston** is manager of Far East sales division in Sydney, Australia; **Carl Russell** to central division sales manager; **Bert Weiland** becomes syndicated sales administration manager; **Kevin O'Sullivan** to general sales manager, New York and network sales; **William McGee** named Western division and Hollywood office manager; **Jack Rhodes** added as Eastern and Central district sales manager; **Jack Meadows** to central sales staff; **John Howley** added in southwest; **Hal Danson** to cover upper New York State and New England; **Tony Wysocki** added in south and **Chris Remington** in the mid-west.

**Sales:** Latest renewals and sales of Ziv-UV's *Sea Hunt* are Holmes Pontiac (Bozell and Jacobs) on KSLA-TV, Shreveport; Savannah Sugar (Burton E. Wyatt) and Rural Electric (State Wide) on WIS-TV, Columbia, S. C.; Louis Shanks Furniture on KTBC-TV, Austin; Standard Oil of Indiana (D'Arcy) on WKZO-TV, Kalamazoo; Howard Griffen (Shell) on KNOE-TV, Monroe; Indiana Wholesalers on WTVW, Evansville; Man's Shop and Brownsville Savings on KGBT-TV, Harlingen; and stations KWTX-TV, Waco-Temple; KBTX-TV, Bryan; KNII, Sherman-Denison; WGAN-TV, Portland; WKYT, Lexington; WCAU-TV, Philadelphia; WBAL-TV, Baltimore; WDSU-TV, New Orleans; KPRC-TV, Houston; WAST, Albany; WFRV, Green Bay; KFSV-TV, Cape Girardeau; WJBF, Augusta; KVOO-TV, Tulsa; WOC-TV, Davenport-Rock Island, and WJW-TV, Cleveland.

**Programs:** Trans-Lux TV will distribute travel series *It's A Wonderful World*.



**Commercials:** **Graham Spencer** to Robert Lawrence as account executive . . . **Douglas J. Baker** to Van Praag Productions as production director . . . **Fred Niles** doing Supper Sandwich and Coke series for Coca-Cola through McCann-Erickson . . . Officers of the Film Producers Association of New York for 1961 are **William Van Praag**, president; **Robert Gross**, v.p.; **Thomas Craven**, secretary; **Peter M. Mooney**, treasurer; directors are **Robert Bergman**, **Lee Blair**, **Sanford Greenberg**, **Robert Klaeger**, **Robert Lawrence**, **Walter Lowendahl**, **Fred Raphael**, **Henry Strauss**, **William Unger**, **Robert Crane**, **Herman Edel**, **Arthur Florman**, and **David Horne**; executive director is **Harold Klein**.

**PEOPLE ON THE MOVE:** **William Carpenter** to Cello-Matic as eastern sales manager . . . **Allen Ash** to head NFA Chicago office . . . **Robert DeViny** to UAA as western division account executive . . . **John F. Tobin** to ABC Films in network sales . . . **Basil Estereigh** elected president and chief executive officer of Television Industries . . . **Harold Plevin** appointed sales director of Sterling Television for screen news digest division . . . **Ben Elrod** to Seven Arts Associated as southwest account executive . . . **George Mitchell** to Seven Arts West Coast Division Manager.

### Public Service

A number of radio stations put ingenuity to the test in devising stimulating ways of enriching the 1961 American Heart Fund.

Two of the stations—and the methods used:

- **KFMB**, San Diego, ran a 61-hour marathon-appeal broadcast from inside the glass elevator of the city's El Cortez Hotel. The *Heart-A-Thon* which featured variety entertainment, special interviews with tv stars, a dance, etc., netted a sum of \$33,000.

- **KALL**, Salt Lake City, Utah, sparked interest (and extra contributions) by running a contest offering listeners cash prizes for "catching" their names aired at random with the playing of musical selections holding the word "heart" in its title. An equal amount of cash won by listeners was

given to the Heart Fund during the month-long promotion.

**Public service in action:** **KMOX**, St. Louis, carries nine public service programs weekly dealing with community affairs, politics, education, etc. This does not include six religious programs . . . **WCMB**, Detroit, raised \$1,050 during its *Dollars for Democracy* radiothon. The money goes to Negro sharecroppers victimized by an economic boycott in the Haywood and Fayette counties of Tenn. . . **KFWB**, Hollywood, made possible the employment of 125 Los Angeles civil engineers in Alaska by airing a special job opportunities announcement . . . **WMCA**, New York City, has set up a new broadcast technique for dividing up a single issue for treatment among various programs and WMCA personalities . . . **WACE**, Springfield, Mass., this week, will begin a new series, *Young Men in Action*, dealing with the Junior Chamber of Commerce and its altruistic endeavors.

**More public service action:** **KOHL**, Omaha, with the help of the Omaha Safety Council conducted a youth traffic safety conference for some 65 public and parochial high school students . . . **KMTV**, Omaha, telecast a demonstration of tooth extraction under hypnosis . . . **WISH**, Indianapolis, turned itself into an all-night emergency communications center to provide police, Red Cross and citizens with first-hand weather condition news during the area's big snow storm, 25-26 February . . . **KQV**, Pittsburgh, raised \$6,000 for the Allegheny County Chapter of the Retarded Children's Assn, by holding a special basketball game pitting the KQV High Hoopers against pop recording stars . . . **KCBS**, San Francisco, again this year stimulating community appearance pride with the offer of the *KCBS Community Beautification Award*.

**PEOPLE ON THE MOVE:** **WCAU-TV** director of public affairs **Donald Porter Lenox** chosen one of six United States delegates to attend a special conference at Leicester, England, sponsored by the English-Speaking Union. The conference subject: *Britain's Changing Role in World Affairs*.

It's no mere yarn that KOIN-TV captures the confidence of the widest audience in Portland, Oregon, and 33 surrounding counties. Programming prompted by the distinctive desires of our viewers is the secret. Knit your brow no longer over the Portland market... see how KOIN-TV will sew up sales for you. We direct you to the latest Nielsen to complete our case.\*

**KOIN-TV**  
persuades  
people  
in  
Portland



\* Highest ratings and widest coverage... 7 of every 10 homes in Portland and 33 surrounding counties. KOIN-TV—Channe! 6, Portland, Oregon. One of America's great influence stations. Represented nationally by CBS-TV Spot Sales.



# BAD NEWS

FOR  
T. V. STATIONS  
PROGRAMMING  
OPPOSITE...

## FELIX THE CAT!

The world's most famous feline will go before the cameras soon for the 260th and final episode in the current series. Thus, TV stations will start moving schedules around to program FELIX as a full half-hour per day—causing an anticipated upheaval in local ratings.

FELIX Fan Clubs . . . FELIX Birthday Parties . . . FELIX merchandising aids are also creating major problems for opposition stations relying on ordinary cartoons to attract and hold the loyal children's audience.

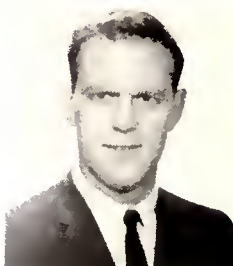
### WARNING!

Don't let this happen to you. If Felix has not picked a channel in your market area as yet . . . do the obvious . . . make certain he's pushing your call letters . . . and make your move NOW, . . . while there's still time!

#### TRANS-LUX TELEVISION CORP.

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

## Tv and radio NEWSMAKERS



**Mel Sokolow** has been named mid-Atlantic regional promotion director for TV Guide, coordinating all timebuying and station activities for Philadelphia, Baltimore, Washington, and all of Connecticut as well as the New York market. Sokolow joined Triangle as publicity manager for the N. Y. edition of TV Guide in 1959. Prior to this, he was with Technical Tape Corp. where he was instrumental in developing Tuck Tapes' initial tv campaigns. He is a graduate of Brandeis U. and the CBS West Coast tv workshop.

**Robert L. Krieger** has been appointed sales manager for WQXR, the New York Times radio station in New York City. Krieger steps up into this new position from assistant commercial manager—a post he has held since 1952. He joined WQXR in December 1943 as an account executive. Prior to this time, he spent seven years as a member of the advertising department of the New York Times. Krieger, who was graduated from Columbia University, is married and the father of a 13-year-old daughter.



**Daniel E. Hydrick, Jr.**, has been named assistant to Metropolitan Broadcasting president and board chairman John W. Kluge. Hydrick comes to Metropolitan after six-and-a-half years as general manager of WGH radio and WGH Muzak in Norfolk-Newport News, Va. Prior to this, he was an account executive with Baltimore station WTTN. Following his World War II stint, he became president of Limited Common Carrier. He is currently president of the Newport News Sales Executive Club.

**Robert M. McGredy**, Westinghouse Broadcasting national television sales manager since 1958, has been named general sales manager of Television Advertising Representatives. McGredy, who will coordinate sales policies for the TVAR offices throughout the U. S., began his career as sales manager of WTOP, Washington, in 1946. He then became sales manager of WPAT, Paterson, N. J. and in 1949 asst. dir. of Broadcast Advertising Bureau (now RAB). In 1950 he went to WCM-TV, Philadelphia.



## The seller's viewpoint

Television today, says Blair TV executive vice president Edward P. Shurick, stands in real danger of being caught in a trap—primarily of its own making. The trap, says Shurick, is the unwise and unnecessary emphasis on price rather than on performance. He deplors a deterioration of good business practices in the matter of rates found too often in many markets.



### Let's remember: the performance is what really counts

Last week 16,000 people sat in Madison Square Garden—and watched one of the world's Olympic champions come very close to losing a race to a competitor not near his equal.

Why?

Because this truly great athlete allowed himself to get trapped behind inferior runners. On a wider track, the others could not have begun to match his speed or endurance.

The race pointed up a hazard which currently threatens television. Let's face the facts without prejudice:

In television, we have the most powerful means ever devised or developed for communication between the makers and the users of mass-market goods. In short, the most powerful marketing-force available to business.

Yet today television stands in real danger of being caught in a trap—primarily of its own making. That trap is the unwise and unnecessary emphasis on *price*—rather than on *performance*.

In our industry itself, too many seem occasionally to lose sight of television's real values. We tend to forget that no other form of advertising can begin to match its power to command attention, to implant ideas, to stimulate action.

Too often in certain markets we find a deterioration of good business practices in the matter of rates. It is a basic American principle that competition is the *life of trade*. But unwise competition can also be the *death of progress*.

America has many forms of advertising, in addition to television. Each of them has its own standards of effectiveness—and its own records of achievement. The advertiser is free to choose whichever media he feels will best serve his purpose—free to include in his particular 'marketing-mix' those elements which he feels will best help attain his objectives.

So there is natural competition between media. But in his competition, television today is in a strong position of advantage . . . not faced with any necessity to bow the

knee at the altar of *costs per thousand*.

It is no secret that rocketing prices of paper and production have greatly increased the costs of print media. And it is well known that no unit of print circulation can automatically guarantee attention to every advertisement the medium may carry.

But, despite television's advantages in cost per unit of sale, some elements in the industry seem to fall victim to price-jitters. So we find certain types of television advertising offered at costs which no amount of increased volume could justify.

We watch the Congo and shudder at what seems senseless civil strife, when the Congo situation calls for unified cooperation in the endeavor to build a nation.

Yet, right here in the United States, among certain national elements—yes, even in certain major markets, we see that the effectiveness of television advertising is vitiated by senseless rate-cutting. Such practices undermine the basic values of the market and its media in the eyes of advertisers, both local and national.

Despite the recurring talk of "recession" and the "depressed areas" the television industry as a whole is not faced with substantial advertising cut-backs at the national level. Most major advertisers have grown more sophisticated through their experiences of the '30's and '40's. They no longer run for the storm-cellar when the first recessionary cloud appears. Today they realize the wisdom of maintaining their market position—even though it may be necessary to make slight increases in percentages allocated to advertising.

At Blair-TV, it is our conviction that the current rate-jitters will pass—that television will continue—and even improve upon—its past record to produce results for the advertiser. . . . Results that fully justify the continuation of fair rates and the maintenance of the high programing standards so essential to the progress of television in the months and years ahead.

# SPONSOR SPEAKS

## Impressive Radio

In many ways the Radio and Television Executives Society luncheon at the Roosevelt a couple of weeks ago was the most exciting demonstration of the vitality of the radio medium which we've seen (and heard) in many years.

It was brilliant program planning which brought together on one platform such station operators as Robert Hyland, KMOX, St. Louis, Frank Gaither, WSB, Atlanta, and Gordon McLendon of the McLendon Stations.

And from the talks and the tapes which each presented it was possible to get a clearer, more vivid picture of modern radio's creativity, variety and power than all the rating books in the world could ever give.

Their viewpoints and programing philosophies couldn't have been more different. Bob Hyland described "At Your Service," KMOX's seven hour daily all-talk format which last week celebrated its first year of highly successful operation.

Gordon McLendon outlined the "Secret Formula" of KLIF, Dallas, a super-concentration on all types of news, with 12,000 remote news broadcasts a year, nearly two every hour of the day.

Frank Gaither told of WSB's "Partnership in Programing" approach, based on the conviction that every show must involve some degree of audience participation.

Each presented convincing evidence of the effectiveness of his station's philosophy: each has a distinct, and wholly characteristic viewpoint.

This was what we liked best of all. A clear-cut demonstration that radio today is not a medium of dreary formulas, but one in which scores of bright, creative, resourceful and imaginative individuals are constantly opening up new frontiers of entertainment, information, and public service.

Our congratulations to the RTES and to its distinguished radio guests.



**THIS WE FIGHT FOR:** *An ever-increasing improvement in the public ad industry image of radio, the medium which, in the truest sense has been called "magic in the air."*

## 10-SECOND SPOTS

**Naming game:** Some N. Y. broadcasting and agency guys were at P. J. O'Hara's convivial Third Ave. place discussing the fact that *Gunsmoke* was going into re-runs next season—but none knew the new name for the series. Some suggestions as the evening wore on: *Son of Gunsmoke* and *Chester's Collie*.

**Gaming name:** Our correspondent from the Las Vegas gambling casinos, Barbara Baehert, reports that the management of the Dunes Hotel was so pleased with Johnny Ray's smash engagement there that they are touting him for his own tv show. And one wit suggested a title: *Jackpot Bowling, Starring Johnny Ray*.

**By Occident:** A British-French actor, Roger LePage, is in the cast of the new Broadway musical about Hawaii, *13 Daughters*. He says he's constantly learning things from the oriental members of the cast, including a phrase that has swept Japan. "Wherever you go there," he declares, "you hear people saying *Illots of Illuck* . . ."

**Punsville:** Ery Moser of the Stroffe Music Writing Service suggests that the Miss Universe contest should be held at a sunbathing camp and televised. The show'd be called—*The CBS World Nudes Roundup*.

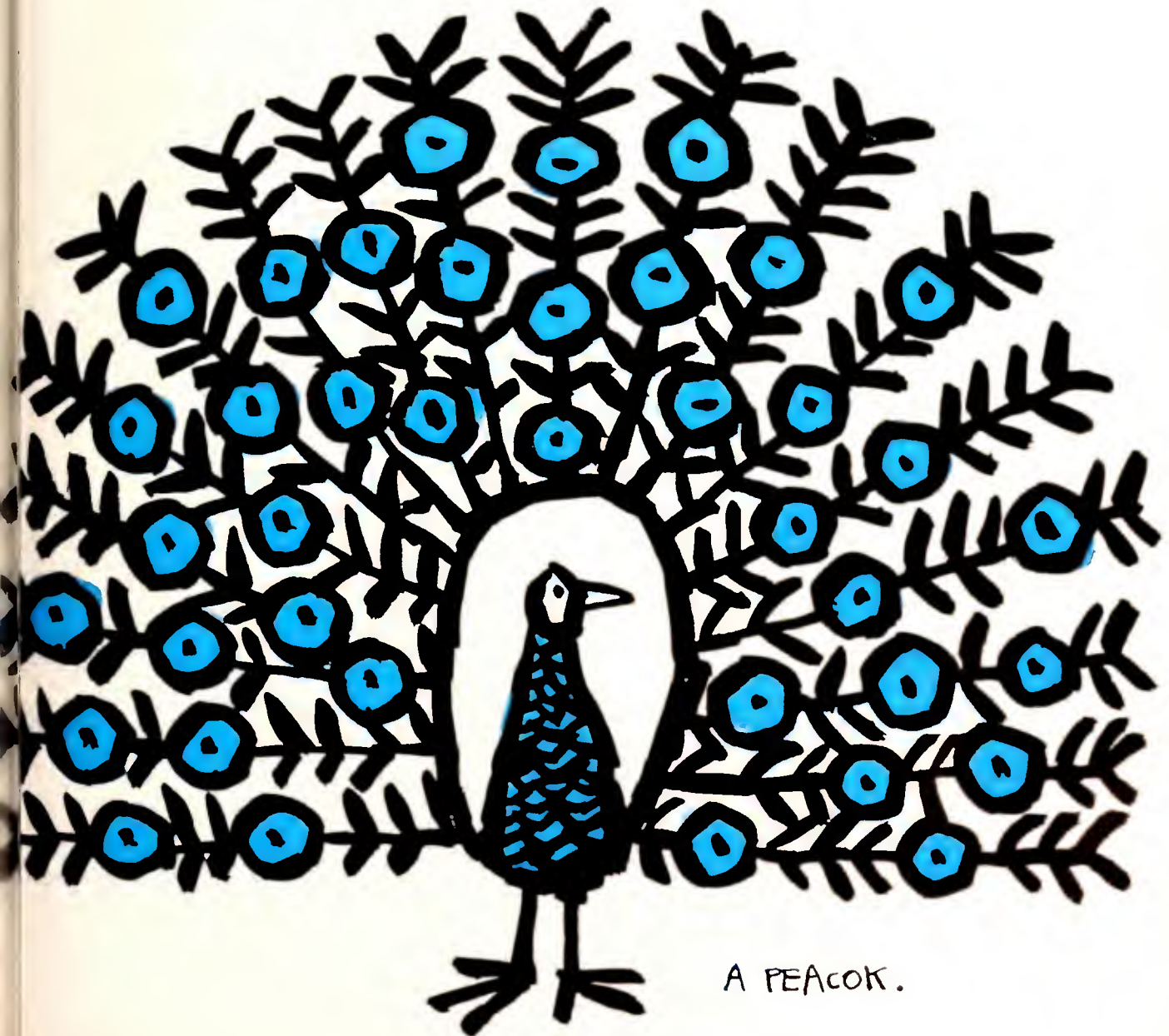
**Cab gab:** Myron Cohen tells about a woman who hailed a taxi and said, "Take me to Maternity Hospital, but don't hurry—I work there."

**Casting notes:** Here's a run-down on the cast and countries of the stars of ABC TV's *Hong Kong* series. Rod Taylor, who plays an American correspondent, is an Australian. Lloyd Bochner, who plays a British police commissioner, is a Canadian. And Mai Tai Sing, who plays an "exotic Chinese owner of a plush Hong Kong supper club," is—naturally—from *Oakland, California*.

**Country Club set:** A bill that would have permitted 12-year-olds to take jobs as caddies (specifying lighter golf bags and reduced hours), was defeated in the N. Y. State Legislature because, among other things, it would "expose innocent youngsters to foul language."

# OUR FIRST PEACOK.

Our first peacock was got by us in 1953. He worked hard for 2 years. But the onlyest color he did was Network. He needed help so we got us a local peacock. He did much alive color in 1955. Alive Opera. Alive Olympic Boxing. Alive Wrestling. We have got even MORE peacoks now. They work 40 hours a week with NO days off. One day they worked 17 hours and broke the record. We called that a broke record with 17 hours in one day! Petry will tell you more colorfull stories. This is a color advertisement for **KMTV-3OMAHA**



A PEACOK.

# CASH-BOX CLASSICS



**15 JINGLE PARODIES  
OF AMERICA'S ALL-TIME  
RECORD HITS OF THE  
PAST 3 YEARS**

- ▶ *Fully customized for your station*
- ▶ *Entertain as you identify*

*Piloted by these  
great stations:*

WPLO—Atlanta  
WCOP—Boston  
WCAO—Baltimore  
WJJD—Chicago  
KBOX—Dallas  
WMPS—Memphis  
WRIT—Milwaukee  
WNOE—New Orleans  
WIL—St. Louis

**COMMERCIAL  
RECORDING  
CORPORATION**

BOX 6726 • DALLAS 19, TEXAS • RI 8-8004

*Write  
Wire or call  
now for FREE  
audition*

