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*Upswing in local live tv
—special report on signifi-
cant new trend buyers are
watching* p 25

*Paint company 'pictures'
colors through sound —
striking new techniques in
radio copy* p 33

SPONSOR

THE WEEKLY MAGAZINE RADIO TV ADVERTISERS USE

A GREAT NEW INDEPENDENT STATION STARTS ITS SECOND YEAR

The leading independent
audience in the U.S. . . .

Average share all week, from sign-on
to sign-off, largest in the country among
the TV independents. (ARB, December 1961, 21%)

wten

"next to KONO-tv. . .

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



San Antonio's

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

Channel 12

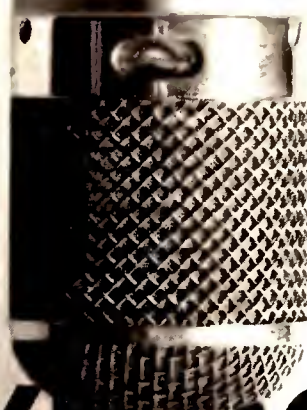
KONO TV, ABC in San Antonio, gives you more than twice the audience of either competitor with 54% . . . while others follow with 25% and 22%. (10:00 PM to Midnight, Monday thru Sunday, ARB November '61)

Double your image impact on KONO TV



THE KATZ AGENCY, INC.

National Representatives



WNEW

NEW YORK

WIP

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KANSAS CITY

WELL COVERED. Through its policy of representing a limited number of selected stations in major markets, **METRO BROADCAST SALES**, the nation's quality Station Representative, offers a thorough, in-depth service to clients, agencies and stations. **AS OF APRIL 1ST, METRO BROADCAST SALES WELCOMES ITS NEWEST MEMBER, KMBC RADIO, KANSAS CITY, THE SALES-THROUGH-SHOWMANSHIP STATION.** Call your **METRO BROADCAST SALES** salesman. You'll hear the full story about **KMBC...and its companion stations, WNEW, New York and WIP, Philadelphia.** All represent radio at its best: **Good Listening and Good Selling.**

Metro Broadcast Sales

A SERVICE OF METROPOLITAN BROADCASTING

no campaign is a
national campaign
without

NOW 52ND
AMONG ALL
TOP STATIONS
IN ALL
MARKETS



CBS • ABC

KELO-TV SIOUX FALLS;
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am, fm Minneapolis-St. Paul; WKOW am & tv
Madison, Wis; KSO radio Des Moines

**KELO-TV
LAND**

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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A big voice

with big things to say. That's "The Voice of St. Louis." It commands attention with big programs. "At Your Service," the trend-setting talk format. Debates, documentaries, editorials. A balanced blend of news, sports, music, talk and CBS Radio Network features. It's a big factor in the lives of families in America's heartland. Big in their buying decisions, too. There's no bigger voice in Mid-America than...

KMOX^C
RADIO^B^S

"THE VOICE OF ST. LOUIS"



Leave it to Beaver to make Thursday funnier than ever.

Thursday night's pretty funny as it is.

What with such seasoned winners as *Ozzie & Harriet* (10th season)... *The Donna Reed Show* (5th season)... *My Three Sons* (3rd season).

Put *Leave It To Beaver* in this lineup at 8:30 p.m. (which is what happens next Fall) and Thursday figures to be even funnier.

The Beaver (where he is now on Saturday

night) has a Nielsen of over 10,500,000 laughing homes, weekly.*

With that strong Thursday night support we think it a fair assumption he'll get lots more laughs in his new spot.

Funny business, we needn't remind you, is good business. Especially on Thursday nights. Especially on **ABC-TV**

16 April 1962

SPONSOR-WEEK

U.S. TAKES CBS TO COURT

Justice Department files key antitrust action; new compensation plan termed illegal; CBS denies charge

There's no question that the anti-trust suit filed by the Department of Justice against CBS TV is the opening gambit of a court drive to smash the system of network option time.

As Madison Avenue saw it, CBS is recently submitting to affiliates a new compensation plan for more of their time provided the Government with a wedge to litigate—something it's been long waiting for—and the Justice Department jumped to the opportunity.

The basic point of the action as filed in the New York Federal Court last week: the CBS plan is a violation of the Sherman Act and the network should abandon it.

Retorted the network: the compensation plan would not have the effect, as the Government alleged, of forcing affiliates to carry its programs. Nor would it deny to non-network advertisers or independent program suppliers the most desirable time periods on affiliated stations.

CBS also expressed confidence that the courts in the long run would uphold the new compensation plan.

What effect the sudden filing of the suit will have on the efforts of the networks to induce affiliates to consider revising downward their share of network time compensation is problematical. CBS would not profess whether it would now bring up this matter at the scheduled 3-day affiliates meeting.

A Justice Department action of this nature has been in the wings for years and the topic of readjusting option time has been wrestled with in FCC hearings for at least the 10 years. In fact, almost immediately after CBS submitted the new plan to affiliates the FCC issued an order for the network to stand hearing on the matter. CBS' reaction was to suspend action on further negotiations for its acceptance by affiliates.

It's been the Madison Avenue feeling for some time that its advertisers might as well start reconciling themselves to an eventual—it may take as much as five years—radical shift in the control of station time.

Anyway, the fat's in the fire and Madison Avenue will be watching every twist and turn of the legal battle with rapt attention.

WBC TO BUY WINS, N. Y. AND KLAC, LOS ANGELES

Although neither deal is already final, WBC is definitely in the process of acquiring two additional radio stations, WINS, New York, and KLAC, Los Angeles.

WINS is owned by interests connected with J. Elroy McCaw of Seattle and KLAC is owned by Mortimer H. Hall. Observers believe a sale of WINS is possible this week.

The purchase price for WINS is
(Continued on page 8, col. 3)

ADMEN WANT CULTURE BUT WON'T SPONSOR IT

Chicago:

Agencies complain about a lack of public affairs and cultural programs, but they do little to sponsor them, Ward Quaal of WGN-TV, Chicago, told the FCC hearings here last week. He was the first witness on the industry side in the current hearings.

NBC TV adds \$10.7 mil. more nighttime for '62-63

NBC TV added about \$10.7 million (estimated) in advance nighttime sales for 1962-63 last week. Approximately 350 minutes were involved.

Warner-Lambert (L&F) purchased alternate week minutes in Saints and Sinners and Eleventh Hour; Quaker Oats (JWT) purchased a minute for 52 weeks in Sam Benedict; Block Drug (Grey) purchased alternate week minutes in Sam Benedict; P&G (Burnett) renewed sponsorship of Car 54; Polaroid (DDB) purchased six minutes in Jack Paar and six in Sam Benedict; Bristol-Myers (26) purchased alternate week minutes in Saturday Night Movies, and Douglas Fir Plywood (Cole & Weber) purchased 19 half-hours of David Brinkley.

In addition to the above business, NBC also sold four hour specials to AT&T (Ayer) with five more probably to be added; half the All Star Game and half the World Series to Chrysler (Burnett), and a fourth of the NFL
(Continued on page 50, col. 1)

KORN ELECTED PRES. OF METRO. TV UNIT

Bennet H. Korn has been elected president of Metropolitan Broadcasting Television. He was executive v.p. in charge of tv.



Bennet H. Korn

Korn will now be in charge of the division which owns and operates six tv stations: WNEW - TV, New York; WTTG (TV), Washington; KMBC-TV, Kansas City; KOVR (TV), Sacramento-Stockton; WTVH, Peoria, and WTVP, Decatur. MBT is a division of Metromedia.

Korn stated that his promotion demonstrated the growth of tv at Metropolitan to division status. It also made clear that he is personally involved with all the tv stations, not only WNEW-TV. He stated that new policies would represent a "continuum" with past ones and would reflect his close cooperation with John W. Kluge, president and chairman of Metromedia, the MBT parent company.

Movies a rating success, say both ABC and NBC

Tv networks with movie programs—NBC and ABC—pointed with special pride to their ratings performance last week.

ABC TV is pleased with the Trendexes for the premiere of its new Sunday night feature films on 8 April. The competitive 27-city Trendex gave ABC 21.3 rating and 38.0% share for the 8:30-10:30 p.m. period.

NBC points out that its Saturday Night Movies is reaching more homes over a four week period than any other new show of the current season. Its unduplicated four week audience is 27.1 million homes, 55.4% of the U. S., according to the Nielsen Full Analysis report for January-February 1962.

NESCAFÉ GOING TO McC-E FROM ESTY

Nestlé will transfer the \$5 million Nescafé account from William Esty to McCann-Erickson on 30 June it was announced last week.

Nestlé already has several brands at McCann-Erickson and is tending to consolidate more of its spending there. The move would make Nestlé one of the five largest McCann-Erickson clients. McCann-Erickson already has Quik, EverReady Cocoa, chocolate bars, Nestea and Decaf.

Three other Nestlé products are also leaving Esty. They are: Gerber Cheese, Holland Food, and Maggi Products. These brands are expected to go either to McCann-Erickson or to Van Sant, Dugdale, which already has Nestlé's Cross & Blackwell line and some new products.

Adam Young introduces new radio buying aid

A new media aid, said to make radio timebuying easier and quicker, has been introduced by Adam Young.

A new type of availability presentation incorporates average ratings, homes reached, and audience composition for Adam Young represented stations and also its chief competitors.

The form, developed by Adam Young, has been offered as an industry service to other representatives who may wish to make use of it.

Favorable comment on the forms was made by Marie Coleman of Donahue & Coe, Joyce Peters of Mogul, Williams & Saylor, Eileen Moore of Al Paul Lefton, and Charlie Ventura of N. W. Ayer.

The form was developed by Stan Feinblatt, radio research director.

WBC expansion

(Continued from page 7, col. 2)

understood to be very close to \$10 million. Last year WBC negotiated to acquire KLAC but its options expired pending FCC approval. Price at that time was \$4.5 million Both present acquisitions, of course, depend on FCC approval.

WBC now has six stations. When it formally takes over WINS and KLAC it might have eight. This has led trade observers to speculate that WBC could hold all eight instead of divesting itself of one to return to the traditional limit of seven radio stations. Chairman Newton Minow of the FCC stated at the NAB that he wouldn't object if networks owned as many as 12 o&o's. It's possible that an eight-station WBC radio holding would test whether the FCC would also approve of station groups exceeding the former limit of seven. If so, WBC may be the first eight-station radio owner in the country.

All Westinghouse radio stations are independents—unlike its tv stations, which are all network affiliates. KLAC is already an independent station, but WINS is, in effect, the flagship station of the Mutual Broadcasting System. Upon expiration of current contracts, it is presumed, the WINS affiliation with Mutual will end.

Programming, personnel, and sales changes at the two new WBC stations is still, at this early date, matters for conjecture. But it seems definite that both stations, if formally acquired by WBC, would tie into the parent company for news and other programming.

WBC of late has been expanding and branching out its news and program syndication activities.

Syndication of radio and tv news is also increasing. WBC now circulates a daily 15 minute radio news show and a weekly half-hour tv news show, plus special news events.

Portions of children's programs are also syndicated by WBC.



LOVE THAT BOB

starring

BOB CUMMINGS



*(That Glamor
Photographer With the
Roving Eye Camera)*

**173 Half-Hours
Now Available To Local Stations**

OFF TO A FAST START WITH

WCBS-TV, New York
WRC-TV, Washington, D. C.
WBKB, Chicago
KABC-TV, Los Angeles
KONO-TV, San Antonio
KTNT-TV, Tacoma-Seattle
KVAR, Phoenix

WGAL-TV, Portland, Me.
WGAL-TV, Lancaster
WVEC-TV, Norfolk-Hampton
KMID-TV, Midland
KSTP-TV, St. Paul-Minneapolis
WEAR-TV, Pensacola

Won highest Share of Audience among
all daytime shows on the ABC Network,
with 47% kids and teens.

mca
TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.

PLaza 9-7500 and principal cities everywhere

BUTLER MEDIA DIR. FOR LEVER BROS.

Richard C. Butler has been promoted to media director of Lever Brothers, succeeding Howard Eaton, Jr., it was announced last week by Harold H. Webber, consumer relations v.p.



Richard C. Butler

Butler was formerly media manager. In his new post he will be responsible for buying all the company's radio and tv time, talent and programs, and also all

print space.

Before joining Lever Brothers in 1959 he was with A. C. Nielsen for 12 years.

Eaton has joined Grey as v.p. for programing in the broadcast department.

Tv prime time sold out in Panama before start

ABC International's Panama City affiliate, Televisora Nacional, will begin broadcasting next Monday, 23 April, with prime time completely sold out.

Advertisers will include Canada Dry, Eastman Kodak, Esso Standard, Ford, Kraft, Nestle, Pan American Airways, Volkswagen, and Westinghouse.

Station, which reaches several markets in Panama, is a member of CATV network.

Final CEIR seminar

The current series of CEIR seminars on the expected impact of computers on marketing will end this Wednesday with a session under president Dr. Herbert W. Robinson.

He will discuss probable recentralization of marketing and media functions caused by computer use between now and 1970.

West Virginia—radio to lure tourists

The State of West Virginia will use the network radio medium for the first time as its chief lure for more tourism this year.

The Travel Department Division of the State Department of Commerce will use ABC Radio's Breakfast Club starting tomorrow and weekly on Tuesday for 13 weeks initially. Agency is J. M. Mathes.

ABC v.p. and national sales director Jim Duffy thinks it's the first time a state has used network radio as its basic medium to promote the tourist trade. He said it was like "setting foot on virgin territory" for West Virginia since it has no known competitors for tourism on the air.

Minute commercials will be delivered by host Don McNeil. They contain a mail offer for various holiday kits.

RADIO's FAVORITE OF NAB WAS CHAIRMAN MINOW

If the opinion sampling done among several dozen Keystone Broadcasting System affiliates is any indication, FCC Chairman Newton Minow's address was the single event best liked by radio people at the NAB convention this year.

Two-thirds of those checked said the Minow speech was one of two favorite events. The RAB presentation and Fm Day were runners-up.

Respondents said that Chicago was the favored location for conventions, with Washington, D. C. and New York City also mentioned.

About 60% said they felt the time and cost of the convention were worthwhile. Some 17% said they attend 10 to 20 meetings a year. Those meetings they skip, the survey revealed, are those which take up too much time, have weak programs, or have an excessive cost.

NEW YORK AUDIENCE PROFILE READY

ARB last week released its New York tv audience profile, a 250-page booklet said to be the largest tv audience study ever done of the market.

The study, prepared 4-31 January 1962, was sponsored jointly by all six commercial tv stations in New York, WCBS-TV, WNBC-TV, WNEW-TV, WABC-TV, WOR-TV, and WPIX (TV).

The study is the second of a series released by ARB. The first, covering Salt Lake City-Ogden-Provo, was recently made available. It was based on November 1961 findings.

The New York profile studies local and network programs in terms of average viewers per home in seven age categories, total audience composition by sex and age group, total composition for heads of household and housewives by age groups, total viewers per home, men-women-teenagers-children per 100 homes, and household heads by education, homes by income, and average viewing family size.

A larger sample was used than is usual for a local study, 1,500 usable diaries. Survey areas included portions of New York, New Jersey, Connecticut, and Pennsylvania.

ARB's statement called the Salt Lake City and New York City profiles "harbingers of future research effort" to provide meaningful qualitative information "so that television timebuying need not be based merely on ratings or gross homes reached."

Storer first qtr. earnings

Storer Broadcasting Company last week reported first quarter earnings of \$2,151,596 for the period ending 31 March 1962. This compares with earnings of about \$1.1 million for 1961, also net after taxes.

However, the 1962 figures reflect a capital gain of \$912,969 from the sale of WWA, Wheeling.



**MISTER ROBERTS
CAN'T BE SHOUTED DOWN**

...is highest rated feature film ever telecast by WCKT, Miami.

A special ARB rating taken in Miami on March 5 shows that "Mister Roberts" topped all network opposition and captured a 57% share-of-audience 7:00-9:00 P.M.

**WCKT
SHOWING
"MR. ROBERTS"**

**ARB COINCIDENTAL
MONDAY, MARCH 5
7:00 PM—9:00 PM**

		STATION A	STATION B
7:00—7:30	28.0	20.0	3.0
7:30—8:00	33.0	18.0	8.0
8:00—8:30	32.0	16.0	10.0
8:30—9:00	37.0	10.0	13.0
Average Rating	32.5	16.0	8.5
Average Share-of-audience	57%	28%	15%

"Mister Roberts" starring Henry Fonda, James Cagney and Jack Lemmon is one of 41 Warner Bros. "Films of the 50's" in Seven Arts' Volume 3 recently acquired by WCKT, Miami.

SEVEN ARTS' "FILMS OF THE 50's"...MONEY MAKERS OF THE 60's



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
 NEW YORK: 270 Park Avenue YUkon 6-1717
 CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
 DALLAS: 5641 Charlestown Drive ADams 9 2855
 L. A.: 232 So. Reeves Drive GRAnite 6-1564—STate 8-8276

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



Outdoor Studio at WDBJ-TV. New building is one of the largest and most modern in the entire South. Finest technical equipment . . . 316,000 watts e. r. p. . . CBS affiliate.

WDBJ-TV Brings You the News About Fructuous Western Virginia!

The productive, prosperous Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 television homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For real merchandising aid, you're right to use Roanoke and WDBJ-TV.



New Steel Industry is planned, using vast deposits of iron ore in Giles County, Va. Shown here, initial drilling obtains ore samples. New enterprises boost prosperity of WDBJ-TV area.

Ask Your PGW Calanel For Current Availabilities

WDBJ-TV

Ch. 7



ROANOKE, VIRGINIA

Sponsor backstage

Automation in radio—a problem

In the big, bright box that is the new International Ballroom in Chicago's Conrad Hilton Hotel, FCC Chairman Newton Minow last Tuesday (3 April) spelled out radio's economic plight in three short sentences:

"In 1916," he said, "there were 996 am stations, excluding those owned and operated by the networks. These stations reported income before taxes of \$57 million. In 1960, there were 3,151 am stations, excluding those owned and operated by the networks, and they reported income before taxes of \$51 million."

Downstairs in the exhibit halls of the 10th Annual Convention of the National Association of Broadcasters, answers to this dilemma were evident in booth after booth. It was most evident in the vast increase in automatic tape systems, tape cartridges and taped programming services. I think it was 1958 when automatic tape systems were initially introduced by Automatic Tape Controls of Bloomington, Ill. ATC alone has set up over 4,000 installations in radio and tv stations since that time.

Ralph Haberstock, the senior audio engineer of another large equipment firm, the Gates Radio Co. of Quincy, Ill., told the Broadcast Engineering Conference at the Convention that with the equipment now in use it is possible for a station to run all by itself,



Retraining after training

Maybe the most dramatic evidence of the manner in which radio is moving toward automation is the agreement recently concluded between the International Brotherhood of Electrical Workers and International Good Music of Bellingham, Wash. The deal sets up a re-education fund for the training and re-training of employees displaced by the installation and operation of automated equipment and program services made and sold by International Good Music.

The union and IGM (which incidentally also operates station KGMI (AM & FM) in Bellingham) hope that the fund will run about a half-million dollars. This is based on projected sales of IGM equipment plus augmentation by federal monies available for re-education under the Smith-Hughes Act, the George-Barden Act, and the National Defense Education Act of 1958. The agreement calls for the fund to be operated by a single trustee, who will not be connected with either IGM or the union.

It is difficult to know just how many stations have gone to automation but the most prevalent guess of the suppliers who should know is somewhere between 1,500 and 2,000. Among the organizations, which have developed program services, and which were pitching on the Exhibition floor of the convention were those mentioned above, of course, plus such other firms as RCA Thesaurus,

(Please turn to page 14)

In Chicago

... world's busiest rail center ... the city's railroad terminal district is larger than the entire state of Rhode Island! Handling 45,000 freight cars daily—more than New York plus St. Louis—Chicago continues to live up to poet Carl Sandburg's apt description "freight handler to the nation"!



In Chicago

WGN Television

offers better programming through dedicated community service!

Quality • Integrity • Responsibility • Performance

WGN IS CHICAGO



new...
exciting...
wonderful...

RAHALL RADIO

1st...in Community Life
1st...in Overall Ratings
1st...in Sell
1st...in Adult Listening

WKAP

RADIO 132

Allentown - Bethlehem - Easton

5000 WATTS No. 1 latest Hooper and Pulse. Lowest cost per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

WLCY

RADIO 138

Tampa - St. Petersburg, Fla.

5000 WATTS No. 1 January-February 1962 Hooper... double of all other area stations. Lowest cost per thousand audience... in fast growing Tompo-St. Petersburg market.

WWNR

RADIO 62

Beckley - W. Virginia.

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience... featuring great personalities.

WNAR

RADIO 111

Philadelphia Area

500 WATTS No. 1 latest Hooper survey report, covering large Philadelphia and Norristown market... where bulk of consumers live and buy. Lowest cost per thousand audience.

WQTY

RADIO 122

Jacksonville - Florida

1000 WATTS Rahall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

RAHALL RADIO GROUP

N. Joe Rahall, President
Represented nationally by:
ADAM YOUNG, New York
Philadelphia Representative:
Paul O'Brien,
1713 Spruce St., Phila., Pa.

Programmatic, Altofonic, Magne-tronics and the Triangle Program Service. Triangle, of course, is the Annenberg operation, sister of the ITA Electronics Corporation, which stirred a good deal of excitement on the Exhibit floor with its Documentor and MicroDisc, which records and plays back 21 hours of information on a ten inch disc at a speed of 2 rpm. I was most startled by this disk and equipment, and particularly by its excellent tonal quality.

It has many, many applications in the broadcast, recording and advertising fields—and many more which haven't even been thought of yet.

On the television side, the most competent equipment people felt and the exhibits gave brilliant and colorful testimony to this—that there were two major developments:

1. A tremendous upsurge in color.
2. An improvement and refinement of all kinds of tv equipment, both video and audio, to give greater quality, consistency and stability.

Upsurge in color

No intelligent advertiser or agency should underestimate the importance of both these developments to the greater effectiveness of his use of the tv medium. Color television cameras, both vidicon and image orthicon were presented by RCA, EMI-US, GE, Sarkes-Tarzian and the GPL Division of General Precision. Switching equipment with many improvements were on display.

I am an ignoramus, technologically speaking, but I saw enough to be sure that advertisers were going to get a better break in the quality of their shows and commercials as a result of much of the equipment shown. For example I believe that there is enough technical improvement in color in a number of areas so that the very many advertisers using color shows, but still doing their commercials in black and white on those shows because of the poor black and white definition of a color commercial, will soon be doing commercials in color.

As a matter of fact there is ample reason to believe that 1962-1963 will be color's biggest year. RCA Victor, for instance, will do a dollar volume in color television receivers this year which will equal its dollar volume on black and white receivers, for the first time in the company's history.

NBC will back up this upsurge in receiver sales with the biggest amount of color programing in its history. They promise to deliver two thousand hours of color shows in the 1962-1963 season.

The trend to automation I was talking about in radio is quite evident in television also. There was a vast amount of equipment designed to reduce costs via automation. This was particularly true, perhaps, of switching equipment. Both RCA and EMI-US had exceptional hardware of this type.

RCA's new 7½ IPS video tape should help advertisers and agencies cut costs, too.

I'm afraid I've neglected the fm stereo people, but here too, nearly every major manufacturer offered improved transmission and reception equipment.

It was, as usual, a fascinating Convention, in the Exhibit Halls and upstairs. About which, more later.



HE APPRECIATES THE *QUALITY TOUCH!*

Audience is not only "numbers" it's people — men like this one. He wants good entertainment presented in good taste because his family watches, too. We respect his intelligence, his judgment, and his responsibility as head of the household. It's this quality touch that delivers quality audience, where quality products are sold. A call to your PЕТRYMAN can put it to work for you!

WFAA-TV dallas

AT COMMUNICATIONS CENTER 
TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by  *The Original Station Representative*

555/5th

Request for reprint

This is a request for permission to reprint a page from your 26 March 1962 issue of SPONSOR.

We wish to reprint the article, "Qualitative research in motion," on page 93.

Your cooperation in granting permission for this reprint will be greatly appreciated.

James B. Higginbotham
Higginbotham Assoc.
Houston

The agencies know

Don't know where you got your Chicago rep list you had in SPONSOR

April 2 on page 78? You ought to bring it up to date.

Just for the record we are radio station national representatives with offices in New York, Chicago, Detroit and Los Angeles and have been listed as such in SRDS for more than two years.

Our Chicago office was, is and continues to be at 35 East Wacker Drive and our Chicago phone number is STate 2-8196.

The agencies surely know we're in Chicago.

Hal Walton
president
Hal Walton & Co.
New York

More on automation

I was very much interested in the article you had on automation ["The truth about radio automation." 26 March] in SPONSOR. I had put it aside to keep it so I could go over it more thoroughly and apparently one of my salesmen walked off with it and we can't locate it. I'd appreciate it very much if you would send me another copy of the March 26th issue.

Dick Wheeler
KTLN
Denver

Graduate study in radio/tv

Knowing that many of your readers are involved in radio/tv production, as well as advertising, I am writing you to tell you of a television production field training program at the graduate-study level.

This program, sponsored by Videotape Productions of New York, Inc. in conjunction with San Diego State College, is open to candidates for a Master of Arts degree in television production.

While the unique graduate-study program is experimental at present, it may well provide a foundation for comprehensive training of high caliber tv production executives.

I would appreciate it if you would make this information available to your readers.

John B. Lanigan
v.p. and gen. mgr.
Videotape Productions
New York


On population species

In your issue of 12 March, *Sponsor-Scope* mentioned the phrase "the buying power audience" referring to "the thesis of a recent survey" that 1/3 of the population buys 2/3 or more of nationally advertised brands.

Should this not read "1/3 of the buying population." Our studies in Canada through the Consumer Panel of Canada have shown this to be true for the majority of consumer products. However, the same people who are heavy buyers of instant coffee, for example, are not likely to be heavy buyers of regular coffee.

T. A. Bryk
International Surveys Limited
Toronto

● Quite true. It should have been the buying population.



BIGGER than SACRAMENTO - STOCKTON

One Buy Delivers IDAHO - MONTANA plus 11 counties in Wyoming at lower cost per thousand

SKYLINE TV NETWORK delivers 10,100 more TV homes than the highest rated station in Sacramento-Stockton at nearly 18% less cost per 1,000. SKYLINE delivers 92,300* nighttime homes every quarter-hour Sunday through Saturday. Non-competitive coverage. One contract — one billing — one clearance. Over 254,480 unduplicated sets in 5 key markets. Interconnected with CBS-TV and ABC-TV.

IDAHO — KID-TV Idaho Falls
KLUX-TV Twin Falls

MONTANA — KXLF-TV Butte
KFBB-TV Great Falls
KOOK-TV Billings



Skyline
TV NETWORK

P. O. Box 2191 Idaho Falls, Idaho

Call Mel Wright, phone JACKson 3-4567 - TWX No. 1F 165
or your nearest Hollingbery office or Art Moore in the Northwest



the face on the cutting-room floor

Knowing what to leave out of a TV commercial is just as important to its success as knowing what to put in. The best commercials are simple and uncluttered. They leave the viewer with one strong and dramatic selling impression.

It's only sensible and practical to do most of the cutting before a commercial gets either to a client or a camera. But, even in the studio efforts should go on to simplify, simplify, simplify.

The professionals who edit commercials at Young & Rubicam can make all the difference between a commercial that people take little notice of—and a commercial they really take in.

YOUNG & RUBICAM, Advertising



Untrumped
honor

In meaning and significance the coveted Seal of Good Practice is an unexcelled honor in broadcasting. WPIX-11 is singularly proud in being the *only independent TV station in New York* whose high commercial standards and practices has merited this emblem of the conscientious broadcaster. It is also *your* guarantee that *this* television station measures up.

where are your 60-second commercials tonight?



SPONSOR-SCOPE

16 APRIL 1962

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SPONSOR

PUBLICATIONS INC.

If you were looking for an index to the state of mind of top managements in certain important Madison Avenue agencies, you perhaps wouldn't go far wrong in relating that feeling to pall of uncertainty.

The cause for the disquiet are mounting reports that four uppercrust spenders in tv are more or less getting ready to make changes in their agency stables or to reallocate their products within the present agency structure.

The aforesaid advertisers: Procter & Gamble, Lever Bros., Colgate and Bristol-Myers.

As the report goes, the agencies that would most feel the impact of the tremors are Young & Rubicam, Bates and Lennen & Newell. Mentioned also in connection with P&G is Gardner.

Of sharp significance is this: Billings-wise Y&R can't be much of a loser in the soap sweepstakes. It's got a standing offer to rejoin the Lever family.

Ford is by no means through buying its network tv quota for the fall.

It's still looking over the network nighttime counters for an alternate half-hour and that in addition to Hazel.

The Ford line's sports load for the final 1962 quarter entails 10 commercial minutes a week on Pro football and NCAA football. And when these are out of the way it'll have a share of the CBS TV Sports Spectacular.

In keeping with its new spending policy, Ford will be shooting about 80% of its ad budget the first six months of the 1963 models.

P.S.: The factory itself will confine its spot outlays to radio flights.

Tv's No. 1 customer, P&G, will get the full VIP treatment as a guest of the industry when the TvB board meets in Cincinnati 25-26 April.

The P&G brass will be wined and dined at a luncheon on the first day of the meeting a la the way it happened last fall with the Detroit automotive kingpins.

Did you know that women pitchmen in tv commercials are rarely entrusted to do the sales story all by themselves: in the vast majority of cases, even when it comes to household products, it's common to team 'em up with a male voice.

SPONSOR-SCOPE put this question to Schwerin: "Do women or men presenters sell women's products better?"

Out of a quick check there came this Schwerin response: in only four out of 49 most recently tested commercials in four product categories was a woman's the only voice used; the male voice was used exclusively in 17 of the 49 and a combination of men's and women's voices in the remaining 28 instances.

Accompanying the response was this chart of Schwerin effectiveness results, indexed with 100 being the average for each product:

PRODUCT	MALE VOICE ONLY	FEMALE VOICE ONLY	BOTH
Cake mixes	98	108	98
Margarines	136	72	92
Washing machine detergents	62	---	111
Dishwashing detergents	143	---	85

The fashion show is becoming an appreciable source of tv revenue for local stations.

Two outstanding movements in that direction:

1) Arkin Industries has already sold its spring fashion show on film to department stores in 70 markets.

2) The Allied Stores, which is represented in 20 markets, is having a fashion film for spring showing on tv done for it in Italy.

Obviously, the fashion show makes a welcome item to local broadcasters. It not only gives him revenue but something to add to his list of specials.

The downward trend in nighttime viewing which started over a year ago persisted with the turn into 1962.

Compared to January 1961, this past January, according to Nielsen's tv index, was a cropper in terms of both sets in use and average homes viewing.

The contrast for January by hours of the evening:

TIME SPAN	1962		1961	
	AVE. TUNE-IN	AVE. HOMES	AVE. TUNE-IN	AVE. HOMES
7- 8 p.m.	60.4%	29,596,000	62.7%	29,406,000
8- 9 p.m.	65.8%	32,242,000	69.1%	32,408,000
9-10 p.m.	65.3%	31,997,000	68.6%	32,173,000
10-11 p.m.	54.3%	26,607,000	55.6%	27,076,000

Note: The number of tv homes between the two Januarys went from 46.9 million to 49 million.

Bosco (Donahue & Coe) will start market testing still another version of its chocolate syrup.

The new one will be an aerosol. It introduced a powder version in late 1960 but sales didn't come up to expectation.

The patent objective: to get a bigger share of the chocolate syrup market as a whole.

The buds aren't out on the trees in some areas of the country, but National Carbon's Prestone (Esty) has already bought its network tv for the next cold spell.

It'll have approximately 60 minute participations collectively on the nighttime schedules of the three networks, starting in October, running for six weeks in behalf of the anti-freeze and a few weeks thereafter just selling the deicer.

Prestone will have the usual heavy schedule in over 100 spot radio markets.

As for Prestone's main competitor, DuPont's Zerone, BBDO and the client were still holding discussions on campaign details last week. That is, outside of participation in DuPont's NBC TV Show of the Week.

Incidentally, due for deemphasis in the DuPont advertising is its permanent antifreeze Telar.

You can be sure that the program series whose rating and other progress tv agencies will be watching closely is Ernie Ford on ABC TV.

As one agencyman put it, if Ford—at the price being paid—clicks handsomely, it will be easier to dissuade older advertisers from the proposition that daytime should only be measured in terms of cost-per-1000.

The obvious implication: There's an added degree of value when a name personality on a live daytime program that's hitting the mark is doing your commercial.

Another reason for the trade spotlight on Ford: his success could start a sharp new trend toward recruiting into daytime tv names with a good nighttime record.

Something the tv networks are watching almost as closely as who's buying what at night for the fall: the scheduled starting dates for new series and for the originals of holdover shows.

The word apparently is out at ABC TV and NBC TV, to be specific, to get the new line rolling as early as possible so that one network won't have an advantage over the other when it comes to viewer sampling.

A couple of examples: **Car 54** goes to originals **6 September** and the **DuPont Show of the Week** tees off for the new season as early as **16 September**.

For the first time in three years ABC TV is turning back to affiliates a slice of non-network option time.

The period: **Sunday 10:30-11 p.m.**

NBC TV, on the other hand, is sitting tight on every bit of nighttime from **7:30-11**, right through the week.

The same applies to CBS TV, even though the network farms out **Marshal Dillon** on an affiliate coop basis. The network is thereby able to control the Tuesday stepoff period.

Remington Shaver (Y&R) has adopted a year-around nighttime minute participation policy in network tv now that it's cut loose from **Gunsmoke** after seven years.

It looks as if Remington will hold off its fall buying for a while. The shaver will again underwrite a hefty pre-Christmas spot tv schedule.

Without meaning to reflect on the department's efficiency, Madison Avenue's figure probers last week were waxing sardonic about recent effusions from NBC TV research.

The essence of the jesting: here's a case apparently of where one research group within the network doesn't know what the other is doing.

The reference is to the fact that within a period of two weeks the network both took a bow for its lead in young households and discounted the "undue stress placed upon young housewife homes by sellers and buyers alike."

Some agency researchers saw this dual promotional aspect as an instance of NBC TV nibbling at the same time on two sides of the cake.

The superior value of the housewife thesis stemmed from a study of product useage which NBC TV had done for it by Nielsen. The conclusion of the study, in a nutshell: **1,000 personal interviews in audimeter homes on buying behavior toward 10 designated products demonstrated that the optimum buyers are housewives between 35 and 49.**

The tv networks haven't heard the last of those advertiser gripes about the lengthy credit crawls on the nighttime film shows.

That complaint, coming through the ANA's broadcast committee, was just the prelude to something that's been bugging some of the giant tv users even more than the drawnout list of who-did-what.

That something is the networks' use of the crawls to promote the succeeding or other shows, which in virtually all instances have nothing to do with the sponsors of the entertainment preceding the crawl.

P&G, for one, thinks there's a basic principle involved in these promos over the crawl and it's this: why should a network be free to promote its product on a program for which advertisers alien to the plug are paying?

A corollary objection: a promo is a just another commercial no matter how it's dressed up and coming before or during the chainbreak has the effect of posing a case of triple or quadruple spotting.

Did you know where the supermarket chains are getting most of their money for the subsidizing for those trading stamp giveaways?

It's coming out of the **per-case advertising allowances** they get from suppliers.

What this is bound to do is **cut down the chain's profit margin** and, it is predicted, they'll try to make up for this through **enlargement of the drug and houseware shelves or racks.**

The bidding system still remains a strong factor in tv commercials and that's due to a large extent to the client's wish to make sure that he's getting a favorable price.

A check by SPONSOR-SCOPE indicates that the **percentage of competitive bidding runs between 60-75% for tape production and 55-70% for films.**

Some of the producing studios feel that there's a **pronounced negative side to the bidding system**: few agencies under such circumstances discuss specific requirements with the result that it's **frequently difficult to know in advance what creative help the studios will be able to give.**

Where there's a minimum of bidding: commercials that involve a **high degree of style presentations.** In such instances the agency will assign the job to a studio camera director who's a proven expert at it.

Shares of markets in the dentifrice field, at least among the leaders, has become a ups-and-downsy affair.

In the latest alignment **Colgate is in second place with a 22 share. Crest leads with a 27 share and Gleem dropped from second place to a 19 share.**

If you would like to have handy for offhand quoting purposes some set of figures on 1961 tv time sales, SPONSOR-SCOPE has put together two estimates which might serve the purpose.

One is a set based on TvB estimates for network and national-regional spot and SPONSOR-SCOPE's estimate on local billings **before discounts**, and the other set is SPONSOR-SCOPE's guess on how these same figures will show up (after discounts) in the FCC's revenue report.

Here are the 1961 calculations:

PLACEMENT	BEFORE DISCOUNTS	AFTER DISCOUNTS
Network	\$749,000,000	\$575,000,000
National-regional spot	617,000,000	470,000,000
Local	288,000,000	225,000,000
Total	\$1,654,000,000	\$1,270,000,000

This is the week that CBS TV affiliates will get an inkling of the network's arithmetical thinking on how the revenue split between them should be revised downward.

The channel: a special meeting of the CBS TV Affiliates Board which the network suddenly called for the early part of the week in Los Angeles.

Indications of what the network had in mind for this gathering: **unveiling to the board a tentative formula for the reduction of the affiliates' share as applied to afternoon revenue** (the a.m. split was slashed earlier in the year) and then going on from there to discuss the matter of a **nighttime revision.**

The CBS TV affiliates as a whole are scheduled to meet 3-4 May for a full-dress appraisal of the network's blueprint for a lessening of its end of the spread in the time take.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56



PARTIAL PORTRAIT

Jacksonville alone is only *part* of the television picture in the important North Florida South Georgia region. With *215% more homes* per quarter hour outside the Jacksonville metro area . . . with a record of *always* having the top 25 programs in television homes reached since Nielsen's first Jacksonville survey in 1959 . . . WJXT is the only efficient way to give a swift lift to advertising in the *total* regional market.

WJXT



JACKSONVILLE, FLORIDA

Represented by TvAR

**POST-NEWSWEEK
STATIONS** A DIVISION OF
THE WASHINGTON POST COMPANY

WAPI-TV & RADIO WIN 10 FIRST PLACE AWARDS

The Advertising Club of Birmingham awarded WAPI-TV and Radio First Place in 10 categories in the ANNUAL AWARDS COMPETITION for advertising during the year 1961.



★ **Best Television News**

Clancy Lake, News Director Geoff Smith, Wendell Harris, Charles Caton, and Bob Jones.

★ **Best Television Sports**

Buddy Rutledge, Sports Director.

★ **Best Television Public Service Program**

Program: "What's Your Problem"?

★ **Best Radio News**

Clancy Lake, News Director Geoff Smith, Wendell Harris, Charles Caton, and Bob Jones.

★ **Best Radio Sports**

Buddy Rutledge, Sports Director.

★ **Best Radio Women's Features**

Bette Lee, Director of Women's Affairs.

★ **Best Straight Radio**

Commercial Announcement

Lee Stockfelt, Continuity Director.

★ **Best Dramatic Radio**

Commercial Announcement

Lee Stockfelt, Continuity Director.

★ **Best Radio Jingle**

Henry Kimbrell, Director of Production.

★ **Best Complete Radio**

Commercial Campaign

Bette Lee, Director of Women's Affairs

Henry Kimbrell, Director of Production

Lee Stockfelt, Continuity Director

Jack Warren, Account Executive.

WAPI-TV WAPI RADIO

Birmingham, Alabama

National Representatives: WAPI-TV: Harrington, Righter & Parsons, Inc. / WAPI-Radio: Henry I. Christal Company, Inc



PERFORMING ARTS play a major role in tv's 'new wave' of local live programming. Top to bottom: "Jeanne D'Arc: the Trial," original drama on Repertoire Theatre, WBBM-TV, Chicago; Booth Tarkington Civic Theatre, Indianapolis, on WISH-TV Reports; "Sound of the People" on Vista '62, prime time series on WANE-TV, Fort Wayne, Indiana

March), there is considerable activity in the launching of new "local personality" shows, reminiscent of television's earlier days, as well as healthy attempts at live drama, now so sparse on the networks.

2. The successful potpourri formats of such

WATCH THIS TREND:

LOCAL LIVE TV ON THE UPSWING

Increase in live shows is due to stronger community links, fewer good film packages, say stations

For months the industry has been peppered with reports of a substantial increase in local live tv programming. Until this year's NAB Convention, however, most accounts of such a rise since last year's meeting seemed isolated and largely parochial. It was only when the station men came together—and compared notes—that the whole merged from the parts. Last week a SPONSOR survey of reps, stations and station groups disclosed not only a very real upswing in live camera fare; it revealed enough industry-wide practices to signify a decided trend. Among the discoveries:

1. While the major live-or-tape emphasis is on public affairs programming (see SPONSOR, 26

**Public affairs lead the way,
but 'personality' shows,
new versions of old ideas,
spark stations' live efforts**



network shows as *Today*, *Tonight* and *PM East* are being tried on a community-level basis, generally during morning and afternoon hours, and in shorter versions.

3. Many stations are cutting out syndicated Monday-thru-Friday film strips to accommodate live programming. ("There will be more local live programming than ever," says Ray Hubbard, program manager of KPIX (TV) San Francisco, "because there is not enough packaged television of good quality to program.")

1. There is greater stress on the relationship between tv stations and their communities (à la radio) than was in evidence even a year ago.

5. There is heavier concentration on live remotes, especially among smaller and medium-sized stations.

6. Organizations such as Television Affiliates Corporation (TAC) are seeing the light of day, could easily make the exchange and syndi-

cation of local shows an established practice of the '60s.

7. Although national advertisers aren't champing at the bit, they're no longer so averse at showing interest, are especially attracted to local and regional public affairs programs.

Perhaps a national average is indicated in the program ratio of Corinthian stations. With 60% of their time devoted to network feeds, the stations' remaining 40% now boasts 17% in live efforts, a notable increase over previous years, efforts which may soon comprise half, or more, of local schedules.

Why this new frontier—or rediscovery of an old one?

"The form in which television is itself most exciting and rewarding is live and spontaneous," says James C. Hanrahan, general manager of WEWS (TV), Cleveland.

"In our role as a source of information, entertainment and inspira-

tion, we in television must think first about the needs of our community," says Robert Breckner, vice president and general manager of KTTV (TV) Los Angeles.

"Community integration is a religion," says Walter E. Wagstaff, station manager, KGW-TV, Portland Oregon.

"We must maintain the rapport with our viewers which is so important both to us and our advertisers," says John Hopkins, general manager of KTVT (TV), Dallas-Fort Worth.

The range of 1962's local live programming is as broad as—if not in several ways broader than—the network lineups. For one thing, experimentation is less an economic hazard. For another, a community will accept, often with pride, from a local station what it would never accept from a network. Thus (in addition to rising film costs and exhaustion of first run syndicated film product



ENTERTAIN AND EDUCATE—the twins of station thinking. Here's a sampling of 1962's live formats: (top, l-r) *Top Ten Dance Party* continues early tv idea on KOTV (TV), Tulsa; *Science Countdown—1962*, on WBZ-TV, Boston, promotes technology careers; Pat Boone visits *John Reed King Show* on KDKA-TV, Pittsburgh; (bottom, l-r) puppets are fish on 'underwater' *Diver Dan*, KXTV (TV), Sacramento, Calif.; Charlotte, N. C., negro problems are boldly faced on WSOC-TV's *Hour of Opportunity*; Mark Twain is discussed on *Touch of Fame*, KNXT (TV), Los Angeles, California

flexibility—both in subject matter and production—plus the increasingly closer relationship between a community and its communications are, in the main, responsible for the “new wave” of live shows.

And *what* are the live cameras focusing on?

News, weather, sports, women's programs and puppets are still holding their own—but point-of-view is somewhat more sophisticated. In Indianapolis, for example, *Kay Field and the Weather* on WISH-TV employs “invisible hands” to write weather details such as “rain,” “cloudy,” “fair,” on various areas of a weather map. In Sacramento, California, KXTV (TV) plays a variation on a theme by having its puppet show, *Diver Dan*, take place underwater with “talking fish puppets,” and a mermaid to whom they come with triumphs or problems.

Surviving, too, are the teenage

dance party telecasts, so popular in the early 1950's. Stations like WANE-TV, Fort Wayne, and KOTV (TV), Tulsa, report their *Dance Date* and *Top Ten Dance Party with Lee Woodward*, respectively, are still doing well on a daily strip basis.

WSOC-TV, Charlotte, reports its *Kilgo's Kanteen*, a Saturday morning teenage dance show, is still at capacity. “with such national advertisers as U. S. Keds, Dentyne, M&M candies and Dorothy Gray cosmetics picking up the tab.



REMOTES, such as this, play major role in live programming of stations like WREX-TV, Rockford

But it is in the realm of the off-beat, either in public affairs or entertainment, that stations are at their most inventive.

Here's a quick cross-country sampling:

In Cleveland, WEWS (TV) stages its daily 90-minute *One O'Clock Club* with perhaps a salute to Japan one day (all-Japanese sets and performers), a salute to the Circus, rings and all, the next. Idea behind the show: inform while you entertain.

Another Cleveland innovation, this one on KYW-TV, is *Open Circuit*, a late Sunday afternoon program which flies in national political figures, at station expense, to hold a "press conference on the air." Viewers phone in questions. Among the personalities thus far flown in are Sen. Wayne Morse and Martin Luther King. In the hopper: Gov. Nelson Rockefeller, Sen. Barry Gold-

water, Richard Nixon.

WCPO-TV in Cincinnati has a weekly feature called *Call the Doctor*. Now upped from 30 minutes to a full hour, and in prime time (10-11 p.m. Sundays), the program presents a panel of physicians who explore various medical topics, with call-in questions from viewers. Cincinnati physicians credit the telecasts with helping dispel any false notions about professional reluctance to share medical knowledge outside the consultation room.

Endorsed by educators throughout the state, *Science Countdown—1962* is a 14-week series on WBZ-TV, Boston, which will determine the top eighth grade "junior scientist" in Massachusetts, but whose larger purpose is to interest students in science and technology careers. More than 65,000 eighth grade students in the state competed in a series of prelim-

inary examinations to determine four top scorers in each of the 14 Massachusetts counties. Each Saturday, the four top scorers from a different county compete on the WBZ-TV program, with the winner to be awarded a scholarship to Lowell Technological Institute. The half-hour program is attracting widespread attention in Boston.

Emphasis on crime, and ways to combat it, seems neck-and-neck with space, and space exploration, in 1962's local live programming. To name a few: *The Constant Protectors* on WTVI (TV) St. Louis (one episode of this series appeared on ABC TV's *Focus on America* recently), *The Prisons: a Profile* on WMCT (TV) Memphis, and *Works of Darkness* on KPIX (TV), San Francisco, all explore the menace of metropolitan crime, while programs such as *Frontiers of Knowledge* on WFIL-TV, Philadelphia and *Space—From the Ground Up* on WJZ-TV, Baltimore, supplement the network's extensive coverage of this subject with as much local and regional material as possible.

Among the myriad community-service series that have sprung up during the last year or so (and like milady's parasol at the turn of the century, no decent tv station would today be without one), many have won state and national awards. A camera's-eye view of how local stations can, and do, meet the challenges of regionalism—or, as Otto P. Brandt, vice president of KING-TV Seattle, puts it, "give new impact to an old phrase: crusading journalism"—is realized in KING-TV's *Los Cargo* series, which deals with the future of Seattle and the Puget Sound region as a major port, as compared say, with *Hour of Opportunity* of WSOC-TV, Charlotte, N. C., which dedicates itself to the particular, unspecialized, problems of the Charlotte Negro population.

Many stations, especially those along the eastern seaboard, are watching with interest a new experiment on WJZ-TV, Baltimore. Using the segmented format of such network programs as *Today*, but entirely local, WJZ (TV)'s *Almanac* began

(Please turn to page 43)

Interviews, panels still major program source



PANEL and interview-type shows are increasingly popular, some—such as *Open Circuit* on KYW-TV, Cleveland (top) and *Call the Doctor* on WCPO-TV, Cincinnati—with high ratings



EDWARD A. GREY, BATES
sr. v.p., media dir.



HERB MANELOGEV, BBDO
v.p., media director



H. NEVIN GEHMAN, Mc-E
v.p., media services

WHAT SPONSOR LEARNED ABOUT THE TOP 10 SPOT AGENCIES

➤ In-depth study of media department operations at 10 giant agencies, which last year bought over \$343 million in radio/tv spot, showed striking industry profiles

Last week SPONSOR published the final article in its series "Inside the top 10 spot agencies" and concluded an in-depth study of the media departments at these 10 giant shops.

The agencies covered were Bates, Y&R, JWT, BBDO, McCann-Erickson, Compton, B&B, Burnett, Esty, and Dancer-Fitzgerald-Sample. In 1961 these ten, according to SPONSOR estimates, accounted for more than \$343 million in radio and tv spot buying, and some idea of their overwhelming importance in the total spot picture can be gained from the fact that they racked up more than 15% of all national spot expenditures last year.

In the case of all but two of the agencies (Esty and D-F-S) the SPONSOR study involved detailed conversations with media department heads and other top media executives. Esty and D-F-S, preferred not to talk media policies and strategies, and SPONSOR pieced together a profile of their media operations from the most

reliable outside trade sources. A summary of findings for the entire "Inside the top 10 spot agencies" series shows these highlights:

- In all but one of these agencies, the prestige and importance of the

media department is recognized and unquestioned.

- This prestige and importance have been increasing in recent years as media men have developed greater and greater skills, and a more complete co-ordination of their work with agency research and marketing operations.

- In all top shops the "day of hunch buying is over." There is mounting pressure for more fact-finding in every media area.

- Though c-p-m remains a basic tool in spot buying, all major agencies are looking beyond raw figures.

- Nearly every top 10 media head has a man or men on the road doing station and market research. Most will tell you they would like to have more of this activity.

- All basic decisions involving media strategy and choice of media are settled on the executive levels of the media department or by agency plans board operations.

TOPS IN SPOT	
The 10 agencies covered in the SPONSOR study, with dates articles appeared:	
BATES	5 February
Y&R	12 February
Mc-E	19 February
JWT	26 February
BBDO	5 March
COMPTON	12 March
B&B	19 March
BURNETT	2 April
ESTY	9 April
D-F-S	9 April

- The choice of particular stations on a spot schedule is usually made by the timebuyer, under the supervision of a media group head.

- Media procedures vary somewhat at each of the top 10 agencies, but procedural differences are far less pronounced than differences in media "personality" or "attitude." In almost every case the media tone, as well as media philosophy of the agency, is set by the media boss himself.

- Virtually every top 10 media department head is now doing homework on the subject of computers, whether or not his agency has yet installed a computer system.

- Spot tv is hailed as a major marketing instrument by all leading agencies and there are indications that, as media research becomes more and more sophisticated, the use of tv spot will be further stepped up.

- Spot radio is considered a major sales tool by some, though not all of the top 10. However, most report that they have heard important radio presentations recently, and have been impressed with what they were shown.

Here are significant points about each agency, culled from the "Inside the top 10 agencies" series.

1. *Ted Bates.* Bates, with 80% of its \$150 million billings in radio and tv, operates a "cabinet-type" media department of 115 members. Under

Edward A. Grey, senior v.p. in charge of media operations, are five completely autonomous media groups, each headed by a v.p. and "media director." Under the media directors are one or more group supervisors, senior timebuyers, timebuyers and space buyers.

Bates is completely sold on spot tv (see Grey's statement in box on page 31) but the agency has some strong opinions on certain tv problems. "Rate cards are a sore spot and something should be done pronto to correct the situation," says Grey. He also favors summer rates for spot tv, priced below the levels for the balance of the year. "The more ammunition we have to sell value, the more business the medium can hope for."

Bates believes strongly in reach, ("frequency is seldom more important than reach") in tv buying. It is also committed to a policy of constant improvement in spot buys and every Bates buyer is vested with authority and responsibility to improve whenever and wherever possible on current schedules.

As to the impact of tv on marketing, Grey says, "We need to consider markets as city zones or metro areas. But now the primary tv area represents a geographical market region."

2. *Young & Rubicam.* Y&R's all-media buying set-up, organized under William E. (Pete) Matthews, has six divisions headed by associate me-

dia directors, backed by media account supervisors and buyers.

Though Y&R was one of the first agencies to install a computer and uses it intensively for many statistical calculations, contracts, billing, circulation breakdowns and other chores, the key to the agency's attitude on media selection was expressed by Matthews at a recent 4A's conference: "Media selection is a response to life, not an engineering calculation. Human planning—with statistical help—not computer mechanics is the key."

Matthews was one of the few media directors who was willing to furnish SPONSOR with agency standards of cost-per-1,000 homes for tv spot. His figures for 20-second announcements: day—\$1.50, night—\$2.50. For minutes: day—\$2.00, early evening—\$2.25, late night—\$2.25.

Radio is claiming significantly more attention at Y&R these days, and Matthews has organized staff meetings with presentations from RAB and other outside groups to give his buyers a better perspective on present day radio. "They had been so taken up with tv purchases they were not experienced in radio."

Asked about the rise of network spot carriers, Matthews said he expects the trend to continue "even more so." Some sponsor identification has been lost, but "nobody measures it any more."

3. *McCann-Erickson.* This agency



WILLIAM E. MATTHEWS, Y&R
v.p., dir. media relations



RICHARD P. JONES, JWT
media director



LEE RICH, B&B
sr. v.p., media and tv

which in 1961 placed \$39.2 million in radio/tv spot, operates its media services division under what it calls a "functional" structure (it formerly used the group system.)

Heading up the division is v.p. H. Nevin Gehman. Top executives under him are Kelso Taeger, v.p. and manager, media departments, and Robert Coen, manager of media research. Media service is divided into two main sections. Planning, with four media planning directors and four media planners, is responsible for all media plans and account service.

The services section covers all media and is headed by John Morena. It has three fulltime broadcast supervisors plus eight broadcast buyers. Supervisors and buyers are responsible to planners on specific account assignments.

At McCann, selection of media is the responsibility of media planners, while supervisors advise and coordinate analytical work in developing recommendations with the aid of buyers. In planning spot campaigns, buyers work on individual budget allocations for markets to reach desired rating point levels. The time-buyer is responsible for execution of the approved spot plan, including rep contact and station selection.

Mc-E buyers are specialized—either broadcast or print. Media planners are members of product groups on each account, and media is represented in all plans board operation.

Asked how the agency apportions a budget among different media, Gehman said, "The effort is to do a balanced and effective job in one medium before adding another."

4. *J. Walter Thompson*. In 1961 JWT was the top spender in broadcast media among all agencies, though its dollars in spot (\$36.3 million) were below the Bates spot total.

Its media department, headed by v.p. Richard P. Jones, is organized to match the requirements of the agency's account group management. It has seven associate media directors, each with timebuyers reporting to them.

JWT emphasizes media research activities as part of its media department operation. Jones calls media research the "never center of our me-

SIGNIFICANT QUOTES BY TOP 10 MEDIA HEADS ABOUT SPOT

In its study of the Top 10 Agencies, SPONSOR interviewed the country's foremost media men, and reported such important spot comments as these:

"There is no better way for reaching vast numbers of consumers where you want to, when you want to, and how you want to, than through the spot medium."

Edward A. Grey, sr. v.p., Ted Bates & Co.

"We have been making, in the last two or three months, a definite effort toward developing business in radio. We have come to the conclusion that we weren't giving radio a break."

William E. Matthews, v.p., Y&R

"By the very nature of tv you're buying reach before frequency whether you want to or not. Up to a certain point reach will build faster than frequency, and then the latter takes over. Reach is the first thing you want for most products, and frequency becomes a matter of budget."

H. Nevin Gehman, v.p., McCann-Erickson

"BBDO uses radio to solve marketing problems . . . but we're not concerned with where we place, only with how we use it. Radio buying patterns are such that you must blend different stations together; you must examine station profiles."

Herb Maneloveg, v.p., media dir., BBDO

"Spot's potential for selectivity, flexibility and tonnage are its greatest assets. Spot provides for concentration of advertising power wherever the customer may be."

Ruth Jones, assoc. media director, JWT

"Numbers are very effective and necessary tools, but they measure quantity, not quality. Numbers must be liberally laced with judgment or a machine must just as well do the job. Our clients seem to appreciate our judgment as they usually approve our departures from 'the numbers.'"

Graham Hay, head buyer, Compton

"Media flexibility is very definitely a growing factor in today's scientific approach to marketing problems."

Bern Kanner, mgr. media dept., B&B

dia analysis work" and points out that this function, which in many agencies is carried on outside the media department, has achieved a much more significant role at JWT in recent years. ("At one time it was a peripheral operation, loosely organized on a catch-as-catch-can basis.")

A key post at JWT is held by Ruth Jones, associate media director and broadcast and station relations supervisor. A significant part of her spot buying philosophy: "This is an ever changing medium. You must know your markets as they are *today* before you plan, and know your stations as they are *today* before you buy."

5. **BBDO.** The accent is on youth

in BBDO's media operations, headed by 37-year-old v.p. and media department head, Herb Maneloveg, and 39-year-old v.p. and media manager Mike Donovan.

The BBDO system employs some all-media buyers and some specialists. It is organized under eight associate media directors to whom are attached media supervisors and buyers. An important section of the department is Media Analysis, headed by 30-year-old Ed Papazian, responsible for analysis and media planning.

More than most agencies, BBDO has devoted intensive attention recently to computers, and especially linear programing techniques for

solving media problems. Asked whether BBDO computers would make it easier to buy spots, Donovan said, "I doubt whether they will make it easier to buy, but they should speed up the process. "BBDO believes that basically computers can aid in estimating, printing schedules, and defining quickly the depth and characteristics of spot purchases, within budget restrictions."

6. **Compton.** This agency, which devotes 65% of its billing to tv, divides its tv dollars about evenly between network and spot.

Its 125 man New York media department, headed by veteran senior v.p. Frank Kemp, consolidates all media functions, buying, media research, and budget control. It operates with five associate media directors and a buying staff of 17 under headbuyer Graham Hay. Compton buyers are specialists, not only in print or time, but in network or spot.

Basic media plans are evolved by the associate media directors. Graham Hay reports that at Compton, timebuyers play a 10% to 20% role in media selection, 30% to 40% role in market selection, 100% role in station selection. In other factors affecting media purchases their roles range from 50% to 100%.

7. **Benton & Bowles.** With 100 media experts and 77% of its billing in radio/tv, the B&B media operation is headed by vigorous, outspoken Lee Rich, senior v.p. in charge of media and tv programing.

When the SPONSOR article was written Rich's chief aide was v.p. and media department manager Lee Currin who last week moved into tv program manager. His place was taken by v.p. and associate media director Bern Kanner, head of the General Foods media account group.

B&B emphasizes that its media operation is part of the "total marketing process" for each brand or product. "Our buyers take a part in the various factors affecting media choice" (they are trained as all-media buyers) and, says Kanner, "I think our system is better because it makes our buyers well-rounded and knowledgeable. They have choices, rather than a bias."

(Please turn to page 43)



FRANK KEMP, COMPTON
sr. v.p., media dir.



JOHN PEACE, ESTY
president



TOM WRIGHT, BURNETT
v.p., media director



CLIFFORD FITZGERALD, D-F-S
board chairman



MUSICAL skills of Ken Nordine (c), exponent of the "word jazz" technique, plus imaginative copy by FRC&H, S. F., creative director, Bob Pritikin (r) went into the making of *avant garde* "visual" commercials. Shown here with them doing a recording session in Chicago is Richard Campbell (l), jazz combo leader

HOW RADIO 'PICTURES' COLOR

◆ Long-time West Coast paint manufacturer breaks from traditional ad format and opens up heaviest radio campaign in paint industry backed up by 'visual' copy

Early this month, a West Coast paint manufacturer stacked all his advertising chips on radio's "visual" selling powers and broke the heaviest national spot radio campaign reportedly ever undertaken by a paint company. The ace in the hole: a batch of commercial copy which proves that creativity is something more than a slightly-frayed, bandied about industry word.

The advertiser is San Francisco's W. P. Fuller & Co. The radio drive, scheduled over a two-and-a-half-month period, embraces some 4,080 announcements weekly, aired over 190 stations in 90 markets throughout eight western states: Washington, Oregon, California, Arizona, Nevada, Utah, Idaho, Montana, plus Hawaii and Alaska.

The creative work that went into the making of the radio commercials

was handled by the San Francisco office of Fletcher Richards, Calkins & Holden under the supervision of its creative director, Robert Pritikin. And according to enthusiastic reports from persons having had pre-campaign exposure, it would seem that the paint messages have established a new high in commercial entertainment value.

So arresting are the cleverly contrived commercials—an unusual lyric-jazz technique developed to create images of paint colors—requests for hundreds of them began pouring into client and agency offices from station contacts and others even before the commercials were exposed to the public. There are many who consider the Fuller messages "something of a renaissance in advertising," reports Doris Williams, FRC&H, San Francisco, media director. (For sample

of commercial, see box on next page.)

When W. P. Fuller & Co. appointed Fletcher Richards, Calkins & Holden as their advertising agency last fall, they presented the agency with the challenge of creating new and sparkling advertising that would break with the traditional pattern and format common to the majority of paint advertisements.

Fuller's, and for that matter, most of the industry's advertising was concentrated in print media. Mainly it featured a standard set of product characteristics and presented them in standard visual format.

FRC&H's premise was to adapt a fresh, non-traditional medium for paint: and feature the single, most important aspect of paint—color, which surprisingly was not being emphasized by the paint companies. To communicate the emotion and

beauty of color, radio was selected, a medium once famous for such "visual" programs as *I Love a Mystery*, *Lights Out*, and *Arch Oboler Productions* but a medium which in recent years has too often failed to use this great potential for "visual-

ization" with programing.

FRC&H believed that radio could create stimulating, provocative and accurate graphics with its potential for etching moods and images on the listener's imagination. With this philosophy, the agency embarked upon

the preparation of a series of commercials designed to create an acute public awareness of the name Fuller, and to establish W. P. Fuller Paint unequivocally as the leader in the field of color.

To best portray color, attention was focused on three vital factors:

1. *Emotion*. Because color in itself can be a highly emotional entity, it was considered appropriate to make radio commercials highly emotional in nature.

2. *Subjectivity*. Because color is a subjective value, it was felt that the commercials should be of a highly subjective character.

3. *Creativity*. Because selection and use of color is a creative process, certainly the commercials should reach a high level of creativity.

The plan, then: to create with word associations, inference, analogies, and interpretive music, a composition of elements which would incite the listener's imagination into "seeing" colors more dazzling, more subtle and more beautiful than could be achieved with a more literal technique.

With this in mind, Fuller Paint and the agency enlisted the services of Ken Nordine, a member of the University of Chicago "Think Council," and an expert in the field of communications. An entertainer and musician of repute, as well as a popular Chicago radio personality, Nordine is said to be the country's leading exponent on the "word jazz" technique; i.e., creating images by sound.

Nordine developed the musical background for the commercials and helped FRC&H's creative director, Bob Pritikin create the copy. He also voiced the announcements. Also recruited were the talents of some of the world's most skillful jazz musicians—all living in Chicago.

Nine 60-second radio commercials were produced. The recording sessions, which lasted over seven hours, at the Universal Recording Studios in Chicago, were planned in such a way as to provide all performers in this project maximum freedom to express their spontaneity. No musical arrangements were used. Scripts were constructed in such a way as to permit imaginative departures to occur at the session. Four jazz musician
(Please turn to page 46)

How copy combines paint and emotion



Enthusiasm over new campaign runs high in company, says Palmer Field, (l) paint ad manager, W. P. Fuller & Co., shown here listening to commercial (below) with FRC&H creative director Robert Pritikin.

BLACK

The Fuller Paint Company invites you to stare with your ears at black.

(SOUND: WHISPER BLACK FULLER PAINT THROUGHOUT COMMERCIAL IN RHYTHM)

Black can be a problem. Some people are afraid of black. Don't be. You don't have to be. Oh I know how the dark can grab you.

(SOUND: SCREAM IN BACKGROUND)

Don't be afraid. That's just the old black. Ever stop to think of black as a friend. Can be as soft as a dreamless sleep. Close your eyes (unless you're driving). See how lovely black can be. Be brave. Paint one of your walls black. Or maybe the ceiling. Or maybe the bathtub. Just think . . . no more rings!! But don't get an unblack black. For a black black—remember to remember the Fuller Paint Company. A century of leadership in the chemistry of color. Visit your Fuller Color Center today or tomorrow . . . or yesterday.

\$150,000

TOP 50 MARKETS

WEEKEND

SETS-IN-USE



40,000

15%

55% men

NIGHTTIME

TEST YOUR MEDIA KNOWLEDGE

What are some of the figures that an advertising manager or account executive should have at his finger tips?

If he already happens to know the answers to some of these questions, we suggest he try them on his neighbor or colleague in the next office. Better still, he might try them on his wife, who happens to be a mighty hep gal. He'd be surprised to learn how much she knows about c-p-m, the cost of spot tv and split-runs. But back to our quiz!

1. Have you any notion how many homes radio reaches each week? How many daily in the daytime? How many every evening?
2. What percentage of all homes are reached by radio today?
3. Can you name the five leading network tv advertisers in the fourth quarter of 1961?
4. How many U. S. homes are now tv-equipped and what was the percentage increase in 1961 over 1960?
5. Can you estimate the audience in the average minute in television in 1961?
6. How much did advertisers spend in network television in 1961? Was this an increase or decrease of how much over 1960?
7. Approximately how much national spot gross business went into television in 1961? Was this an increase or decrease, and how much, compared with 1960?
8. As you probably know, network c-p-m homes

dropped last year. Can you tell us what was the all program c-p-m in 1961? What was the c-p-m for evening programs in 1961? What was the cost for daytime programs?

9. In round figures, how much would it cost me to sponsor (time and talent) a half-hour program in nighttime network television? How much would an hour program cost? And if I decided to buy a participating minute in a nighttime program, how much would it cost?
10. What percentage of women dominate the in-home radio audience, particularly in the morning? On the average during the broadcast day there are between — and — listeners per home.
11. How many brands used network television in 1960? How many brands used spot television in 1960?
12. How many television stations are now on the air?
13. How many television markets are there?
14. What is the 23rd television market (metro population) (tv homes potential) (tv homes reached)?
15. What is the base cost of prime time 20s in the top 50 markets? Top 100 markets?
16. What percentage, based on one time rates, is a daytime minute of a prime time 20? Late night minute? 'Fringe' minute?
17. Using prime time rates, what percent, in general, is an I.D. of a 20? A 30? A 40?
18. What is the average discount for six announcements per week (daytime)? Twelve weeks, daytime?
19. How many am stations are now on the air? How many fm stations?
20. In traffic time, what is the average radio announcement discount from one week rates for 12 announcements per week for (a) 26 weeks (b) 52 weeks?

(Answers on page 49)

MORE ON RADIO'S CREATIVITY

➤ New SPONSOR survey of 'radio's creative revolution' reveals stations filled with hundreds of new ideas

➤ Sales-building devices, imaginative and unusual, range from salesman's spouse kits to trading stamps

New forms of creative selling in radio are paying off at the box office. Many station promotion managers, encouraged by their bosses, are rapidly turning old doughnuts into new and tasty crullers and giving mauve decade stunts a decidedly latter-day twist—a twist, however, that bears no ealithenic relation to Chubby Cheekers. In some instances, the promotional endeavors have proved splendid transformations of techniques adroitly employed by the late Dexter Fellows and Harry Reichenbach.

What appears certain, however, in

this period of atomic uncertainty, is the constant lure of the flagpole sitter. The flagpole sitter, as a shckel shaker, was high on the list years ago. And he is still high on the list, if one is to judge by recent goings-on in the environs of WROK, Rockford, Ill. For the benefit of its sponsor, North Towne Shopping Center, the station hired a grizzled flagpole sitter and hoisted him in the middle of the shopping center with the prime object of developing traffic for a sustained period—an object achieved with remarkable success.

Some 12,000 persons turned out

to watch the flagpole sitter lifted by crane to start his sitting campaign. WROK had its call letters in neon lights on the pole. The stunt ran for 84 days and the station sold tie-ins with housing, plumbing, lumber and materials, games, camping, painting to firms outside the shopping center.

WROK sold spots to all the stores in the center. During the promotion, the flagpole sitter was heard on the station from 10 to 20 times daily in short talks, deejay chatter, cross talk with children and adults at the base of the pole. There was a 16% spurt in business at the shopping center as a result of the stunt, the station said. Said a station executive to SPONSOR: "Needless to say, the shopping center is now one of our top accounts and worth many thousands of spots each year."

WTOP, Washington, cites numerous advertisers who have gained considerably from the station's promo-

PLACE
3¢ STAMP
HERE

Top Value Million-Stamp Sweepstakes
% Radio Station KOB
1430 Cool Avenue SW
Albuquerque, New Mexico



Enter KOB's
TOP VALUE
MILLION-STAMP SWEEPSTAKES

Name _____
Address _____
City _____
Telephone _____ Date _____

— Enter often . . . A new contest every week —
Listen to KOB radio, 770 on your dial, for complete
entry information and prize drawings.



TOP VALUE Million Stamp Sweepstakes (1) KOB, Albuquerque, was an effective promotion. In a six-week period, 1 million stamps were given away. Kyle Rote, footballer and WNEW, N. Y. sports director, at 'Good Grooming for Citizenship' rally under Howard Clothes auspices

Salesman's Spouse Kit

* FOR THE LITTLE WOMAN WHO WANTS TO INSPIRE HER MAN TO GREATER HEIGHTS IN THE WIP SALES CONTEST!



GET OUT AND SELL! WIN THE WIP SALES CONTEST!

* IF YOUR HUSBAND STAYS AS SLEEPY WITH A NEWSPAPER, TRY PLACING THIS OVER THE AIRRANG MESSAGE. HE'LL APPRECIATE THE REMINDER!

NOT UNTIL YOU WIN THE WIP SALES CONTEST!...



* PERHAPS YOUR HUSBAND IS THE TYPE WHO LIKES HOME COOKING. TRY GIVING HIM THIS PLATE INSTEAD OF DINNER FOR A FEW DAYS. YOU COULD USE THE REST AND HE'LL KEEP THINKING OF THE HARD-SELLING DAYS AHEAD.



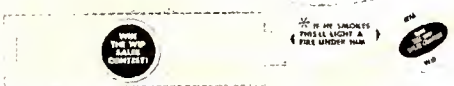
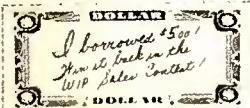
* FOR NEURVY TYPES ONLY! HERE'S A SURE WAY TO GET YOUR MAN TO SLEEP. WEAR THIS SLEEPING MASK.

DON'T BE LEFT AT THE POST!

* TRY THIS IN HIS SLIPPERS AS A GENTLE REMINDER TO PUT HIS BEST FOOT FORWARD.

WIN THE WIP SALES CONTEST RIGHT NOW!

* FOR LASCIVIOUS WIVES ONLY! IF YOU'RE GOING THROUGH HIS WALLET ANYWAY, LEAVE THIS WORD.



SALESMAN'S Spouse Kit was created by WIP, Philadelphia, for Harbison's Dairies and was 'a most effective promotion' for the client, according to W. S. Roberts Advertising Agency

tional endeavors in their behalf. It cites a fine job for book publishers in Class C time. "The response has been most enthusiastic on the part of the book stores in the local area," Lloyd W. Dennis, Jr., v.p. and general manager of WTOP, told SPONSOR. "Nighttime radio we have always felt to be a real 'sleeper' with untapped sales value potential. In our 8 to 10 p.m. period Jaime Bragg offered, free, 12 volumes of 'CIA: The Inside Story.' All a listener had to do was write in a card saying he would like to be in on the drawing. The promotion ran for a total of four nights and drew in excess of 600 entries; this at the so-called zenith of tv viewing." Dennis also told of utilizing the all-night program to good advantage. He described a promotion which the station calls OWLS and LARKS. All a listener had to do was send in a card and state whether he was an owl or a lark. Each night the station drew suitable prizes for both groups. All a listener had to do was have his name entered in one category or the other. The station averaged better than 100 entries per night. It is Dennis' belief that radio can deliver respectable impressions and responses in all time periods, but the use of night radio combined with imaginative selling "is achieving . . .

surprising results." In the New York City area, where competition among radio stations is extraordinarily keen, there have been some outstanding examples of ingenuity in hypoing by means of exploitation the advertiser's message on the airplanes. One of many notable examples is that of WNEW, New York, which staged a "Good Grooming" project among high school seniors when Howard Clothes bought a parcel of spots on the station including time on Kyle Rote's program. With the approval of the N. Y. Board of Education, the station set out to find the 86 best-groomed students in New York. Each of the best-groomed were awarded certificates and, of course, complete Howard Clothes wardrobes. The sponsor was elated with the project which, among other things set out to "encourage good grooming habits among students and thus add another weapon to the campaign for juvenile decency." Not always is the consumer involved in the promotional endeavors engineered by radio stations working closely with agencies and their clients. In some instances, stations have come up with splendid examples of effective promotions involving product salesmen. A first-rate example was "The Salesman's Spouse Kit"

staged by Harbison Milk Co., in cooperation with the W. W. Roberts Advertising Agency in Philadelphia, and Arnold H. Katinsky, promotion director of WIP, Metropolitan Broadcasting's Philadelphia outlet.

Katinsky created the idea for the sponsor who had purchased a substantial schedule on WIP and wanted a merchandising plan to go with it. The station suggested the Spouse Kit sales contest to be held among driver-salesmen of Harbison Dairies. Dick Reynolds, WIP's all-night man, launched the contest with an on-the-air pep talk. The station also catered coffee and donuts at the company's garages while the salesmen were tuned to the pep talk. Harbison Dairies supplied WIP with names and addresses of the wives of the driver-salesmen and the station mailed the kits to the wives of the sales contestants. The promotion proved so successful that the station used this plan with its own sales force, as well as with other clients.

In the case of Continental Baking Co., the client wanted to give its big store outlets a chance to win a prize during their combined radio/tv cam-



FLAG POLE sitter proved magnet for shopping center promo by WROK, Rockford, Ill.

paign, WGN, Chicago, predetermined how many winners were to be chosen from a group of 1,200 stores. After deciding on the figure of 30 winners, the station printed up 30 cards with a picture of Jack Brickhouse and Darren McGavin plus a sufficient number of cards for each driver to have a picture of Brickhouse and McGavin in their left breast coat pocket. The station then printed 1,190 cards with a picture of Wally Phillips and Mary Jane Clark for those 1,190 grocers to wear in their left breast coat pocket or shirt pocket: As Donald A. Getz, manager of sales services, WGN, Chicago put it: "Obviously, the 30 grocers with the Brickhouse-McGavin material were going to have cards that matched with the Wonder Bread salesmen, but none of the grocers knew whether the card they had was a winner or not. The instructions on the bottom of each card were simple and, of course, WGN and WGN-TV received promotional benefit, as did Wonder Bread. As the driver salesman came across a winning card he was instructed to have the grocer write his name on the reverse side of that card and send it in to WGN. The station then gave each of the winning cards a record album as a combined gift from Wonder Bread and WGN.

A number of stations have come up with simple, albeit effective, stunts for film promotions. To excite listeners to see a science fiction film, "Gordo—The Magnificent," WPEN, Philadelphia, hid a glossy picture of Gordo somewhere in the center of the city. Rhymed clues as to the location of the picture were broadcast daily. A prize was offered to the listener who found it and returned it to the station. The amount of the prize went up each day it was not found. It was finally located and returned to the station on the fourth day. The photograph had been scotched taped beneath a telephone book ledge in a public telephone booth.

When "Fanny" (film version) was booked into the Rhodes Theatre, Atlanta, WSB provided an effective promotion. A special WSB movie party was planned to bring housewives to the theatre to create word-of-mouth advertising. Five hundred tickets

(Please turn to page 47)

NET TV'S 1961 HIKE

➤ **\$12.3 million in new advertiser billings went to network tv last year, led by \$6 million from Metrecal**

➤ **Total net billings climbed 9.7% to \$748.3 million as C-P-M dropped again in favor of network advertisers**

Network television's \$66 million advance in gross time charges last year was bolstered by the spending of \$12.3 million by first-time net advertisers, according to figures released today (16 April) by Television Bureau of Advertising.

Leading the list of 47 sponsors new to net tv was Mead Johnson & Co. with expenditures of \$5,902,376. The advertising was placed by Kenyon & Eckhardt for Metrecal, weight-control nutrient produced by Edward Dalton Co., a division of Mead Johnson.

The U. S. National Bank of Portland was the smallest new advertiser in terms of billings. The company spent \$584 in net television last year.

Figures were compiled by Leading National Advertisers-Broadcast Advertisers Reports and released by TvB.

TvB had announced recently that total network time charges hit \$748,373,000 in 1961. The change represents a 9.7% increase of \$66,002,000

as compared with the 1960 tally, estimated at \$682,371,000.

Spot gross time charges in 1961, however, advanced only 2.3%, from \$603,294,000 to \$617,398,000. This was a gain in billings of \$14,104,000.

Last year was the second highest on record in the number of advertisers using network television, according to TvB. A total of 341 companies used net tv during 1961. The highest number—376—was recorded in 1960. However, says TvB, the total was boosted by the advertising activities of national political groups in an election year.

Procter & Gamble emerged once more as top net spender with \$51,927,897. P&G alone accounted for slightly more than \$5 million extra in billings for '61. In 1960 the company paid out \$46,406,679 for network time.

American Home Products remained in second spot, spending \$33,911,210, or approximately \$600,000 above the 1960 level, \$33,376,057.

C-P-M for network programs down in '61

	All Programs	Evening	Daytime
1961	\$2.72	\$4.00	\$1.94
1960	2.73	4.04	1.96
1959	2.82	3.88	2.25
1958	2.96	3.78	2.44
1957	2.90	3.85	2.24

Note: All the above data is reported on a program basis. Source: A. C. Nielsen Co.

SPARKED BY 47 NEW SPONSORS

In third place was Lever Bros., with expenditures of \$28,761,548. In 1960 Lever Bros. chalked up \$23,613,140 in net television. The company replaced General Motors, which this year moved to fourth place. GM's total was \$23,811,830, up from \$22,985,033 in 1960.

R. J. Reynolds Tobacco moved into fifth place with expenditures of \$21,740,922. In 1960 the company spent \$15,891,416 in network tv.

More than half of all network advertisers, or 180, were under the \$500,000 mark in net tv expenditures. The breakdown: less than \$250,000—138; less than \$50,000—47; \$50,000 to \$100,000—32; \$100,000 to \$250,000—59.

Other reports from TvB:

A slight drop (0.3%) in percentage of homes using television during the average minute was noted in the evening, although actual television homes increased by 600,000, according to A. C. Nielsen. But morning and afternoon figures showed slight gains. In the morning, percent of homes using tv rose from 12.8% to 13.1%; in the afternoon, the figure rose from 23.3% to 23.9%.

Network cost-per-1,000 for all programs drop 1 cent, to \$2.72. Night-time c-p-m fell 4 cents, to \$4. Day-time c-p-m also decreased 4 cents to \$1.94, marking the first simultaneous decrease for daytime and evening programs in several years.

The number of television homes in 1961 rose 4.5% to 49 million, marking a 90 percent penetration. Television homes with more than one receiver were up 10.3% to 6.4 million. (Source: A. C. Nielsen)

Average hours of television usage per home in 1961 was 5 hours and 7 minutes—a one-minute increase over 1960. Total hours of usage per day was up 4.2% to an all-time high of 240,100,000 hours. (Source: A. C. Nielsen)

The number of commercial television stations on the air in 1961 rose from 527 to 541. Vhf stations were up by seven to 458; uhf outlets increased by seven to a total of 83. (Source: FCC)

New net advertisers spent \$12.3 million

Rank among new advertisers	Over-all net rank	1961 figures
1. Mead Johnson	36.....	\$5,902,376
2. Food Manufacturers	122.....	928,420
3. Prewitt, J. Nelson	124.....	841,762
4. Martin Marietta	148.....	598,273
5. Nutri Bio Corp.	152.....	550,270
6. Eldon Industries	164.....	484,221
7. Hertz	180.....	382,250
8. Golden Grain Macaroni	183.....	366,900
9. Dr. Pepper	199.....	271,800
10. Merritt Chapman & Scott	219.....	214,600
11. Emenee Corp.	229.....	175,070
12. Bradley, Milton, Co.	234.....	153,600
13. General Ins. of Amer.	235.....	152,748
14. Wilson & Co.	241.....	140,386
15. Houbigant	251.....	117,450
16. Melnor Industries	252.....	115,127
17. Buitoni Foods	254.....	110,000
18. Lowenstein, M. & Sons	263.....	99,538
19. Foster Grant Co.	264.....	98,966
20. Merck	266.....	96,985
21. Mirro Aluminum	267.....	96,474
22. Dominion Electric	269.....	92,829
23. Union Central Life Ins.	277.....	75,348
24. Xerox Corp.	278.....	74,670
25. Blumenthal Bros. Choc.	279.....	73,120
26. Gulton Industries	280.....	72,440
27. Plasti Kote	282.....	69,660
28. Mystik Adhesive Products	289.....	55,640
29. Hanes Hosiery	294.....	49,812
30. Matson Navigation	296.....	49,220
31. Baldwin Piano	298.....	49,057
32. Chatham Mfg.	302.....	40,730
33. Father John's Medicine	304.....	35,200
34. Siris, A. J. Products	307.....	31,010
35. Carter Ink	308.....	30,218
36. Gorham Corp.	309.....	29,676
37. Jiffy Products	310.....	29,217
38. Stowe Woodward	311.....	29,019
39. Windsor Industries	312.....	28,025
40. U. S. Photo Supply	317.....	25,401
41. Wiedemann Brewing	319.....	22,704
42. Lober, M. & Assocs.	326.....	14,067
43. Narragansett Brewing	332.....	9,717
44. Int. Auto Sls. & Svc.	334.....	9,360
45. Schaefer, F&M, Brewing	337.....	4,400
46. Fairmont Food	338.....	3,780
47. U. S. Natl. Bank of Portland	341.....	584

TOTAL

\$12,326,123

Source: TvB/LNA-BAR

HALEY'S COMMENT



If you want to know if people are paying attention to you, try doing something wrong. This is an unfortunate but true fact of life, and one that children catch on to very early in life. They discover that crayoning a picture of Daddy on the dining room wall is a guaranteed way to make you the focal point of the family. Later on, when they get to be adults, people often forget this useful little fact — but not if they manage WEZE they don't!

Let one of our announcers say exquisite instead of ex-quis-ite and you can bet your life we'll hear from one English teacher in Maine, three in Massachusetts, and another in Vermont. Mispronounce Princess Radziwill's name in a news report and the mail bag bristles with letters telling you to straighten up.

Naturally, on WEZE we try to keep our errors to a minimum, but we have to admit that even the critical letters are welcome because they're a sure sign that people aren't just tuning in — they're really listening. And besides, we can always console ourselves with all the congratulatory letters that pour in (literally) from every corner of New England.

Our favorite letter this month was from a farmer in Vermont, who said he'd installed a portable radio in his hen house, kept it tuned to WEZE, and thereby increased egg production by about 20%. Hens having notoriously little spending money, we're not sure this is any great asset to our advertisers, but at least it's nice to know that if we occasionally lay an egg that we have to apologize for, there are an awful lot of eggs being laid that somebody's happy about.

Sincerely,



Arthur E. Haley

Arthur E. Haley
General Manager

P.S. And if you'd like to find out about all those WEZE listeners with lots of spending money, write or phone me at WEZE, Statler Office Building, Boston, Mass., Liberty 2-1717, or contact your nearest Robert E. Eastman representative for all details.

*Media people:
what they are doing
and saying*

TIMEBUYER'S CORNER

Ed Green joined Lawrence C. Gumbinner as broadcast supervisor, leaving Benton & Bowles where he was an assistant media director . . . Howard Lelehnk has been made an assistant media buyer at Fuller & Smith & Ross . . . Ruth Supiro has been appointed assistant media research director at Kenyon & Eckhardt. She was previously director of the research department at Blair Television Associates . . . Horace Judson named media director of Hicks & Greist . . . Donald Scandlin is now a media buyer at Fuller & Smith & Ross. Formerly, he was a media supervisor at Erwin Wasey, Ruthrauff & Ryan.



SO FAR, the Blair-Tv "Rip Cords" have received no answer from Pete Matthews of Y&R or the Y&R media department to their challenge of a parachute jumping competition. But, here they are, prepping, at a New Jersey skydive field: (l-r) a.e. Bob Hemm, sales assistants Liz Magee, Jeanne Bogner, and Pat Mahoney; and a.e. Otto Ohland

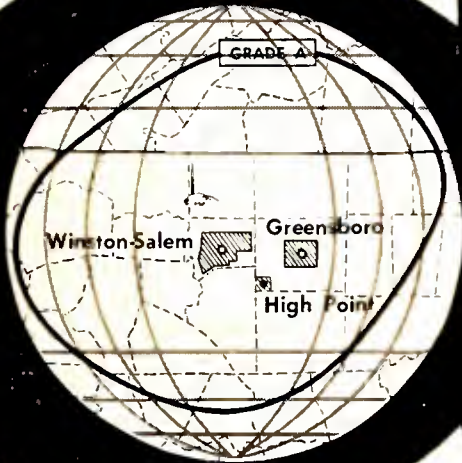
Blair-Tv's softball team plays Y&R's team each spring, and now the rep firm's staff has invaded a new sports field which it has challenged Y&R to compete in: parachute jumping. Members of its parachute team are account executives Bob Hemm and Otto Ohland and sales assistants Liz Magee, Jeanne Bogner, and Pat Mahoney.

Hemm now tells his neighbors that he's in the parachute business. Asked how's business, he says: "I don't know, it didn't open up yet."

Jeanne Bogner claims that her uncle achieved distinction as the first man to jump out of an airplane. "It took real courage in those days to do a thing like that," she says. "After all, parachutes hadn't been invented."

(Please turn to page 42)

big audience



North Carolina's Grade A World

where only one station provides Grade A Coverage of 14 cities ranging in population from 11,000 to over 120,000, and City Grade Service exclusively to the state's top metropolitan market—Winston-Salem, Greensboro, High Point

Call Peters, Griffin, Woodward, Inc.

WSJS

TELEVISION



MST



CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

The **THIRD MAN** is back!



In a **NEW** series



More **EXCITING** than ever



THE THIRD MAN

starring
MICHAEL RENNIE

Proved with top ratings

Montgomery	42.3
Rochester	31.0
Cleveland	27.7
Birmingham	27.1
Albany, Ga.	48.8
Omaha	27.0
Boston	21.6
Tallahassee	41.6
Des Moines	26.6
Albany, Troy, Schnectady	27.7

call **NTA**
for availabilities
of these 38
new productions

OFFICES:

- New York, New York
10 Columbus Circle JU 2-7300
- Chicago, Illinois
612 N. Michigan Ave. MI 2-5561
- Beverly Hills, California
8530 Wilshire Blvd. OL 5-7701
- St. Louis, Missouri
915 Olive St. CE 1-6056

TIMEBUYER'S CORNER (Continued from page 4)

Paul Hennen of WGHF (FM), Brookfield, Conn., took a taxi last week to J. Walter Thompson to see Lou West. Traveling east on 54th Street, the cab careened around the corner onto Madison, narrowly missing a bus, swung across the white line and screeched in another turn to miss a car. Hennen asked the driver to be more careful.

"Don't worry, mister," said the driver. "I spent three years in the hospital after the war. I don't intend to land in another one."

"I'm sorry to hear that," Hennen said. "You must've been pretty badly hurt."

"Nah," the driver replied. "I was a mental case."



DISCUSSING markets: Joe Kilian (l), McCann-Erickson buyer, lunches with (l-r) Ker Campbell of H-R Representatives and Bill Simpson of KOL, Seattle, at the Envo

Al Parenty of Young-Tv was at the Pen & Pencil with Len Soglio last week and described the secretary who once worked for him who misunderstood everything he said. Parenty said, "I told her, 'Take a letter to Dale Larsen, KTVX, Wichita, Kansas'—and I've never seen her since."

Doug Humm of Charles W. Hoyt lunched at the Dubonne Restaurant with a station man who said that the standing ovation some broadcasters gave Newton Minow's speech at the NAB luncheon in Chicago was misleading. "They were just trying to shake the crumbs off their laps," he told Humm.

LOCAL LIVE PROGRAMS

(Continued from page 28)

a daily 7:30-8:30 a.m. Monday-thru-Friday run on 9 April, includes news, sports, weather, traffic, an exercise girl, comedy bits, Baltimore history, man-on-the-street interviews, etc.

That live programing can match in ratings, and in many instances out-distance, film programing is borne out by the move of KDKA-TV, Pittsburgh, which in the last year replaced three syndicated film series with three live studio productions: *Safari*, with live animals, swinging vines, etc., 6:30 p.m. Friday; *Three Star Final*, a week-end study of "news in depth," 6:30 p.m. Sunday; and the *John Reed King Show*, a 9:30 a.m. Monday-thru-Friday variety entry sponsored by such national advertisers as Kellogg, Lever Brothers, Bristol Myers and Gillette. The station reports to SPONSOR "unprecedented success" in all three instances.

Live drama and other forms of the performing arts are on the ascendent, too, according to most observers. This isn't too surprising in cities like New York, where programs such as *American Musical Theatre* (WCBS-TV) continue locally; or Los Angeles, where 90-minute dramas highlight WNXT's live programing; or Chicago, where a weekly series of all art forms from drama to music to readings runs on WBBM-TV under the title *Repertoire Theatre*; or even St. Louis, where music specials based on the culture of the city are a high-mark of KMOX-TV's live ventures. But both repertory and original drama are being done in tv studios across the country, especially those aided by the proximity of colleges. Some stations, such as KXTV (TV) in Sacramento, an area bristling with colleges and universities, present full-season original drama series. Others, such as WANE-TV in Fort Wayne, incorporate original drama in regularly scheduled live programing, as per a play based on the death of Lincoln, acted by grade school children on the *Ann Colone Show*, and a play written and produced by engineering students of Purdue University for the station's *Horizon*.

In medium-sized and smaller markets, there is greater concentration on live remotes than has been previously noted. One station manager says that with modest production

budgets, and often a wide area to cover, the live remote can be the chief means by which a station involves itself completely with its community, and thus thoroughly identifies itself with that community's welfare.

"To cover a church function requires the utmost taste and the least intrusion of the technical," says Joseph Baisch, general manager of WREX-TV. "For most ceremonies of this nature, we conceal a live camera at altar right. The station builds a special drapery area for it (so only the lens extrudes), and then erects another dummy drapery at altar left in the interests of symmetry. This enables us to achieve some remarkable close-ups, such as the faces of the priests at the moment of ordination and the consecration of the Host. Strategic camera placement and careful lens selection play a great part in remotes. For example, we recently telecast a mass confirmation of 1,100 adults, with 4,500 people present, and with five altars, two choruses, a narrator, five bishops conferring sacrament, and the Bishop of Rockford Diocese, all to be covered. We covered, and effectively, the entire ceremony with only three cameras and four mikes."

Indicative of the growing stature of local live programing, especially in the area of education, information and culture, is the formation of such clearing houses as Television Affiliates Corporation (TAC), a subsidiary of Trans-Lux Corporation, which distributes "exceptional" locally-produced programs to television stations across the country. With 26 member stations, TAC is headed by Richard Brandt, president; Richard Carlton, executive vice president; and Robert Weisberg, vice president, and has offices in both New York and Chicago. A seven-man broadcasters advisory committee guides the company's operation: Richard Borel, director of tv, WBNS-TV, Columbus, Ohio; Eldon Campbell, v.p. and gen. mgr., WFBM-TV, Indianapolis; Roger Clipp, v.p. and gen. mgr., radio and tv, Triangle Publications; Jack Harris, v.p. and gen. mgr., KPRC-TV, Houston; Norman Louvau, pres., KCPX-TV, Salt Lake City; David C. Moore, pres., Transcontinent Television Corp.; and A. Louis Read, executive v.p., WDSU-TV, New Orleans.

Most programs in the TAC library are half-hours, generally on tape, include such locally-produced items as these:

Great Shake, a tv memoir of the San Francisco earthquake (KRON-TV, San Francisco); *Mechanics of Sleep*, a study of sleep patterns and cycles, with particular attention to the world of dreams (WBKB (TV), Chicago); *Sex Offender*, a study of warped and twisted minds, with advice to youngsters from the Lone Ranger (KFMB-TV, San Diego); *A Walk Through the Valley*, study of a violent juvenile delinquent (WGN-TV, Chicago); *Don Pasquale*, a 90-minute opera sung in English (WRAL-TV, Raleigh, N. C.); *Pony Express*, a documentary of America's early communication system, told with stills (KBTv (TV), Denver); *Whales off Vancouver Island*, deep sea adventure (KOMO-TV, Seattle); *Soviet Time Table*, revelation of Communist infiltration (KCPX-TV, Salt Lake City); and *The Second Heart*, study of open-heart surgery (WJXT (TV), Jacksonville, Fla.).

SPONSOR learned at press time that a major national advertiser is seriously considering sponsorship of a series of these programs on TAC member stations. ■

TOP 10

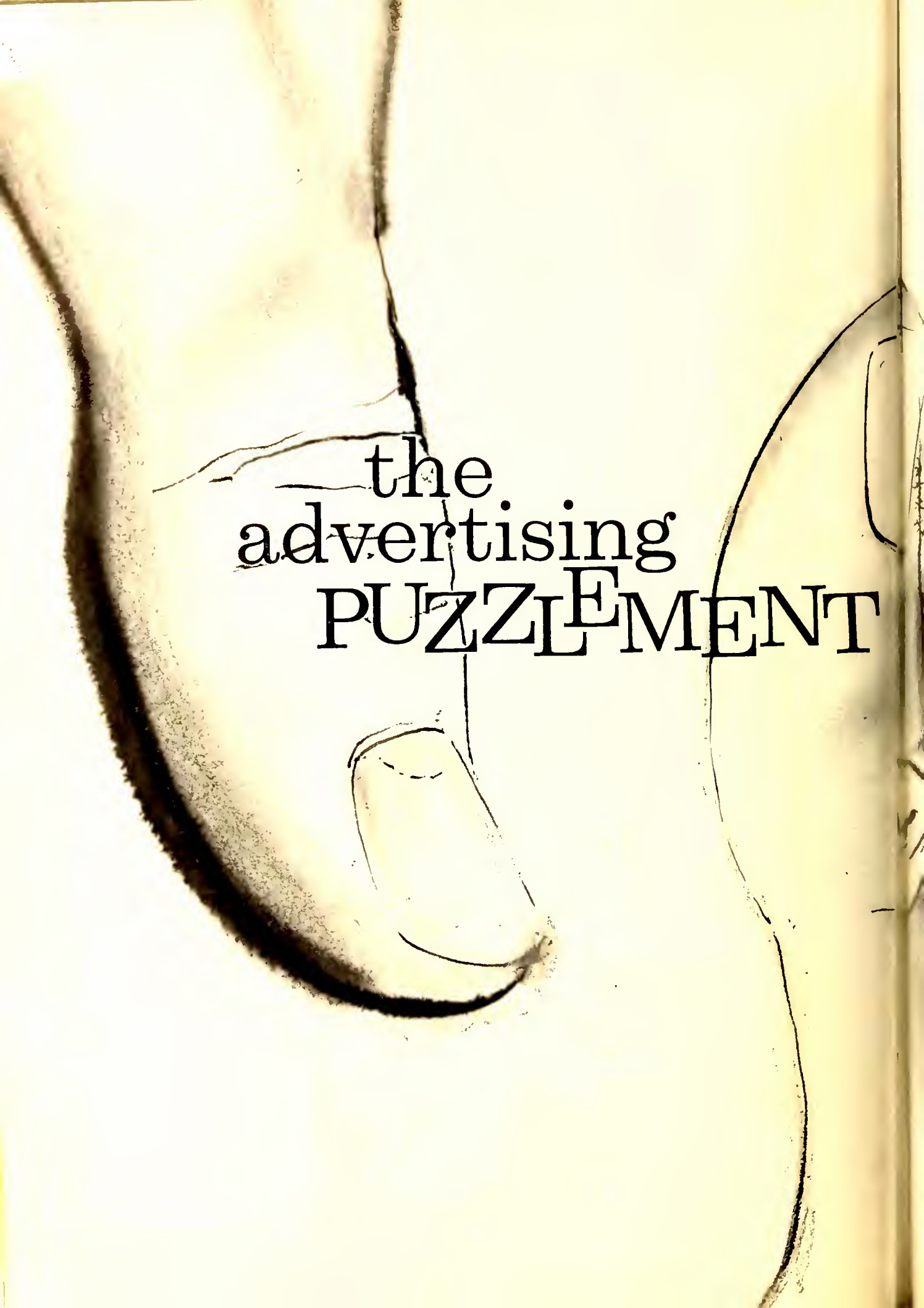
(Continued from page 32)

A basic part of the B&B media philosophy, "We're not in the numbers game. Obviously cost-per-1,000 is a very important factor in our choices. But we would not buy kid-time spot at \$1.50 per thousand when we want to reach adults, and spots in adult time at night cost \$2.50 per thousand. We are interested in the kinds of people we are going to reach and when we are going to reach them."


8. *Leo Burnett*. Media operations at the big Chicago agency are headed by v.p. and media director Thomas A. Wright, and media manager Hal Tillson.

The media organization includes supervisors, associate supervisors and timebuyers, plus a media and program research section headed by v.p. Seymour Banks.

Burnett's media plans are based on overall marketing and creative strategies, and designed for specific objectives. Responsibility for initial planning rests with one of the six



the
advertising
PUZZLEMENT



We know every broadcaster is “thumbs up” when it comes to selling national advertising. But which way does the thumb point when it comes to buying the same?

If you want some interesting figures—“thumbs down” wins by over eight to one. Less than 16% of the trade does any trade paper advertising at all. The total expenditure in all publications last year was some three-tenths of one percent of sales. Yet most stations have reps and are actively soliciting the agencies for spot business.

It appears to us that if a man does not believe advertising can work for him — why should we believe he can make it work for a client.

Everyone in this business should believe in it because he has a stake in making it work. The broadcaster’s present stake is some \$2,200,000,000. With proper promotion it could be more.

Therefore, we sincerely feel it’s about time that agencies asked broadcasters to stand up and be counted. When a station solicits business it might be proper to use this yardstick: — ask it whether it is putting its own money where its mouth is.



JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY

media group supervisors. Each is a member of a product group which includes account, creative, marketing and research people.

At Burnett buyers begin as either timebuyers or space buyers, but the practice at the agency is to transfer them from one assignment to another, so that, over a period of time they become versed in all media forms.

Asked how much effect such factors as cost efficiency, coverage and audience composition exert on Burnett buys, Tillson said, "They're about 90% of spot buying, but we also consider quality and type of adjacencies or participating programs. You're known by the company you keep."

9. *William Esty*. This agency, with 80% of its billings in radio/tv has a policy against outside discussion of media philosophy or strategy due probably to the fact that such a heavy share of its volume (estimated 50-60%) comes from R. J. Reynolds.

However Esty is such an important factor in the business, and so highly respected in the trade, that SPONSOR went to reliable outside sources for opinions on Esty media operations.

Most observers credit Esty president John Peace, v.p. ad media director Mark Byrne, v.p. in charge of media planning Walter G. Smith, and associate media director Harold B. Simpson as being the real architects of Esty's "media planning and spot buying sharpness."

Typical of the praise which the Esty operations receive from trade sources is this, "Esty men combine program-sense and price-sense. Many agencies are conscious of wanting quality and cost but few match Esty when it comes to marrying the two. Another thing: the feet always know what the head is doing at Esty. The operation is all of a piece, an entity."

10. *Dancer, Fitzgerald & Sample*. This \$103 million agency (66% in radio tv) also has a no-talk policy. SPONSOR editors, checking trade sources, got these reactions to D-F-S.

"This is four or five agencies under one roof. The upper echelon of executives particularly Board Chairman Clifford L. Fitzgerald, president Chester T. Birch, and senior v.p.s George Tormey and Gordon H. Johnson are all highly experienced and capable advertising men, each operates an "island agency within an agency."

"The top media people, supervisors

and associate media directors, in particular—are mostly top-notch, well-trained, knowledgeable, sharp, and fair. The trouble is simply at the lower level. The buyers, for example, are not only young—they're always on the move. Dancer's philosophy, you might say, is one of decentralization rather than unity."

It was generally agreed that the D-F-S buying philosophy reflects no general overall agency attitude, but rather the individual philosophies of the key men commanding top accounts.

Interestingly enough there is a striking contrast between the view of D-F-S held by station reps and that held by advertisers. While many of the former find the agency's operations "loose" and both "disconcerted and unordered" most clients report "excellent local service, which many other top agencies either cannot or do not give."

RADIO 'PICTURES' COLOR

(Continued from page 34)

played a total of 24 instruments, including harpsichord, electric pianos and toy cymbals.

Eight commercials dramatized one specific color as depicted in the "black" commercial shown on page 00: the ninth was a wrap-up treatment of all the spotlighted colors.

Yellow, for example, was treated like this:

The Fuller Paint Company invites you to stare with your ears at yellow.

SOUND/MUSIC: SOMETHING THAT SAYS YELLOW. HOLD UNDER

Yellow is more than just a color. Yellow is a state of mind. A way of life. Ask any taxi driver about yellow. He'll tell you. Or a banana salesman . . . or a coward. They'll tell you about yellow.

SOUND: PHONE RINGS.

Oh—excuse me.

SOUND: RECEIVER PICKS UP. PHONE SOUNDS THROUGHOUT CONVERSATION. MUFFLED VOICE COMING OVER PHONE.

Yello. Yes, I'll take your order. Dandelions a dozen: a pound of melted butter: lemon drops and a drop of lemon? And one canary who sings a yellow song. Is there anything else?

SOUND: OTHER SPEAKER HANGS UP. WE HEAR DIAL

TONE THRU FILTER

Yello. Yello? Yello! Disconnected. (NORDINE HANGS UP RECEIVER)

Well—if she really yearns for yellow, she'll call back. And if you want yellow that's yellow yellow—remember to remember the Fuller Paint Company—a century of leadership in the chemistry of color. For the Fuller Color Center nearest you—check your phone directory. The yellow pages of course!

Although Fuller manufactures a vast variety of paint colors, eight basic colors were selected for commercial dramatization.

Pre-exposure of these commercials to the Fuller sales staff and to the radio profession created quite a stir and aside from ET demands mentioned earlier, inquiries came from entertainment people about the possibility of turning the commercial spots into an album for distribution in record stores.

And in radio stations scheduled to carry these spots, overwhelming response to the new campaign sparked all-out promotional support. Already scheduled in several markets are civic paint-up contests. Color of the Day contests, a Color Chip Treasure Hunt, remote broadcasts with top station personalities from dealer stores. Other promotional gimmicks: One station will have a favorite disk jockey paint the home of a contest winner: another station will run a "Paint the town red with your favorite disk jockey" contest.

At the paint manufacturing company, the radio campaign has generated much excitement. Fuller's paint advertising manager, Palmer Field is certain the radio campaign will make a tremendous impact on the public. It is the result, he says, of a "wonderful team effort" between his company and the San Francisco FRC & H people including creative director Pritikin, v.p. and account supervisor Parker Wood, media director Dori Williams, and account executive Roe Farrow.

The largest paint manufacturer and glass firm in the West, W. P. Fuller & Co. was founded in 1819 by young William Palmer Fuller, a New England painter and paperhanger who had settled in California to try his luck in the gold fields. His company progressed in spite of fires, floods,

and a succession of partnerships. Sales increased steadily each year. From \$9 million in 1936, the company's volume rose to more than \$74 million in 1961.

Currently the company operates four factories manufacturing complete lines of paint products; distributes glass; manufactures mirrors in two West Coast factories; produces aircraft finishes and automotive finishes (through Nason Products division); manufactures aluminum building components (through Trimview Metal Products plant); maintains modern distribution depots in principal western cities; exports to dealers and distributors throughout the Pacific Basin area. Through affiliate and subsidiary companies, Fuller provides manufacturing and marketing know-how in many countries in Latin America, Europe, and the Orient.

Recently merged with Hunt Foods and Industries, Inc., the organization continues to operate as W. P. Fuller & Co., with headquarters in San Francisco.

RADIO'S CREATIVITY

(Continued from page 33)

(the theater's capacity) were offered free to listeners in eight promotion spots.—six Tuesday night and two Wednesday morning during the week prior to the party. Calls were accepted only after 8:30 a.m. Wednesday, and by 9 o'clock all the tickets were gone, guaranteeing a full house in 30 minutes. Five extra operators were needed to handle the flood of calls and management credited radio with a successful movie run.

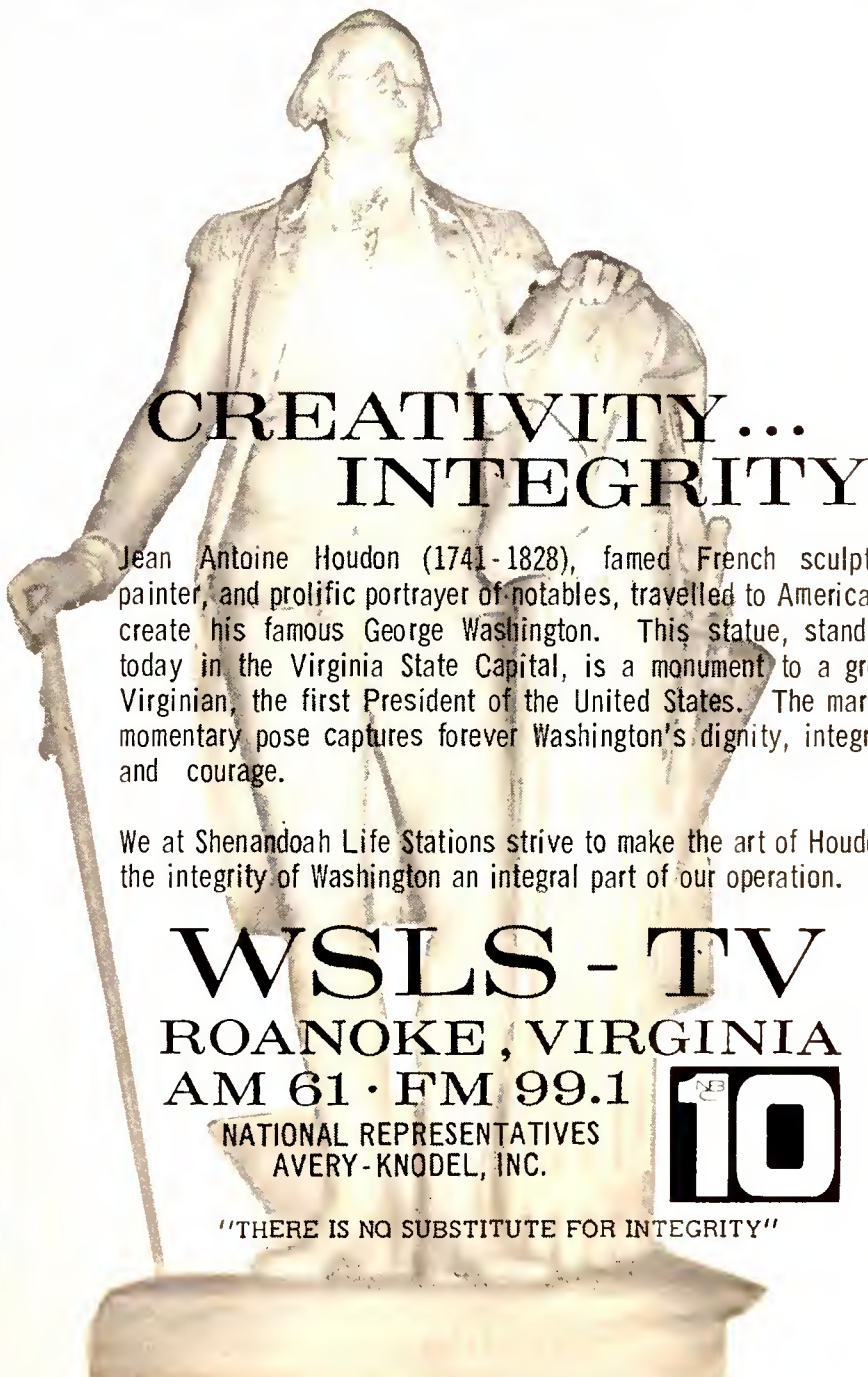
Bob Brown of KVEC, San Luis Obispo, California, maintains that radio must continually create new ideas in programming and new ideas in commercials and the use of commercials if it is to attract new business. He cites the case of the "Big Heart" contest, a promotional endeavor to find the individual with the biggest heart or the person always doing something for someone else and receiving little or no recognition in return. Russ Johns, the station's morning personality, cut the promos asking for cards or letters to make nominations for this award. Letters were read on the air and the winner announced on Valentine's Day.

Both the winner and the individual

making the nomination received prizes donated by participating merchants. Said Brown in describing the contest: "Generally speaking, we found merchants reluctant to do any promotion for Valentine's Day, so this was a natural. We limited sponsorship to only one merchant in each classification. We sold a candy store, florist, drug store, stationery store, restaurant, women's store, department store, jewelry store, beauty shop and men's store. Each merchant received a group of announcements for Valentine's Day, with a tag that this store was participating in the 'Big Heart' contest. We tagged

station promos on the contest with the sponsors' names and invited them to shop at the store participating in the contest. Each merchant donated a prize at about \$7.50 retail value. The station derived \$300 in additional revenue, plus considerable publicity and goodwill all from the creation of this idea."

How to increase foot traffic to stores was vividly demonstrated by KSDO, San Diego, in behalf of Fuller Paint Co. Working together, they staged a "Clean Up, Paint Up" campaign. Listeners were urged to get a free Fuller Paint 1962 color chart. Listeners were asked to "take the



**CREATIVITY...
INTEGRITY**

Jean Antoine Houdon (1741-1828), famed French sculptor, painter, and prolific portrayer of notables, travelled to America to create his famous George Washington. This statue, standing today in the Virginia State Capital, is a monument to a great Virginian, the first President of the United States. The marble momentary pose captures forever Washington's dignity, integrity and courage.

We at Shenandoah Life Stations strive to make the art of Houdon, the integrity of Washington an integral part of our operation.

WSLS - TV
ROANOKE, VIRGINIA
AM 61 • FM 99.1

NATIONAL REPRESENTATIVES
EVERY-KNODEL, INC.

10

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

color sample and attach it to a post card, stating why they liked that specific color and mail it to the station. At the end of the week, station judges selected the most original or creative description. The writer of the winning card was awarded enough paint in the desired color to paint the room he had selected." The contest continued for ten weeks with a winner each week. At the end of the tenth and final week, the station drew from the 10 winners one final winner who received from the sponsor a grand award chosen at their discretion.

KSDO used a large number of an-

nouncements to promote the contest. The contest had numerous public service angles since it served as a community clean-up, paint-up project. It also gave the sponsor a great deal more mileage for his budget and stimulated considerable foot traffic in all stores where Fuller Paint was sold.

The lure of trading stamps brought an avalanche of responses to the KOB, Albuquerque, promotions. The KOB Top Value Million Stamp Sweepstakes was a six-week on-the-air promotion conducted by the station in cooperation with the New

Mexico Top Value Stamp Zone Office, and New Mexico Top Value accounts. During the promotion, 1 million stamps were given away to nearly 250 listeners, whose cards were drawn on the air by KOB personalities. Every day eight winners each received 1,500 stamps. Every Friday eight winners received prizes of 6,000 stamps. At the end of six weeks, four grand prize winners were drawn, each getting 100,000 stamps. An additional four winners on that day also got 18,000 stamps. Top Value provided the stamps for the promotion and made available space in their accounts' store for materials furnished by the station. KOB printed some 75,000 cards which were distributed only to Top Value accounts in the state. These cards were placed in prominent spots in the stores. The cards were picked up by entrants, filled-in, and mailed to the station. The station also printed window hangers for use by accounts. Station personalities made personal appearances at various supermarkets and extensive on-the-air promotion was given to the contest. Top Value accounts were called on by station salesmen to give them a chance to place spot schedules in conjunction with the promotion. Many did so, greatly increasing the effectiveness of the promotion, according to Paul Bain, promotion manager. Grand prize winners were invited to be KOB's special guests at the studio, given a grand tour, interviewed on the air and presented with the trading stamps.

Inexpensive and effective was the support provided an advertising schedule on KPOJ, Portland, Oregon according to Gary L. Capps, promotion manager. He told sponsor of a special piece of merchandising done in behalf of Portland Buckaroo Hockey. KPOJ carries the final two periods of all home games and most of the road games. The broadcasts were sold to Carling Beer, MJB Coffee and a local Ford dealer. To merchandise the broadcasts to brokers and buyers in the grocery field KPOJ printed a round, pressure-sensitive sticker which was attached to regulation hockey pucks. Capps observed that these hockey pucks are seldom seen up close by fans and are of great general interest. The pucks were then distributed to local food brokers and buyers to be used as

ONE OF A SERIES



Ethical standards receive attention, not lip service, and WHBF advertisers benefit...

The WHBF stations are subscribers to the NAB codes, and are meticulous in adherence to their provisions. Offensive advertising and programming, fly-by-night operators, bait and switch type business are not accepted by the WHBF stations.

WHBF quality on the air is accepted and respected in the Quad-Cities. WHBF quality provides the atmosphere for effective communication of your sales message.

This WHBF plus factor — community respect for WHBF standards and practices — is a benefit local advertisers know and appreciate. Your Quad-Cities communications can benefit at WHBF, too.

Contact Avery-Knodel for details and availabilities.

YOUR BEST BUY IN THE QUAD-CITIES

WHBF

RADIO • FM • TELEVISION

Call Avery-Knodel



MEDIA QUIZ

(Continued from page 35)

ANSWERS

1. 47,637,380 U. S. homes weekly. 38,717,560 daytime daily. 24,442,570, every evening.
2. 88.9%, in the home or elsewhere weekly.
3. Procter & Gamble. American Home Products. General Motors, R. J. Renolds Tobacco. General Foods.
4. 49 million with nine out of 10 homes now tv-equipped. Tv homes increased 4.5% in 1961.
5. The audience in the average minute was 13,179,000. up 4.1% over 1960.
6. Advertisers spent \$745,873,000 in network tv in 1961. It was a percentage increase of 9.7 over 1960.
7. Spot tv business in 1961 came to \$617,398,000. a 2.3% increase over 1960.
8. All programs cost per 1,000 (network) in 1961 was \$2.72, a .4% drop from 1960. It was \$4 c-p-m for evening program. Daytime program cost (c-p-m) was \$1.94.
9. A half-hour program would cost approximately \$110,000. An hour program would cost from \$200,000 to \$230,000. A participating minute would cost from \$30,000 to \$38,000.
10. Women dominate the in-home radio audience (47-67%) in the morning. On the average, there are between 1.5 and 1.9 listeners per home in the morning.
11. 1,458 brands used network tv in 1960. 5,566 brands used spot tv in 1960.
12. 547.
13. 271 (1 station, 131; 2 stations, 64; 3 stations, 61; 4+ stations, 15).
14. Kansas City, (metro pop.); Johnstown-Altoona (tv homes potential); Atlanta (tv homes reached).
15. Top 50 markets, \$21,890; top 100 markets, \$29,605.
16. Daytime minute, 34%; night minute, 48%; 'fringe' minute, 80%.
17. I.D., 50%; 30, 140%; 40, 175%.
18. Daytime, 22%; 12 weeks, 36%.
19. Am, 3,704; fm, 975.
20. (a), 13%; (b), 16%.

belong on your desk...



Designed by agency men
For agency needs

1961 TV Basics and Radio Basics are the most comprehensive publications of their kind in the field. They cover all the basic information on all subjects necessary to help finalize a buying decision. They should be on the desk of everyone involved in the purchase of time.

Copies are still available at \$1.00 each. Or—get them free with a year's subscription to SPONSOR at \$8.00.

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MURRAY HILL 7-8080

SPONSOR WEEK WRAP-UP

Advertisers

After reviewing seven agency presentations, Goodyear has decided to stick with its present agencies, Y&R and Kudner.

Those making bids for the account (domestic) were N. W. Ayer, Benton & Bowles, Leo Burnett, Doyle Dane Bernbach and JWT.

Y&R handles passenger car tire advertising and Kudner handles all other tires and general products.

Goodyear's threatened break with Y&R had been over differences with the agency's very top level management. The account bills around \$10 million at Y&R.

NBC TV sales

(Continued from page 7, col. 3)

Championship Game to Philip Morris (Burnett).

For the current season, Canada Dry (J. M. Mathes) and P&G (B&B) added a total of 29 nighttime min-

utes; Buick purchased all of the 8 July Open Golf Tournament; Lever Bros. (JWT) purchased 60 minutes in Shari Lewis and Quaker Oats, also JWT, 3 minutes in the same show, Whammo Manufacturing (Marlin) purchased nine additional minutes in Make Room for Daddy.

PETRY takes over the representation of KUTV, Salt Lake City, and Intermountain Network I May; pictured, l to r, are Lynn Meyer, Intermountain pres.; Martin Nierman, Petry exec. v.p.; Edward Petry; Ben Holmes, Petry radio v.p.; George Hatch, Intermountain chairman



SURGERY STUDY—WFAA-TV special events dir. John Davenport (c), and cameraman Jim Goodwin probe action in a Dallas hospital for 'The Silent Army,' documentary produced by WFAA-TV, Dallas



10th ANNIVERSARY of Esso's news and weather sponsorship of WTOP-TV, Washington, is celebrated by v.p., gen. mgr. George Hartford (c), newsman Tony Sylvester (l), weatherman John Dougl



HELPING HAND of John Blair & Co. on radio clearances for Flite Fax Service gets thanks from Eastern Air Lines pres. Malcol MacIntyre, who congratulates Blair's Tucker Scott (l). Looking on a WLS, Chicago, pres. Ralph Beaudin and general mgr. Gene Tayl

(Goodyear's International division is at McCann-Erickson.)

Acquisition: American Bakeries, with headquarters in Chicago, takes over Atlas Baking Co. of Richmond on 22 April through a purchase of assets. Atlas distributes about \$2 million worth of products annually under the trade name of "Mother Herbert."

Campaigns: Following up on last year's successful portable hair dryer promotion on the Jack Paar Show, **Dominion Electric Corp.** has doubled its tv advertising. Company is a charter advertiser on the new To-

night Show, as well as participations in the Today show. Three seasonal promotions are planned for Mother's Day, June Brides and Graduation.

Kudos: In recognition of their outstanding cooperation to Radio Free Europe Fund, **The Northeastern National Bank** and **The Globe Store** got certificates of appreciation from Cecil Woodland, general manager of WEJL, Scranton and Pennsylvania Radio-tv chairman of RFE . . . **Blue Cross** and **Blue Shield** were honored by the AFA for "Diagnostic Countdown," a medical documentary on WBNS-TV, Columbus.

PEOPLE ON THE MOVE: Les Rossi

to advertising manager at S. A. Schonbrunn, makers of Savarin, Medaglia d'Oro, Brown Gold and Old Dutch Coffees . . . **Donald W. Kingsley, Jr.** to the public relations department of Corn Products as manager of internal communications . . . **Edward P. Ockenden** to the newly-created post of advertising and sales promotion manager at Schick . . . **Edward L. Jones** and **Henry M. Tovar** to advertising managers for Hamilton watches and Wallace Silver-Smiths, respectively at Hamilton Watch Co. . . **William H. Collins** to advertising and market research manager for Mobil Petroleum Co., a subsidiary of Socony Mobil Oil.

MISSION MACARONI recipe contest on KOMO-TV, Seattle, paid off handsomely for Jenijoy LaBelle who won a \$1,000 mink stole. Katherine Wise, station home economist presents the prize with Mission execs. Howard Sather (l), sales mgr., Paskey DeDomenico, pres.



ABOMINABLE SNOWMEN from KFRC, San Francisco, Stan Bohrman (l) and Bill Hickok (r) test out gear before the Squaw Valley 'Fun Olympics' for benefit of the International Ski Hall of Fame

SWITCHBOARD SIZZLED at WMCA, New York, where tax experts from the United States Internal Revenue service kept a constant vigil at the phones to advise listeners calling in with tax return problems. The experts, assisted by two members from the station's distaff side (standing), answered some 95 calls an hour



Agencies

Geyer, Morey, Madden & Ballard, Los Angeles, has picked up some \$1.5 million worth of Max Factor billings.

Several agencies were bidding for the business but Geyer had this edge: it recently hired former K&E executive Howard M. Wilson to head up creative services and Wilson brought K&E's share of the cosmetic account over to his new shop.

Westcoast Carson/Roberts continues to participate in Factor's advertising.

Agency appointments: The regular Common Carrier Conference of the American Trucking Association to **Kuttner & Kuttner**, Chicago . . . The National Assn. of Mutual Insurance Agents (\$1 million) to **C. Robert Gruver Associates**, Philadelphia. Plans for the group's first national advertising program include tv and radio spot.

New agency: **G-S Associates**, opened for business in Lynchburg, Va., with Robert H. Gray as president and treasurer.

New name: Galvin-Farris-Allvine, 30-year-old agency, is now called **Galvin-Farris-Sanford**. Fred D. Farris moves up from executive v.p. to president while Robert R. Sanford, v.p. and board member of Potts-Woodbury, joined the firm as executive v.p. and secretary . . . Gardner-Taylor Advertising, Memphis, is now called **Gardner, Taylor & Thomas Advertising** since the addition of David O. Thomas as a partner. Anna Jones was also named media director . . . Long-Haymes Advertising Agency of Winston-Salem is now called **Long, Haymes & Carr** and is now a corporation instead of, as formerly, a partnership.

New quarters: **A. S. Black & Co.** is in newly constructed offices at 3915 Essex, Houston . . . The Ft. Worth office of **Glenn Advertising** is now in suite 615 of the Ft. Worth National Bank Building . . . **The Shaller-Rubin**

Co. claims title as "top ad agency" in the world since its move to the 78th floor of the Empire State Building in New York . . . **The Rifkin Company**, formerly Sherman Rifkin Advertising, has moved to new offices at 760 North La Cienega Blvd., Los Angeles.

Top brass: **Jesse J. Haight** from president to chairman and **Thomas R. Cox, Jr.**, from executive vice president to president at Wilson, Haight & Welch . . . **William F. X. Byrne** to the board of directors of Gardner Advertising . . . **John C. Lawton** to director and member of the executive committee of Adams & Keyes . . . **Kevin Kennedy**, **W. Lee Abbott** and **L. Dickson Griffith** to management supervisors at Kenyon & Eckhardt.

New v.p.'s: **Barbara Bender** and **Samuel Abelow** at Grey . . . **Kenneth D. Clapp** at Charles F. Hutchinson . . . **Richard V. Lombardi**, radio-tv director, at Hoag & Provandie . . . **Richard B. Stockton** at Storm Advertising . . . **Edmund R. Dewing, Jr.** at Harold Cabot & Co. . . **Ronald J. Koeper** at Erwin Wasey, Ruthrauff & Ryan . . . **William K. Foster** and **John S. Howard** at Ted Bates. New assistant v.p.'s are **Paul Reardon**, **Conant Sawyer** and **Frank Thompson** . . . **Philip R. Warner** at BBDO . . . **Leslie S. Mather** at Foote, Cone & Belding, Chicago . . . **Jack E. Rodwell** at Rumrill Co. . . **Robert E. Field**, **Donald F. Mahlmeister** and **Richard P. Monley** at MacManus, John & Adams.

PEOPLE ON THE MOVE: **John C. W. Daly** to Geyer, Morey, Madden & Ballard as a member of the account management group in Los Angeles . . . **Edward J. Smotzer** to the creative staff of F&S&R, Pittsburgh . . . **Howard C. Schellenberg** to radio-tv director of Comstock & Co., replacing **Everett L. Thompson** who resigned . . . **Rodney D. Wicklund**, account executive of N. W. Ayer, to corporate ad manager for Fairmont Foods . . . **James O. Beavers** to radio-tv supervisor on the Chevrolet account at Campbell-Ewald . . . **Barbara Michael** and **Dr. Sidney Bela-**

noff to research project directors at Doyle Dane Bernbach . . . **John J. P. Odell** to account supervisor at Leo Burnett . . . **Dik W. Twedt** to director of research and marketing service at BBDO, Chicago . . . **Syd Cornell** to manager of the radio-tv department at Stockton.West.Burkhart . . . **Cecilia Odziomek** to supervisor of time buyers at Compton, Chicago . . . **Charles H. Keller** to account executive at Zimmer, Keller & Calvert . . . **Gertrude B. Murphy** has retired from full activities at Long Advertising but will retain her interest in the agency and continue as senior v.p. and radio/tv advisor.

Associations

Advertisers, agencies and media have been invited to nominate candidates to participate in AFA's Fourth Annual Harvard Seminar for Advanced Management in advertising and marketing.

Purpose of the Seminar: to expose busy executives to actual business situations for a better understanding of the over-all marketing function.

Chairman of the Seminar committee is **W. Barry McCarthy** (BBDO). Program will be held at the Harvard Graduate School of Business from 15-27 July.

PEOPLE ON THE MOVE: **Lewis W. Shollenberger**, director of special events and news at ABC, Washington, D. C., to the Board of Trustees of the National Academy of TV Art and Sciences . . . **Harold B. Montgomery** (Aitkin-Kynett) to chairman **David B. Arnold** (Gray & Rogers) to vice chairman and **James W. Robertson** (Erwin Wasey, R&R) to secretary treasurer of the Philadelphia Council of the A.A.A.A.

Tv Stations

A new tool for agency management evaluation of tv markets is being prepared by ARB.

It's called "Market Digest" and it's the core of a new Media Management Series of tv research data

(Please turn to page 62)



23 YEARS AGO ON WBNS RADIO

The busiest boxer of 1939 was Joe Louis. He defended his title four times that year, each time winning by a knockout. The news of each heavy-weight championship bout was flashed to Central Ohio by WBNS Radio.

While the boxing world was concerned with fancy footwear, proper footwear was the main concern of Evans & Schwartz, Inc. here in Columbus, Ohio. From one small shoe shop, Evans & Schwartz

has grown to incorporate five large footwear salons, and since 1939 WBNS Radio has helped increase sales every year. WBNS has carried spot schedules for this sponsor for 276 consecutive months.

Like other local advertisers who have their feet on the ground, Evans & Schwartz knows the profit of having spots on the air, specifically on WBNS Radio. A profitable practice for advertisers everywhere — ask John Blair.



Downtown store and general offices of Evans & Schwartz, Inc. Today, WBNS Radio continues to help Evans & Schwartz gain a whopping portion of the \$94,557,000 apparel sales volume made possible by our fashion-conscious Central Ohio families.

WBNS
COLUMBUS, OHIO



Represented by John Blair & Company



YOU MAY NEVER GROW THE LONGEST MUSTACHE* —

**BUT... With WKZO Radio You'll Cover
The Face Of Greater Western Michigan!**

In every one of 360 quarter - hours between 6 a.m.-Midnight, Mon. thru Fri., WKZO outpulls all competitors in Kalamazoo - Battle Creek and Greater Western Michigan. (Pulse, Sept., 1961.)

The 1961 NCS Advance Listing credits WKZO with reaching 40.4% more homes than all other Kalamazoo stations combined.

Greater Western Michigan is a fast-growing market. Kalamazoo alone is expected to outgrow all other U.S. cities in personal income and retail sales between 1960 and 1965. (Sales Management Survey, June 10, 1960.)

Ask your Avery-Knodel man for all the facts!

7-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA — SEPTEMBER, 1961
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	18	7
12 NOON - 6 P.M.	24	16	9
6 P.M. - 12 MIDNIGHT	34	13	13

*The mustache of Masudiya Din of India measures 8½ feet from tip to tip and is still growing.



The Felzer Stations
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTW — CADILLAC-TRAVERSE CITY
 KOLN-TV — LINCOLN, NEBRASKA

WKZO
 CBS RADIO FOR KALAMAZOO-BATTLE CREEK
 AND GREATER WESTERN MICHIGAN
 Avery-Knodel, Inc., Exclusive National Representatives

WASHINGTON WEEK

16 APRIL 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

An atmosphere of cordiality and compromise between members of the FCC and the industry displayed at the NAB convention could be the most glaring example of false and misleading advertising yet devised: Nothing at all has changed from this same time last year.

FCC chairman Newton Minow donned a velvet glove, but the same old iron fist was still inside. Other commissioners haven't changed their minds either. **The trend is still to tougher regulation.**

There have been no license cancellations yet on pure programing grounds, though an original license has been refused for failure of the applicant to ascertain community needs in advance. The large number of short-term license renewals cannot, however, be easily overlooked.

FCC intentions are still the same. The short-termers are in the nature of warnings and the industry is expected to take heed. Those who fail to read the traffic signs will find the FCC easing into license cancellation in place of short-term renewals after perhaps a full three-year license period of these warnings.

FCC commissioner Rosel H. Hyde, main advocate of a government hands-off policy with respect to station operation and programing, is disturbed about moves to cut down the number of radio stations.

Hyde says that the only way stations can remain clear of government interference in matters he believes should be the sole concern of the stations is to steer equally clear of any protected monopoly position. He holds that if you want free enterprise, you must keep it free. As long as the public has a wide choice of stations, offering different types of programs, he believes, so long will it be possible to resist pressures for regulation of rates and programing.

Present chairman Newton Minow and former chairman Frederick Ford appear to be very close together in their thinking. And that might be described as confused in comparison with the very positive position taken by Hyde. Other commissioners don't appear to have views even as well defined as Minow's and Ford's.

The two chairmen, past and present, both believe that the constantly multiplying numbers of radio stations is resulting in degradation of standards. But both are impressed with Hyde's arguments about the effect which cutting off the opportunity to start new stations might have.

Nevertheless, there is every reason to believe that if the proposed meeting of broadcasters with the FCC comes up with an idea for tighter engineering standards as a less direct method of cutting down on the number of stations on the air, that a majority for this idea could be built up among commission members.

Hyde firmly believes that if this happens the FCC will also go beyond current community needs and promise vs. performance commitments to require balanced programing also. This would go much farther into the field of program control, under the Hyde theory.

Control over the number of commercials, loudness or duration, is probably at least as remote as action on the number of radio stations.

At present, the FCC does look at time devoted to commercials, but only in the context of

(Please turn to page 57)

SPOT-SCOPE

16 APRIL 1962

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With the networks already loaded up with toy accounts for the fall it seems that the quest for tv kid show adjacencies in spot will spin like a speeded-up merry-go-round while the rest of the toy makers vie for placements.

One indication that getting advantageous tv spots might be as tough as plucking the lucky gold ring on a carousel: **one tv toy-time bidder has already begun lining up markets for an October start date.**

Bidder in question is Daisy Manufacturing Co. and the requests are for a fall I.D. campaign on behalf of its Air Rifles handled out of D'Arcy St. Louis. Buyer is Harvey Diekroger.

Catapulted into the national spotlight by the emphasis on cholesterol and calorie counts, several polyunsaturated products appear to be sprouting spot tv legs.

Of course, leaders in the vegetable oil-margarine field like Mazola (Corn Products) have been active for a long time, but the significant development for spot is the emergence of the smaller independents. Latest to join the unsaturated sweepstakes is a product called Saffola, handled out of Garfield, Hoffman & Conner, San Francisco.

Saffola is going into selected markets (five so far) for eight weeks starting 28 April with minutes and breaks, both day and night; the buyer is Frances Lindh.

Wheels started turning on several summer spot tv drives last week, with the heftiest market line-ups coming from the mens' wear category.

Arrow and Phillips-Van Heusen are hauling their light-weight shirts across the tv screens in 20 and 30 markets respectively. Other accounts with seasonal overtones activating include Trane Co., air conditioners, the instant varieties of tea and coffee and, with an eye to popular overdoses of picnic frankfurters, Roloids and Pepto-Bismol.

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

SPOT TV BUYS

Cluett, Peabody is planning a month-long campaign for Arrow Shirts. Some 20 markets will get schedules of fringe minutes and prime breaks. It starts 16 May and runs through 12 June with the buying being done out of Lennen & Newell by Mary Jane Hoey.

Phillips-Van Heusen is in 30 markets for its men's shirts. Schedules will continue for seven weeks. Spots being used in this campaign: prime breaks and nighttime minutes. Agency: Grey. Buyer: Jerry Rettig.

Norwich Pharmacal is active on behalf of Pepto-Bismol. A four-week flight starts 6 May and runs until 9 June. There are about 30 markets involved. Time segments: nighttime breaks and minutes. Agency: Benton & Bowles. Buyer: Bob Wilson.

American Chicle will promote Roloids Antacid in a nine-week campaign which kicks off on the first of next month. The market list will number around eight and time segments will be fringe and nighttime minutes. Agency: Ted Bates. Buyer: Marty Foody.

Thomas J. Lipton starts its summer push for instant tea on 6 May. It's a 19-week campaign using schedules of prime and fringe I.D.'s in selected markets. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Nick Imbornone.

Corn Products is launching a new campaign in 15 markets for Nucoa margarine, via its Best Foods division. Availability requests are for daytime and prime breaks, day and night.

SPOT-SCOPE *continued*

minutes. It begins 30 April and will run from seven-12 weeks, depending on the market. Agency: Dancer-Fitzgerald-Sample. Buyer: Jim Moore.

Nestle is buying for Nescafe in addition to the placements for Decaf coffee reported here last week. This begins early in May and runs through June in selected markets. Time segments: prime breaks and fringe minutes. The agency for Nescafe is William Esty and the buyer is Phil McGibbon.

General Foods is running schedules in selected markets for Instant Maxwell House. The flight continues through the end of this month. Time segments: prime I.D.'s, breaks and minutes. Agency: Benton & Bowles. Buyer: Grace Porterfield.

Trane Company will start on the sixth of May on behalf of its air conditioning equipment. The campaign is scheduled for eight weeks in selected markets, with eight lined up so far. Requests are for prime and fringe night minutes. Agency: Campbell-Mithun. Buyer: Mary Paul.

American Home Products, Boyle-Midway division, launched a 13-week campaign for Sani-Flush in six markets. Schedules are day and night minutes. Agency: Ted Bates. Buyer: Tom Clancey.

Standard Brands kicks off in Mid-May for Tender Leaf Tea. It's a 17-week campaign in limited markets, using prime breaks and minutes. Agency: J. Walter Thompson. Buyer: Dick Macaluso.

Ivory soap schedules start this month and run through the P&G contract year. About 25 markets are set for fringe 60's. Agency: Compton. Buyer: Noel Becker.

SPOT RADIO BUYS

GMAC is going in 15 June for 16 weeks with its usual summertime runs. Schedules will be bought on 130 pre-selected stations, one station per market, using mostly five-minute news-and-public service announcements. Frequency: 10 per weekend. Stations in the top 10 or 12 markets will get weekend minutes, 20 per weekend. Agency: Campbell-Ewald, New York. Buyer: Rena Mayer.

Mennen is planning a campaign in the top 50 for its Spray Deodorant. Minutes will be placed in drive time periods, to start in May for 13 weeks. Buyer: Joe Hudak. Agency: Warwick & Legler, New York.

Liggett & Myers Brandon cigarettes is buying another eight-week run in west coast and New England markets. Drive-time minutes are being firmed up for a 14 May start. Agency: Wm. Esty, New York. Buyer: Jack Fennell.

Hills Bros. Coffee is kicking off a radio campaign in western markets this month, in addition to the tv schedules reported here last week. Day and drive time minutes will run for three weeks. Agency: N. W. Ayer, Philadelphia. Buyer: Charlie Ventura.

WASHINGTON WEEK *(Continued from page 55)*

whether an applicant has broken his promises on this score. Despite Minow convention remarks, the FCC shows no disposition to go deeper in this field, at least for the present.

While the Commission apparently firmly believes that a promise made to secure a license gives it carte blanche to consider such matters if the promise isn't kept, a majority still tends to the belief that the percentage of time devoted to commercials and their frequency come under the heading of programing practices.

While this could change, the matter is not getting anything like priority attention, and the Minow speech doesn't mean anything will be done in the foreseeable future.

SPONSOR HEARS

16 APRIL 1962

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PUBLICATIONS INC.

Look for one of the more publicized copy-oriented agencies to lose its toiletries account principally because of a series of differences with the client over copy themes.

The agency president's consistent stance with the account: our judgment on copy has withstood the test of time and you can take it or leave it.

Watch for the soap giants to veer their product expansion more and more toward high-profit items.

The basic reason is simply this: mounting distribution costs of the tonnage brands has tended to narrow the per package profit to a disturbing point.

One of the tv network's system for screening pilots of next season's schedule is causing a burn among sundry agency people.

This network's tactic is to tell the inquiring agency: let us know what your budget is and then we'll set up a screening.

One agency's plaint: the network put us through four postponements before an opportunity was afforded for a look at a couple of designated pilots.

There's random agency complaint about the Four A's-endorsed SRA promulgated system for standardizing the shipment of film commercials to tv stations.

Under that system the films are not directed to any one's attention but simply addressed to the operations desk.

The theory, say the dissenting agencies, is fine, but in practice the scheme doesn't work out just right because of these two factors:

1) Quite a number of stations have downtown offices and apparently the films are often delivered there instead of out to where things originate on the air.

2) A goodly percentage of the "operations desks" are not acknowledging receipt of films.

Embarrassment may be the word for one of the toptrng agencies which suddenly discovered that it had bought the wrong kind of computing machine.

What it had figured on was one of those electronic calculators that can scan data and give out with a sequence of possibilities but what it acquired was a mechanical book-keeping operation.

The result: the lineal programing jobs have to be farmed out to outside computer organizations.

The breeding of Black Angus cattle as a sideline is getting to be quite a thing in the ranks of admen and others involved in air media.

Among those deeply immersed in building up Black Angus herds both as an investment and hobby are McCann-Erickson's Marion Harper, Jr., Blair's Ed Shurick and Henry I. Christal, who heads the rep firm of the same name.

KTVH IS KANSAS TV

MORE KANSANS VIEW KTVH THAN ANY OTHER KANSAS TV*

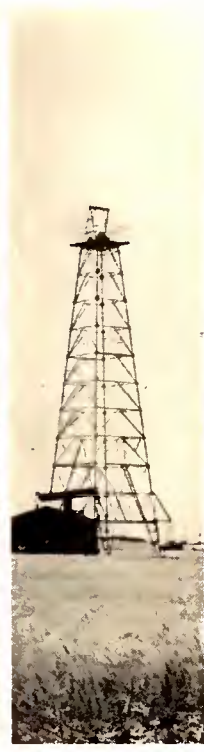
KANSAS IS A **BIG** MARKET



INDUSTRY



AGRICULTURE



OIL



CATTLE

Diversified economy brings stability to the rich Central Kansas market with an estimated \$1,500,000,000 effective buying power . . . more than 290,000 TV families, all within the BIG COVERAGE of KTVH. And most important – these 290,000 families are Kansas families, viewing TV programmed for Kansans. KTVH dominates the hub of this rich Central Kansas area – **WICHITA, HUTCHINSON**, plus coverage over 13 other important communities with 100% unduplicated CBS programming. To sell Kansas . . . buy KTVH!


KTVH ←  → **KANSAS**

THE WICHITA-HUTCHINSON STATION

 **BLAIR TELEVISION ASSOCIATES**
National Representatives

* Nielsen, February 1961





**they don't all
crumble
the same...**

Media budgets are like cookies. No two break alike. Nor should they. Every client problem demands a different solution. And it's your problem to be sure that your client is getting the whole cookie for his money, not just the crumbs. Often a switch in media can make the difference. If you've been in print, you'll like the way Outdoor stands up there alone—with nobody else's message competing. If you've been in TV, you'll appreciate the breathing space Outdoor gives your message—and the low cost (compare Outdoor's 36 cents per thousand with prime TV's \$4.00)! *Outdoor actually reaches more people, more often at lower cost than most primary media.* Your client's story, bigger than life, in full color, is still selling prospective customers just three minutes away from the cash register. Outdoor is the marketer's medium. So, before you start planning next year's budget, be sure to call your Outdoor advertising representative or your nearest plant operator.

OUTDOOR  ADVERTISING

THE
SMART MONEY
MEDIUM

WRAP-UP

(Continued from page 52)

geared to the upper-echelon of the agency shop.

Some features: tv household counts by states and counties from the January 1962 ARB estimates; station and market rankings by various criteria; individual market information, including coverage data; total retail sales based on the latest available Sales Management figures for both the metro and total "marketing area."

Financial report: As part of its financial report, **Capital Cities' Broadcasting** announced the acquisition of New York Subways Advertising Co., to be operated by CC's associates in the venture, O'Ryan & Batchelder. Other news: 1961 earnings were \$1,088,197 vs. \$800,285 in 1960. Sales increased from \$8,421,321 in '60 to \$11,803,781, and per share earnings rose from 70 cents to 93 cents.

Ideas at work: **WSOC-TV** Charlotte, will award the \$1,000 scholarship which it won from the Thomas Alva Edison Foundation to an outstanding high school senior in the area.

Happy birthday: to **WSOC-TV**, Charlotte, which celebrates its fifth year on the air 28 April.

PEOPLE ON THE MOVE: **Robert L. Meyer** to promotion-publicity director for **WISN-TV**, Milwaukee . . . **John Bunham** to account executive at **WJXT**, Jacksonville . . . **William R. Murdoch** to director of sales services of **KSL-TV**, Salt Lake City . . . **Phil Cowan** to vice president, public relations for Metropolitan Broadcasting . . . **David Binder** and **Winston L. Kirby** to account executives at **WJRZ**, Newark . . . **Fred L. Vance** to general manager of **Alvarado Television Co.** . . . **John W. Davidson** to account executive with **WTVJ**, Miami . . . **James Fletcher** and **John Barnard** to the sales staff of **WLBW-TV**, Miami . . . **John J. Laux** and **Fred Weber** to vice presidents of the radio-tv division of **United Printers and Publishers** . . . **Anne Sylvester**

to public relations coordinator for **WRC-TV**, Washington, D. C.

Radio Stations

The first in what will probably be a string of kudos for **LeRoy Collins**, who took an aggressive stance toward the FCC at the **NAB** convention, has come from the **Missouri Broadcasters Assn.** in the form of a resolution.

The resolution lauded his "strong, positive, and enlightened leadership" as a major factor "in inspiring the self-discipline that will deter unwarranted governmental control and interference."

Ideas at work: A \$1,000 cash prize was given a lucky listener during the inaugural period of **KTHT**, the new station in Houston which calls itself "Demand Radio 79" . . . **The WINS**, New York listener who sent in the best new way to use **NOXON Metal Polish** won a food freezer filled with \$500 in "cold cash" . . . **Hardwick**, the morning personality on **KVI**, Seattle, offered listeners copies of "Hardwick's Coloring Book" and the five winners of the contest will accompany **Hardwick** to Hawaii on 4 May . . . **WIND**, Chicago initiated its new "Nice Things Happen to People Who Listen to **WIND**" promotion with a courtesy parking day. By arrangement with the village of **Elmwood Park**, station personnel covered parking meters with promotional lids and paid for all meters during the busy shopping day.

Kudos: **John F. Pival**, president of **WXYZ, Inc.**, got the annual "Man and Boy Award" of the **Boys' Clubs** of Detroit . . . **John E. Fetzer**, prominent broadcasting executive and president of the **Detroit Tigers** baseball team, won **Muzak's Golden Ear Award** for 1961 . . . **WGBS**, Miami won a **Freedoms Foundation Award** for its series of public service spots on the meaning of **Constitution Week** . . . **Lloyd E. Yoder**, NBC v.p. and general manager of **WNBQ-WNAQ**, Chicago, received the **Chicago Business Men's Orchestra** an-

nual award for "distinguished contributions to music."

PEOPLE ON THE MOVE: **Len Hornsby** to west coast division manager for **Community Club Awards** . . . **Richard L. Gravel** to managing director of **WTAG (FM)** and **Herman H. Kramer** to sales manager of **WTAG (AM)**, Worcester, Mass. . . . **Michael DeLany** to sales representative for **KGO**, San Francisco . . . **Neal Perlich** to account executive at **WMIN**, St. Paul . . . **Edward J. Peters** to assistant manager of radio for **WMBD (AM & FM)**, Peoria . . . **Leo V. Collins** to advertising-promotion director for **WXYZ**, Detroit.

Fm

Latest step in what seems to be a trend among fm stations is the banding together of five outlets to form **The New England FM Group**.

The group is for sales only and, as each station will continue to program individually, it does not constitute a network. They will be sold as a package, however, with no sales except group sales.

Stations involved: **WGHF**, Brookfield, Conn.; **WBMI**, Meriden, Conn.; **WKOX**, Framingham, Mass.; **WPFM**, Providence, R. I.; and **WMTW (FM)**, Portland, Me.

Networks

One striking indication that the proverbial "Golden Age" of live tv drama is definitely a thing of the past and not likely to rear its creative head in the foreseeable future is a proposed action by the **Directors Guild of America**.

At an emergency membership meeting tonight (16), the **DGA** will consider a change in the **Constitution** and **By-Laws** which would drop from membership all live tv directors.

The expulsion, if approved by written vote of majority, would also include state managers, associate directors and program assistants now being serviced through the **Eastern Regional Board** of the **DGA**.

ABC TV has won the latest race for a primary affiliate in a two station market.

Station in question is KATC-TV, Lafayette, La., which goes on the air approximately 1 September. The other station, KLFY-TV, is in the CBS stable.

Sales: NBC TV sold two thirds of the 25 April "Bob Hope Show" to Beech-Nut (Y&R) . . . the All-America Game on 29 June to Phillips Petroleum (Lambert & Feasley), Carter Products (SSC&B) and Bristol-Myers (DCS&S) . . . ABC TV sold an alternate half hour of "Hawaiian Eye" to Colgate (Bates) for the fall . . . Gillette and Bristol-Myers bought into ABC TV's summer edition of "Wide World of Sports."

Talent note: CBS Radio and TV has renewed Arthur Godfrey for another year. The tv angle: he'll do three specials during the 1962-63 season.

Financial report: AB-PT declared the second quarterly dividend of 25 cents per share on the outstanding common stock, payable 15 June to holders of record on 18 May.

Representatives

Every-Knodel is getting in some quick plugs for its station in Southwestern Louisiana before it loses its monopoly in that tv market.

The firm reps KLFY-TV, Lafayette, for a long time the only tv station in the wealthy petroleum-gas-mining-farming area.

A qualitative and quantitative study on the market which documents the coverage of KLFY-TV (a CBS affiliate) is being circulated by Every-K which will have a competitor in Lafayette come 1 September when KATC-TV signs on the air.

P.S. The new station will join the ABC TV lineup.

Rep appointments: KQV, Pittsburgh to Robert E. Eastman for national sales, effective 1 May . . . WHIZ (AM & TV), Zanesville, to Ohio Stations Representatives for Ohio sales.

Kudos: Frieda Anderson, secretary to Donald C. Peterson who manages the Des Moines office of H-R Television, was elected secretary of the local advertising club.

Film

The Ziv-UA sales force is going into the field today (16) with an all-out campaign to sell its syndication leader for the fall, "The Story of . . ."

Sales prior to this drive number around 25 but Ziv-UA is touting one in particular: Marine Trust Co. of Western New York (BBDO) bought the show on WBEN, Buffalo for a firm 52 weeks.

Financial report: ABC Films reports that the first quarter of the year is almost 50% ahead of the similar period a year ago, with a good deal of the increase in the Canadian and Foreign divisions. Most active property overseas is "Ben Casey," currently in 14 countries.

Sales: ITC's "Jeff's Collie" to Ideal Toy Corp. (Grey) for 11 markets, raising the total markets to 117 . . . Seven Arts' volume three of post-1950 Warner Bros. features to six more stations, raising total markets on that group to 34 . . . Sales status of MCA TV's recently-released off-network series now stands at 40 markets for "Dragnet," 11 for "Frontier Circus" and 26 for "Thriller" . . . UAA's post-1948 UA features (32) to KMBC-TV, Kansas City. Lease covers the A-OK group, currently in 75 markets . . . Seven Arts Boston Symphony Orchestra Specials (13) to WTRF-TV, Wheeling, KFSA-TV, Ft. Smith, and KOLO-TV, Reno. SA also sold 131 post-50 features and 11 special features to WSAU-TV, Wausau, Wis. . . . Screen Gems' post-48 Columbia pictures to WTAR-TV, Norfolk, raising the market total to 73.

New properties: "Gadabout Gaddis—The Flying Fisherman," a new series of half-hour programs, being distributed by Gadabout-Gaddis Productions . . . "Cain's Hundred," just released by MGM-TV for syndication

and sold to three Metropolitan Broadcasting stations . . . Banner Films has acquired the world-wide distribution rights to the Collier Young series, "Crime and Punishment." First sales are to KTLA, Los Angeles, WFAA, Dallas, WNEW, New York, WTTG, Washington, WTTV, Indianapolis, KOVR, Sacramento and WTVH, Peoria . . . MCA TV will syndicate 70 full-hour episodes of "Checkmate," now on CBS TV . . . Cinema-Vue Corp. is distributing the Pathe Educational Films.

Diversification: Screen Gems and Telesistema Mexicano, S.A. have jointly purchased a half interest in Estudios Gravason, major film dubbing firm in Sao Paulo, Brazil.

Production agreement: Filmways and Magnum Photos, international cooperative picture agency, have formed an affiliation for tv film production, with Magnum assigned directorial and editorial capacities for specific productions.

**NEW ORLEANS'
ONLY STATION
WITH MOVIES
EVERY NITE!**

**BUY
IT!**

Represented nationally by Katz

WWL-TV

NEW ORLEANS

PEOPLE ON THE MOVE:

Bert Herbert to research manager at Buena Vista syndication division . . . **Howard M. Lloyd** to western division manager for ABC Films . . . **Harry M. Pimstein** to vice president and general counsel of Pathe News . . . **Ted Swift** to head of the northeastern territory for Universal Entertainment Corp. . . . **Philip Nicolaidis** to promotion and sales development manager of Videotape Productions of New York . . . **Lawrence E. Madison** to director of the industrial and documentary film division of Filmways . . . **Steve Krantz** to head of international division sales at Screen Gems . . . **Ray Junkin** to general manager of Screen Gems (Canada) Ltd. . . . **Frederick L. Gilson** to manager of the CBS Films office in St. Louis, to be replaced in Atlanta by **Jack Waldrep** . . . **Horace W. "Buddy" Ray** to operations manager of Storer Programs, Inc. . . . **Bernard Tabakin** to president of NTA . . . **Leonard I. Kornblum** to vice president and treasurer at ITC . . . **Bradley L. Gould** to account executive for the Cellomatic division of Screen Gems . . . **Charles Barclay** and **Robert F. Briody** to vice presidents at Raymond Scott Enterprises, producers of musical and electronic commercials . . . **Milton P. Kayle** has resigned as v.p. in charge of business and legal affairs for ITC to join

VIP Radio as executive v.p. . . . **Milton Rogin** and **Thomas Howell** to vice presidents of the Cellomatic division of Screen Gems . . . **Robert B. Morin** to v.p. and general sales manager of Allied Artists Tv . . . **John Shaw** to president of Mobile Video Tapes . . . **Herman Keld** to sales coordinator for MGM-TV.

Station Transactions

Leon S. Walton of Monroe, La. has increased his radio station properties to five with the purchase of WAPX, Montgomery.

The station went for \$105,000 and the seller was Ralph W. Allgood.

Walton also owns KMBL, Monroe, KJET, Beaumont, Tex., KCIJ, Shreveport, and WNOO, Chattanooga.

Broker was Blackburn.

Public Service

The National Safety Council has doled out its non-competitive Public Interest Award which annually honors exceptional service to safety by mass communication.

A record of 657 awards were made for 1961 and the broadcasting industry fared very well in the distribution of honors: 243 radio and 69 tv stations, six radio networks (national and regional) and one tv net-

work were recognized by the Council.

Public Service in Action: WTOA (FM), Trenton has initiated a weekly series of programs in cooperation with the FTC called "Advertising Alert," to inform the public of false advertising claims . . . The "Columbia Lectures in International Studies," this year's educational tv project presented by **Metropolitan Broadcasting** and Columbia U., will be syndicated to stations by Banner Films . . . A series of **WROW**, Albany, features which trace the development of New York State have been endorsed as teaching aids by the states' division of educational communications . . . **WSAZ-TV**, Huntington-Charleston is devoting a 15-minute segment of the "Good Morning Show" to interviews with lawyers on points of interest to the general viewing public . . . **WRCV-TV**, Philadelphia is urging viewers to "Do Something This Weekend" by promoting the city's scientific, historical and cultural museums.

Kudos: The Public Relations Advisory Committee of the California Teachers Assn. has selected **KABC** as the only Los Angeles radio station to receive its Annual Communications Award for outstanding contribution to promoting a better understanding of public education during 1961 . . . **WBBM**, Chicago, got a National Conference of Christians and Jews Certificate of recognition award for its "Spectrum" series of religious programs . . . **WIL** received special recognition for its efforts in the 1961-62 Greater St. Louis United Fund campaign . . . **WCAU-TV** got the Public Service award of the Philadelphia County Council of the Jewish War Veterans for "The American Image" . . . **Taft Broadcasting**, exec. v.p. **L. H. Rogers, II** got the "Americanism" award from the Hamilton County Council of the American Legion in Cincinnati . . . **WFBM-TV**, Indianapolis won the Annual Award for outstanding service to Indiana Electronic Service Technician . . . **WPRO-TV**, Providence won Freedoms Foundation Honor Certificate.

our clients are our best advertisements

In negotiating for broadcast properties, the reputation of a broker is your best protection. Hundreds of satisfied Blackburn clients provide eloquent proof of the reliability of our service. No lists are sent out; each sale is handled individually. Our knowledge of the market protects you from the hazards of negotiating on your own.

BLACKBURN & Company, Inc.

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ATLANTA

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

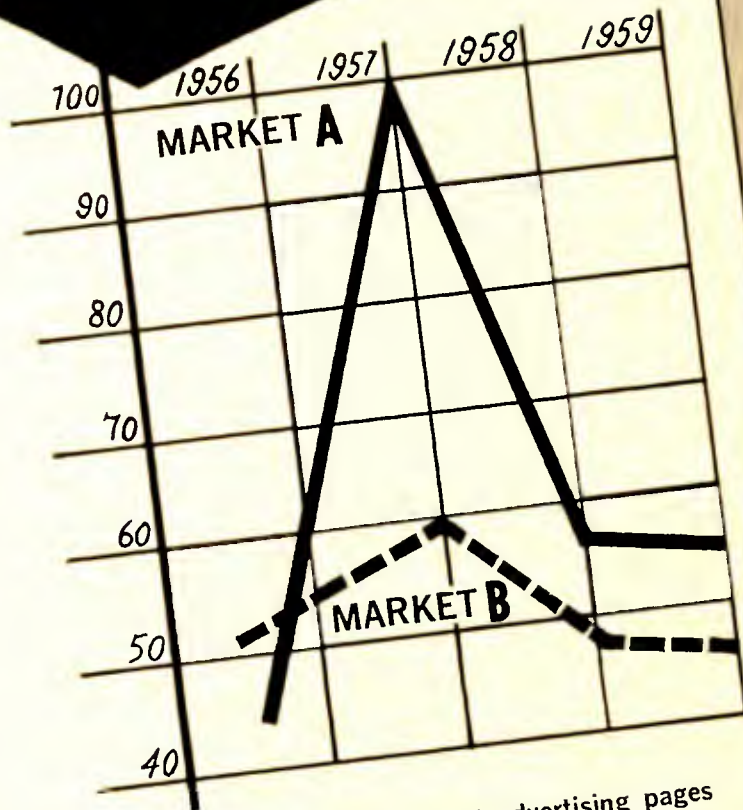
BEVERLY HILLS

Colin M. Selph
Calif. Bank Bldg.
9441 Wilshire Blvd.
Beverly Hills, Calif.
CRestview 4-2770

GO TOGETHER LIKE A



TRADE PAPER ADVERTISING



(A) Above graph shows total advertising pages placed by all television stations in markets A and B year by year.

GO TOGETHER

We've visualized it. Now let's prove it.

The graphs above are actual studies of two markets in the top twenty. Both are in the east. Market A is smaller than Market B. That's what makes it so interesting.

Market A is smaller in tv home potential, in metro sales, in total tv market sales, in average home viewing, in net weekly circulation.

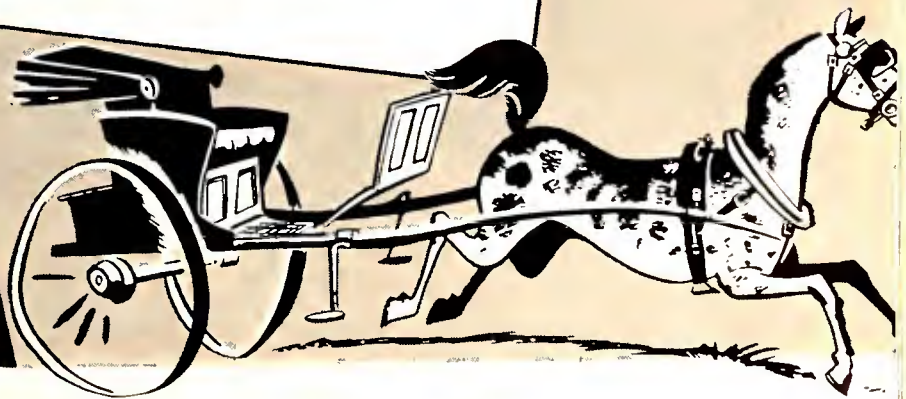
BUT . . . FOR THREE YEARS RUNNING, THE THREE TV STATIONS IN THE SMALLER MARKET BOUGHT MORE TRADE PAPER ADVERTISING THAN THE THREE IN THE LARGER ONE. TODAY, THE SMALLER MARKET HAS ROUGHLY \$1,000,000 MORE IN NATIONAL SPOT THAN ITS BIGGER BROTHER.

Isolated case? Not at all. It happens all over the country just too frequently to be called a coincidence.

INCREASED NATIONAL SPOT



(B) Above graph shows total tv spot dollars placed in markets A and B year by year.



LIKE A

Increased National Spot and Trade Paper Advertising seem to go together like a horse and carriage and apparently, even in broadcasting, "you can't have one without the other."

Your own station may be in one of the two markets above. We'd be glad to give you all the facts, in person, any time at all.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

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

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19
212 CI 6-3476

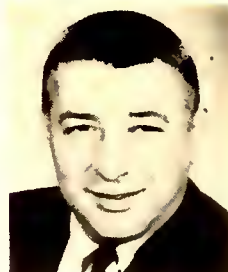


Tv and radio NEWSMAKERS



James Conley has moved up to executive vice president and general manager of ABC TV National Station Sales, succeeding Theodore Shaker who is the new president of the unit and also president of the t o&o's. Conley's been vice president and general sales manager since last November. He joined ABC from WCAU-TV Philadelphia, where he was general sales manager since 1958. Previously, he had been with CBS TV Spot Sales and was national sales manager of WISH-TV, Indianapolis.

Channing M. Hadlock has been appointed vice president and director of radio and tv of Chirurg & Cairns. Hadlock joined James Thomas Chirurg in 1959, prior to the merger with Anderson & Cairns. Before that he was vice president and tv-radio director with Rose-Martin Advertising. Earlier he was an account executive with Quality Bakers Advertising and producer at Cunningham & Walsh. Other posts included *Parents' Magazine* a public relations director and press news editor with NBC.



Geno Cioe, veteran of the station rep field, has been named head of the Detroit office of H-R Television, Inc., H-R Representatives. Cioe has been national sales manager of Knorr Broadcasting Corp. for the past two years. Prior to his tenure at Knorr, Cioe was a senior account manager with Headley Reed in Chicago. He also headed up sales development for the Headley Reed organization in New York. A native of Chicago, Cioe attended Louisiana State University.

Mori Greiner has been appointed station manager for KMBC-TV, Metropolitan Broadcasting's outlet in Kansas City. Greiner joined KMBC-TV in 1953, when the station went on the air. He moves up to station manager from his former post as program manager. He first began his career in 1916 with WHB, Kansas City as editor of *Swing* magazine. He also served as promotion manager and client service manager. Between 1950-1955 he was copy director and account executive at Rogers and Smith.



The seller's viewpoint

Status symbols today have changed from monetary success to cultural interests. Jack G. Thayer, vice-president and general manager of WHK, Cleveland, Ohio has used this knowledge in a "Silent Sell" approach which has paid off in increased sales from advertisers and agencies. The new approach centers around trade advertising—not novel in itself. But "how we use it, and how we merchandise it, represent a sharp departure from accepted practices." Thayer began his broadcasting career in 1942 in Rapid City, S. Dak. (Afterwards he was a radio personality, salesman, and station manager.



"Silent Sell" could make industry noise

How do you capture the flavor of a broadcasting station hundreds of miles from the buying centers of advertising?

This problem faces most radio and tv station management. In many cases, it's resolved through airchecks, simple programing, flip-card presentations, voluminous words describing day-to-day station activity (its relationship to the community, its personalities, its news coverage, its sound).

There's another approach, often overlooked, which has wonderful possibilities. Call it the "Silent Sell."

In our efforts to gain new business, we spend most of the time on the immediate sale. We're occupied with budgets that are already available and usually allocated to our own medium. The big question is will it go to another station or another in the market?

We should, however, spend some time, effort and money—on the "Silent Sell." This requires long-range planning and execution—never an easy chore when you have the day-to-day sale as the first and most important order of business.

Our best approach is to look for a new avenue of expression. Program schedules, rating books and rate cards are vitally important, but the "extra something" or "Silent Sell" must come through another avenue.

We know that the client and/or agency doesn't have time to pour over lots of words, or visit each market for first-hand information.

Our new approach centers around trade advertising . . . which certainly isn't a novel technique. But how we use it, and how we merchandise it to the trade, represent a sharp departure from accepted practice.

We knew there was tremendous and growing interest in culture, shared by people in advertising. Status symbols today have shifted from automobile, home and swimming

pool to music, ballet, travel, theater, foreign films . . . and original art. With this in mind, we commissioned Tomi Ungerer, a well-known humor illustrator, to develop a series of ads on "The Art of Listening." Here was a man who has written and illustrated numerous children's books, and contributed to magazines such as *Esquire*, *Show*, *Holiday* and *Sports Illustrated*.

We believed Tomi would be ideal for this assignment. Tomi's message was direct and colorful. It demanded attention and contained tongue-in-cheek humor. There was also an abundance of subtle selling power.

Reaction was so good that we ran a second series of trade ads centered around the theme "Earresistible" (a word coined by Tomi). We tried to impress our prospects with our "sound" approach to entertainment, service and sales know-how.

We then began to get requests for Tomi's art creations. At this point, we decided to prepare a "Tomi" portfolio which consisted of the last six ad illustrations handsomely mounted in an art portfolio, with each drawing suitable for framing. In a short introductory paragraph, we explained our reasons for issuing the portfolio. No direct sell was made for the station. Our hope was that this artistic approach would give pleasure, act as a conversational piece and, most of all, have remembrance value.

In the past few months, our "Silent Sell" has paid off in increased sales from advertisers and agencies. Many people who noted our unique Tomi Ungerer trade ads have

We believe radio stations must always be receptive to new approaches, in meeting old problems. Although the artist's paint brush, electronic sound and trade advertising may appear far moved from each other, the union of the three provided a new dimension of effectiveness for us.

Perhaps sometime you'll think about how a "Silent Sell" can give individuality to your radio or tv station. ▀

SPONSOR SPEAKS

Enlightened self-interest

It appears likely that this session of Congress may enact the All-channel set legislation proposed by Congressman Oren Harris and his House Interstate & Foreign Commerce Committee. If this happens all television sets sold in the U. S. will be equipped to receive any "v" or "u" channel within the viewing area. And thus one of the chief barriers to uhf status as a first class citizen—the ability of all receivers in an area to view the "u" station—will be gradually eliminated.

There is little opposition to such legislation. The President, important elements of Congress, the FCC, the largest of the set manufacturers (RCA, Zenith, and GE), the NARDA (dealers' appliance assn.) as well as most broadcasters favor the television set capable of bringing in all 12 vhf and 70 uhf channels. Only the Electronics Industries Association is officially opposed.

Much credit for this amazing degree of unanimity must go to the Association of Maximum Service Telecasters (AMST), one of the most remarkable organizations in any industry, which attracted 220 delegates representing practically all of its 160 member stations to its meeting just prior to the NAB Convention. Quietly and efficiently, AMST has for years pursued a course described by a leading broadcast figure as "enlightened self interest." Since many of the nation's leading vhf stations belong to AMST, "enlightened self interest" might have meant an assault on "u" stations. But since 1959 AMST has vigorously fought for the all-channel set. Earlier it pressed to remove the excise tax on "u" sets. Currently it is expending \$100,000 to research the ability of the government experimental uhf station in New York to cover its area. AMST hopes to improve uhf's opportunities and help it enjoy a better commercial status.

Much credit for setting an enlightened policy and an energetic follow-through goes to Jack Harris, head of KPRC-TV, Houston, who has served as president since its inception and Lester W. Lindow, AMST executive director. And we've noted through the years that Board Members (who include many of the best-known broadcasters) drop whatever they're doing and come running whenever there's AMST work. ■

10 SECOND SPOTS

Language: Abe Burrows, co-author of "How to Succeed in Business Without Really Trying" and regular guest on WBC's PM show, was listening to Bergan Evans' comments about Noel Webster. "Webster," said Evans, "had an amazing command of the language. Audiences were spellbound by his mastery of words. His English was just perfect." "Mine would be too," interrupted Burrows. "if I wrote my own dictionary."

After dinner speaking: After Mor Sahl had paralyzed a banquet audience, Adlai Stevenson, who was scheduled to follow him, stood up and said: "Gentlemen, I was in the lobby before, talking to Mr. Sahl, and he confessed to me that he didn't have a speech for tonight's occasion. I graciously gave him my speech. So you have just heard it."

Yankee reasoning: A New York media director who summers on Fire Island got a phone call during the heavy storms several weeks ago from one of the island's Yankee-type natives.

"The storm's hitting the island pretty hard," he was told, "and looks like your house is going to blow away."

"My rotten luck!" said the media man. "Is there anything I can do?"

"Well," the caller said, "I thought you might want to put more insurance on the house."

Education: Interviewed by the inquiring photographer of a New York newspaper, a baseball fan said "Watching tv is very educational. I used to take me 10 minutes to shave. Now I do it between innings."

Showbiz: An unemployed television actor applied for a job last week to be a giant bunny in a midtown New York department store during the Easter season. He told the personnel man that he had experience working two seasons as both a bunny and Santa Claus in the largest department store in Brooklyn. The personnel man said, "Well, that would be fine for an off-Broadway store, but I want Broadway experience."

IMPACT IMAGE IMPETUS

A little extra effort is offered to all advertisers using WOC-TV. A knowledgeable sales-coordinating staff works with all the elements of the marketing structure to insure the success of the advertising campaign. Consistent program promotions, merchandising information to retail outlets, and personal contacts with reps, brokers and direct salesmen. A 2 billion dollar retail market merits attention, and it gets it willingly from WOC-TV.



WOC is more than a member of the community . . .
it's a member of the family. With responsible local programming, WOC-TV has created a loyal audience that responds with enthusiasm.

Such attention carries a tremendous **impact** on the 2 billion dollar market covered by the WOC-TV signal. The average household spends \$4,246 on retail sales and part of that expenditure has come about because they heard and saw it on WOC-TV.

The image and impact created by WOC-TV is given **impetus** by an effective sales co-ordinating staff that establishes constant liaison between the advertiser and his retail outlet.

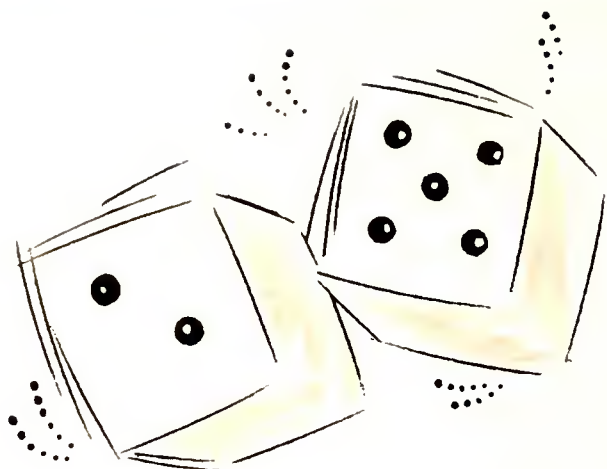
For full information about WOC-TV,
see your PGW Colonel . . . today!



Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

DAVENPORT, IOWA

THE QUINT CITIES / DAVENPORT • BETTENDORF • ROCK ISLAND • MOLINE • EAST MOLINE



**ON CHANNEL 10
IN ROCHESTER, N.Y.
THE ODDS
ARE ALL IN
YOUR FAVOR!**

No need to tell *you* that market selection and time-buying are an uncertain, tricky business. But in Rochester (New York) you have these good facts working for you, reducing the risks to a minimum:

1. The *highest* per capita income in Up-State New York; and the second highest in the entire state.
2. The *lowest* unemployment index in the entire state.
3. The *highest* percentage of home ownership in the state, and 15% above the national average.
4. Economic stability free of violent up and down cycles.

And when you select WHEC-TV as your TV vehicle, you're assured: (1) A full dollar's worth on the dollar invested. No "cheating" on time. No triple spotting. Clean production, guaranteed, or your money back. (2) Audience respect, earned by WHEC-TV through careful, skillful station devotion to local as well as network programming.

Buy Rochester—buy WHEC-TV—and rest assured your client's money is soundly invested at a minimum risk.

WHEC-TV

