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THE WEEKLY MAGAZINE RADIO TV ADVERTISERS USE

23 JULY 1962—40c a copy / \$8 a year

TURMOIL IN OIL—
Has it really stopped? Agency shifts over but problems still stick with oilmen p 25

HOW ADVERTISERS
benefit from NAB Radio Code—Protection is guaranteed in 5 important ways p 37

TV is news as it happens

What happens, when it happens and as it happens. No medium matches Television when it's live and on-the-spot. These stations are proud to be part of Television's contribution to fast, accurate, alive coverage of today's important news events.

- ATV Albuquerque
- ATV Atlanta
- ATV Bakersfield
- ATV Baltimore
- ATV Buffalo
- ATV Chicago
- ATV Dallas
- ATV Duluth-Superior
- ATV Flint-Bay City
- ATV Houston
- ATV Kansas City
- ATV Little Rock
- ATV Los Angeles
- ATV Milwaukee
- ATV Minneapolis-St. Paul
- ATV Nashville
- WVUE New Orleans
- WTAR-TV Norfolk-Newport News
- KWTV Oklahoma City
- KMTV Omaha
- KPTV Portland, Ore.
- WJAR-TV Providence
- WTVD Raleigh-Durham
- WROC-TV Rochester
- KCRA-TV Sacramento
- KUTV Salt Lake City
- WOAI-TV San Antonio
- KFMB-TV San Diego
- WNEP-TV ..Scranton-Wilkes Barre
- KREM-TV Spokane
- WTHI-TV Terre Haute
- KV00-TV Tulsa



Television Division
Edward Petry & Co., Inc.
The Original Station
Representative

IN THE INDIANAPOLIS MARKET

WXLW



photography by Hartley Alley

"Typical WXLW family," the Richard Elliotts, "mop up" moppets after dip.

... Puts you in the swim by delivering one third of the market in the form of an ABOVE AVERAGE ADULT FAMILY AUDIENCE!

Walker Research in-person interviews* profiles our typical listening family as occupying a single unit dwelling which they own or are buying. The husband and wife of our WXLW "family" are in the 30 to 39 year age group . . . have education beyond the high school level . . . and earn approximately \$8500 per year. (Thirty percent higher than the average city, county or state resident.) *This is the buying power you want!* Our Adult Listeners are an appreciative audience and Mrs. Richard Elliott expressed it nicely when she wrote, ". . . our family uses many of the products advertised . . . and statements (sponsor messages) aired over WXLW influence my shopping list."

For this above average Adult Family Listening Audience—one third of the Indianapolis market and over 26% of the total population of the State of Indiana†—you must buy WXLW. †(NCS 61)

WXLW

5000 Watts

950 Kilocycles

Indianapolis, Indiana





Bigger than you thought

For years, advertisers and agencies have noted the increasing millions of portable radios being bought by the public—especially since the advent of transistors. But nobody really knew how many families from coast to coast were actually listening.

Now we know. And the figure is far bigger than was generally thought.

Nielsen has recently released its first national survey of this audience (Winter 1961-'62). It shows that *transistors and other non-plug-in portables add a giant weekly average of 36%*

to plug-in set listening. And even more significant—from 71 to 92% of this listening was done inside the home. (Housewives apparently can't resist a transistor!)

So network radio costs are now *smaller* than you thought. Add the millions who listen to portables and the millions listening in cars to the millions using plug-in sets at home and those already low costs-per-thousand go down fast. On CBS Radio, for example, the cost of a "Thirty Plan" sponsorship can drop from \$1.02 to

59¢ per thousand families.

Many leading advertisers have been expressing concern over the high cost of advertising today—and have been turning to network radio to get the sales results they need, at costs they can afford.

Logically enough, their first choice is the radio network that is first in programming and first in audiences.* Now, we're delighted to point out that these audiences are even bigger than you thought.

THE CBS RADIO NETWORK



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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25 Only ad agency scene appears placid but momentous problems affecting oil industry will push television costs above \$40 million in '62

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BILL BENNETT gives you a double-wallopp

at the Twin Cities market!

MAYHEM IN THE A.M. (10 a.m. to 12 noon) You get a solid, housewife-dominated audience. And the ladies swear by Bennett (in a lady-like way, of course) because Bill's the boy most in demand as M.C. for every kind of community event from Soap Box Derbies to Crowning of the Queens.

BUMPER-TO-BUMPER CLUB (3 to 6 p.m.). Steers the most driving-time listeners your way. Traffic tieups are easier to take when Bennett's on the button on car radios. They're easier to get out of too, thanks to an assist by pilot-announcer Carmen Sylvester, whose exclusive Airwatch Traffic Reports are a Bumper-to-Bumper Club highlight!

Buy both shows! Buy both audiences! Buy Bill Bennett!

RADIO WLOL

MINNEAPOLIS • ST. PAUL

5,000 WATTS around the clock • 1330 kc

WAYNE 'RED' WILLIAMS

Vice-Pres. & Gen. Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.

Represented by
AM RADIO SALES



MIDCO

Midcontinent Broadcasting Group

WLOL/am, fm Minneapolis-St Paul; KELO-LAND/ tv and radio Sioux Falls, S. D.; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

Why WNEM-TV bought Seven Arts' "Films of the 50's" Volumes 1, 2 and 3

Says James Gerity, Jr.:

"We purchased Volumes 1, 2 and 3 of Seven Arts' 'Films of the 50's' because this is the type of entertainment our viewers want. These Warner films are loaded with top stars in really good pictures . . . A natural for strong audience appeal.

"The fact that Seven Arts have a

greater amount of color than any other group

was another very important factor in my decision to buy. We have been telecasting color over Channel 5 for the past six years, and the large amount of color films in these groups is a great help in maintaining our color programming schedule.

"Channel 5 programs Seven Arts' 'Films of the 50's' on our late show Saturday night, early Sunday evening and on our Best of Hollywood specials in prime evening time."

Seven Arts' "Films of the 50's"...Money makers of the 60's

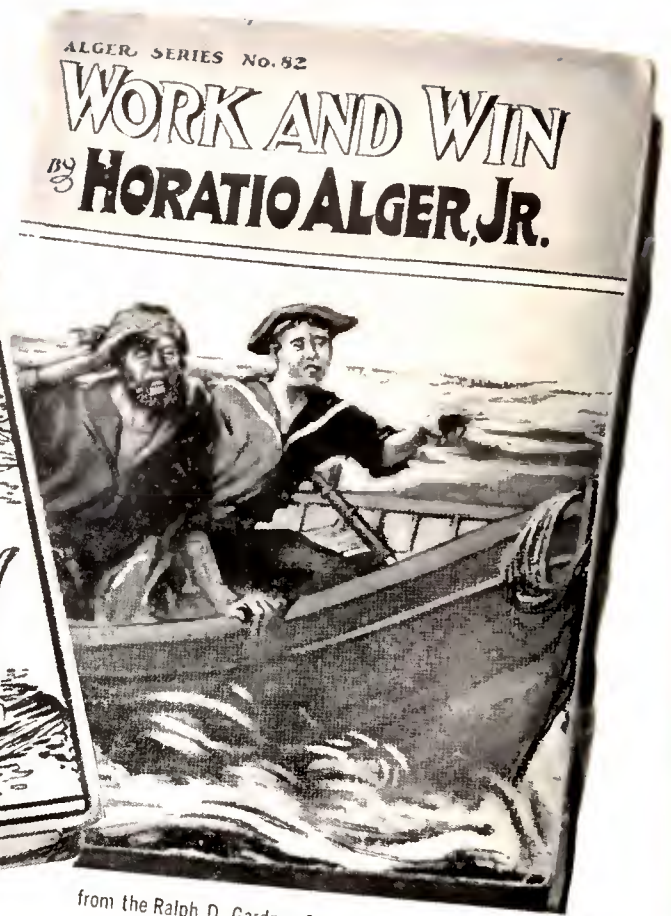


A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 15683 Royal Ridge Road, Sherman Oaks GRanite 6-1564—STate 8-8276

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

James Gerity, Jr., President and General Manager. WNEM-TV serving Bay City, Saginaw and Flint, Michigan





from the Ralph D. Gardner Collection

WGAL-TV history reads like a Horatio Alger book. It is a story of years of successful striving, pioneering, and conscientious endeavoring to serve *all* listeners in the many cities and communities throughout its region. In this multi-city market, advertisers find an interesting success story. WGAL-TV delivers a vast and loyal audience because it is far and away the favorite of viewers throughout its coverage area.

WGAL-TV

LANCASTER, PA. • NBC and CBS

WGAL-TV
Channel 8

STEINMAN STATION
Clair McCollough, Pres.

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



23 July 1962

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

SPONSOR-WEEK

ABC TV: FLAT DAY RATE

Tv network announces 'liberalized' flat minute rate simplifying short buys; lineups, summer rate extended

Since the Fourth of July, each of the tv networks has taken one step to simplify the selling of daytime minutes and/or quarter-hours.

First CBS TV and NBC TV announced new pricing plans for daytime quarter-hours. Now ABC TV, in turn, has come up with its new scheme for selling minutes.

ABC TV last week notified agencies that it is further refining and liberalizing its daytime minute plan, which has been in effect for several seasons.

Effective 3 September, most ABC TV daytime shows between 11:30 a.m. and 4:00 p.m. will be sold on a flat minute rate, time and talent included, announced Edward Bleier, v.p. in charge of daytime sales.

For some time ABC TV has virtually been selling flat rate minutes. Now it is doing it completely and officially. Exempted from the new plan are Tennessee Ernie Ford, 11:00-11:30 a.m., and post-4:00 p.m. shows such as American Bandstand, Discovery, and Newsstand.

In effect, the new ABC TV plan liberalizes short-term provisions and makes it practical for advertisers to use short flights and uneven schedules, without penalty.

The new plan includes extra station clearances on new basic affiliates without extra charge.

An unusual feature of the new

rate structure is that summer rates can be expanded to 26 weeks, from April through September.

ABC TV's announcement follows hard on the heels of similar alterations in daytime pricing and discounts at CBS TV and NBC TV. (See SPONSOR WEEK 9 July, page 10, and 16 July, page 7.) But to ABC TV spokesmen, the changes at the other two networks resemble an adoption of something more or less similar to ABC's established scatter plan, with continuity and contiguity concepts disappearing, but with quarter-hours being retained.

Here's a comparison of how day-
(Continued on page 10, col. 2)

FOUR STAR TV JUMPS INTO SYNDICATION

Four Star Television has opened its own syndication distribution office and will make a ten-year backlog of tv films available to stations.

Len Firestone, former v.p. of syndicated sales of Ziv-UA, has been named vice president in charge.

Four Star is the last major producer to make its network programs available for station re-run use. Its backlog includes 1,038 half-hours and 165 full hours, about 20 program series in all.

Four Star's entry into syndication is the culmination of a long period
(Continued on page 52, col. 1)

CBS denies & denies

Two unrelated trade reports relating to James Aubrey's status and to possible color service were scotched at CBS TV last week.

1. James Aubrey, network president, in a memo to CBS employees, denied that he was leaving. It had been rumored he was going to TCF.

2. CBS denied it has any intention of starting regular color service, according to a network spokesman. The situation is "status quo" although specials might be done in color if an advertiser so desires.

TELSTAR SPECIALS SOLD

Each of the tv networks has sold Telstar specials for the mutual exchanges planned today.

ABC TV's 8:30 p.m. half-hour goes to P&G (B&B), CBS TV's coverage at 8:00 p.m. is sold to Carnation (EWR&R), and NBC TV's 2:45 p.m. and 5:45 p.m. specials (each 45 minutes) will come under the Gulf (Y&R) instant special plan.

NBC TV books \$2 million

NBC TV booked an estimated \$2 million current and future business during the week ending 20 July.

Max Factor purchased nighttime participations for next season, and AHP, S. C. Johnson and Schick purchased participations for this season.

New advertisers in Merv Griffin in daytime include Andrew Jergens, Brown & Williamson, Lestoil, Pharmaco, and S. C. Johnson.

HAUSMAN JOINS NBC; DANISH TO HEAD TIO

Louis Hausman is joining NBC as a general executive at management level. He will deal with industry relations and will report to senior executive v.p. David C. Adams, who announced the appointment.

Hausman, who will be up for election as a v.p. at the next directors' meeting, will have overall responsibility in public information, corporate affairs, and standards and practices.

He organized and operated the TIO since 1959. Previously he was a v.p. of CBS in several corporate posts.

Roy Danish succeeds Hausman as director of the TIO. He has been assistant director since 1960. He was previously a v.p. of McCann-Marschalk Division of Interpublic, Inc. and a vice president of the Mutual Broadcasting System. Danish's appointment was announced by TIO chairman Clair R. McCollough.

4 CBS TV o&o's buy features

Four CBS TV o&o's have purchased a group of 27 post-1960 feature films from Showcorporation, 16 of them in color.

The distributor announced the purchases were made by WCBS-TV, New York; WBBM-TV, Chicago; WCAU-TV, Philadelphia, and KMOX-TV, St. Louis.

4A's makes queries on ad tax write-offs

4A's president John Crichton made public last week a memo to Senator Harry Byrd of the Senate Finance Committee to ask whether certain kinds of advertising are to be tax-deductible under present and proposed legislation.

The association asked whether advertisers would influence public opinion on "worthy legislative proposals," on its position on proposed legislation, and on legislation which affects advertisers in their business.

Restrictions against certain tax write-offs were called "capricious, discriminatory, and illogical."

The memo asked why personal lobbying was deductible but lobbying through advertising might not be so, and wondered if advertisers would be in the fragile position of private power companies advertising against public power.

The 4A's statement warned that interpretation of the tax laws could jeopardize public service advertising for a host of causes.

COLLINS: DON'T MAKE TV DELINQUENCY SCAPEGOAT

Seattle:

NAB president LeRoy Collins last week called on the public to stop making tv the scapegoat for juvenile delinquency.

Speaking before the Ninth Annual National Institute on Crime and Delinquency he stated that a string of scapegoats had been named in the fight against juvenile waywardness. "Today's most popular scapegoat seems to be television," Collins stated.

He urged broadcasters to enlighten the public regarding the complexity of factors behind delinquency.

TV's TOP 100 SPENT \$1.7 BIL. IN 1961

The top 100 national advertisers did 56.2% of tv spending in 1961 compared to 53.5% in 1960, reported TvB last week.

The top 100 spent \$1,723,150,999, of which \$967,972,053 was for network and spot tv.

Tv billings of the top 100 rose \$61.5 million and general magazines rose \$4.6 million in 1961, while all other media declined.

During 1961, 97 of the top 100 advertisers used tv, 71 using it more than any other media, and 52 putting more than half there.

Tv's share of total ad spending was increased in 1961 over 1960 by 54 of the top 100, 29 of the top 50, and 13 of the top 20.

Codel elected SRA pres.; other new officers named

Edward Codel has been elected president of the Station Representatives Association. He is v.p. of The Katz Agency.

He joined the representatives in 1947 as the first national tv sales executive in the field, and was elected to the board in 1951 and made

a v.p. in 1953. Earlier, he had served with WBAL, Baltimore; Broadcasting Publications; WPAT, Paterson; and the Atlantic Coast Network.

Other officers elected for 1962-63 are: as vice-president, Adam Young, president of Adam Young Companies, as secretary, Robert Dore, president of Bob Dore Associates, and as treasurer, Daren F. McGavren, president of Daren F. McGavren Co., Inc. In addition, Lloyd Griffin, president of tv at PGW, has been elected to the board of directors for a two year term.



Louis Hausman



Roy Danish



Edward Codel

it took a lot of guts to kick \$150,000 billing off the station

We could have let those dollars keep rolling in a little longer, say another fiscal year.

It's always easier to put off any major policy decision. Especially if it seriously affects station revenue.

Trouble is we've got a bunch of hard heads in the front office with strong notions on what our audience does and does not want to hear. Unfortunately, most of the 150 thou was in the latter category.

So we kicked it off.

And started replacing the money almost immediately. Because we replaced order-taking with ideas. Ideas that attracted a flock of new advertisers and their agencies. Ideas that came full circle in a new

broadcast concept. A new format that made us (yes) unique in the Dallas-Ft. Worth market.

But that's another story. It deserves to be told another time. Watch for "Which comes first — the programming or the audience?"



WFAA-AM-FM-TV
Communications Center / Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

MANN, MULLIN ARE ABC RADIO V.P.'S.

Jack H. Mann has been elected v.p. in charge of the western division of the ABC Radio network. At the same time, Earl Mullin has been elected v.p. in charge of station relations for the network. Both elections were announced last week by ABC Radio president Robert R. Pauley.

Mann had been director of ABC Radio Pacific and ABC Radio West and Mullin had been national director of the network stations relations department.

'Ripcord' second year to be filmed in color

Ziv-UA announced last week that it would produce the second year of Ripcord, a syndicated tv series, in color. The first year had been in black-and-white.

The distributor called the series the only major syndicated program now available in color as well as black-and-white.

The series will appear in color on stations such as WGN-TV, Chicago; WTMJ-TV, Milwaukee, and WLW-I, Indianapolis, all of which showed the first year in black-and-white.

CTS opens Chicago dept. for research, promotion

Chicago:

So much spot sales activity comes out of Chicago for CBS Television Stations National Sales that a mid-west sales promotion and research department has been opened.

David Mink will be manager of the new department. He joined CBS Radio Spot Sales as a presentation writer in 1959 and switched to the tv side in 1961. He'll report to sales promotion and research director William R. Hohmann.

SAG's 'arm's length' on talent waivers

SAG, mentioned in connection with the anti-trust suit announced against MCA, issued a statement last week defending its agency waivers.

Said president George Chandler: such waivers, transacted at "arm's length," were but part of a series of rules dating back to 1939.

The MCA waiver was issued in 1952, but since then MCA's production activity overshadowed its agency business, and this was one factor in SAG's waiver termination decision of some months ago.

ABC TV: flat day rate

(Continued from page 7, col. 2)

time is now being sold at the three television nets:

ABC TV: flat minute rate; summer rate expandable to 26 weeks; effective 3 September.

CBS TV: post-10:00 a.m. quarter hours on annual frequency discount; effective 1 January.

NBC TV: quarter-hour package price, varying with program; 20% reduction of package price for 13 summer weeks; effective 1 January.

ABC's Bleier reported that its daytime is virtually sold out for the fourth quarter and that advertisers increased 25% in the second quarter, from 48 to 64 this year.

He expected continued audience growth with programing realignments and the addition of basic affiliates in up to 12 previously uncovered markets, including Syracuse and Rochester in New York.

Under the new plan, clients may average their volume for each 13 weeks to produce more favorable rate brackets. Daytime volume may also be used to contribute to dollar nighttime volume discounts and to ABC's daytime incentive discounts.

CBS RADIO REPORTS \$1 MIL. IN JUNE

CBS Radio reported new business and renewals of over \$1 million in June, announced network sales v.p. George Arkedis last week.

Advertisers include Campbell Soup (NL&B), Accent-International (NL&B), Goodyear shoe products division (Kudner), Amana (MacFarland, Aveyard), Pepsi-Cola (BBDO), Better Homes & Gardens (W. D. Lyon), Best Foods (L&N), and Home Electronics division of Sylvania (Kudner).

Curl elected v.p. of CBS TV daytime sales

Joseph N. Curl has been promoted to CBS TV network v.p. of daytime sales, it was announced last week by senior v.p. of sales William H. Hylan.

Simultaneously, Robert F. Jamieson has been named manager of station sales, a new post.

Curl, who was daytime sales manager, and Jamieson, who was assistant business manager and director of station clearances, will both report to network sales v.p. Thomas W. Dawson.

New ABC TV affiliate in Rochester names Blair-Tv

The forthcoming third vhf station in Rochester, N. Y., has appointed Blair-Tv as its national representative, it was announced last week by Richard C. Landsman, president and general manager of Channel 13.

The station expects to go on the air 15 September as an ABC TV affiliate.

FCC approves WINS sale

WBC announced last week that its purchase of WINS, New York, from J. Elroy McCaw has been approved by the FCC.

*everyone
is talking
about
WOR
Radio's
adult
talk*

*“ the pioneer and most
successful ‘all talk’
programming...WOR ”*

BILL GREELEY, VARIETY

*“ WOR has a simple and
astonishing formula...TALK ”*

TIME MAGAZINE

*“ A booming 50,000 watt
voice of intelligent programming ”*

JACK O'BRIAN, N.Y. JOURNAL-AMERICAN

*“ forerunner of
radio's new era ”*

RICHARD K. DOAN, N.Y. HERALD TRIBUNE

WOR Radio 710 fm 98.7 / An RKO General Station

Sponsor backstage

When a re-run is a first run

Traveling around the country, as I do, I get to read more than the usual number of newspapers, that is dailies other than those published in my home town, New York City. In a reasonably short span of time I've read the leading dailies on the West Coast, in the midwest and south-Atlantic states, among others. Naturally, I home-in first on the tv pages and it suddenly dawned on me that a good number of the tv editors and columnists were, to a considerable extent, taking the same tack, namely—reruns are all bad because they're reruns.



I ran across this attitude any number of times. Editors wrote that another dreary week, month or summer was in store for viewers. Why? Because networks and independent stations alike were airing so many reruns, and a rerun program is a bad program because it is a rerun.

It seems to me that this is a fairly shocking attitude. Tv life might be beautiful—perhaps—if there were no reruns, an Utopia equivalent to having a hundred great American novels published within one month. But it's certainly not reasonable or realistic—nor practical—to expect any such creative miracle and what I object to most is the attitude which assumes as fact, as so many editors seem to do, that a rerun show, be it tape or film, is automatically a bad show or a dull show and by the same token not worthy of viewing.

A first run to viewers

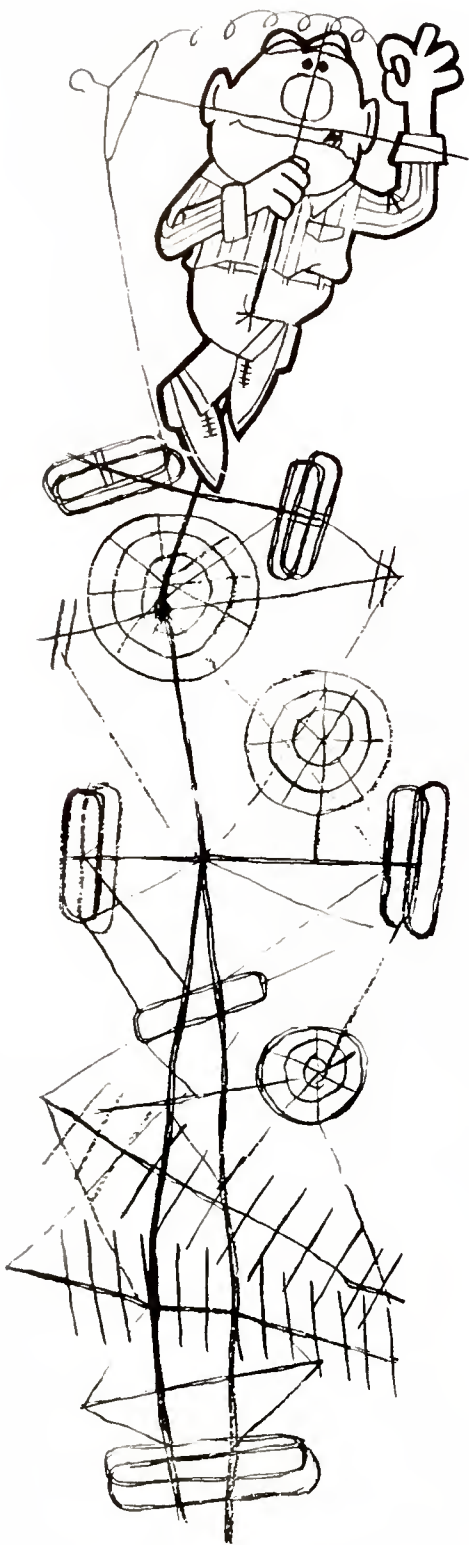
What so many editors seem to overlook, actually, is that for the majority of viewers a rerun is actually a first run. Let's look at the facts by taking a hypothetical case:—

Our case involves a program we'll call "Charge!" It was first aired on Network A, March a year ago. Now on the night and at the time it was aired a miracle happened—every television set in the country was turned on—100% sets-in-use. (I know this is ludicrous but bear with me, please.) If this isn't miracle enough, there was another miracle. "Charge!" captured a flat 50% of the audience. Pretty good rating, right? And obviously, with 100% sets-in-use "Charge!" landed one of the largest audiences in tv history.

But half the potential number of U.S. viewers watched other programs that night. So for them, when "Charge!" is rerun on the network it will still be first run, and later on when "Charge!" goes into syndication and maybe gets on the air in markets where the originating network has no affiliates because they may be one or two station markets, it's still first run, even though Network A telecast it twice.

And in the meantime, a lot more families have bought tv sets so


(Please turn to page 14)



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (ARB, March, 1962) Your big buy for North Florida, South Georgia, and Southeast Alabama is



WCTV TALLAHASSEE
THOMASVILLE
BLAIR TELEVISION ASSOCIATES



announcing

*the number one
station in
Tampa-St. Petersburg*



*Top rated in the nation's 30th market
Rahall's WLCY proudly appoints
H-R Representatives, Inc. as
exclusive national representatives
effective immediately
AN H-R UNI-PLAN STATION*

Agencies
have said they
need it!

Advertisers
have said they
want it!

Now we'll
see
for sure!

WRITE
FOR YOUR
COPY

New 76-Page Research Study of Quad-Cities

Covers living habits, media preferences

National advertisers and their agencies have long called for "local market" research comparable to that available on an over-all national basis. WHBF decided to answer these repeated pleas by engaging Frank N. Magid Associates, independent Midwest research organization. The result is probably the most comprehensive and helpful marketing guide ever prepared for a market of nearly 275,000 people. For a beautifully printed 76-page digest of the original report, return coupon

Some of the contents

- Living habits of Quad-City residents.
- Attitudes toward entertainment sources.
- Attitudes toward communication media.
- Television program preferences.
- Radio program preferences.
- Preferred news sources.
- Media to reach farm population.

About the Research Method

Study is based on 500 personal interviews, averaging 45 minutes in duration. An 11 page interview schedule containing 64 questions was used. The validity of the sample was checked through comparisons with data from the recent census. The correlation of projected census data and empirical data compiled for this study indicate a margin of error less than 5%. Data is broken down in detail by age, sex, education, income and occupation, where possible.

WHBF

CBS FOR THE QUAD-CITIES

Rock Island, Moline, E. Moline, Ill.; Davenport, Ia.

Station WHBF, Rock Island, Illinois
Attention: Mr. Heber Darton

Please send my FREE copy of your Qualitative Media Study of the Quad-Cities Market.

Name _____

Title _____

Company _____

Address _____

City _____ State _____

Sponsor backstage (Continued from page 12)

that this coming summer, when "Charge!" is rerun for the first time by Network A, the total potential audience is appreciably larger than it was the night it first went on. The result is that even with its incredible rating of 50% against a more incredible sets-in-use of 100%, "Charge!" is still first run for the majority of the tv audience.

Now if this is true in the case of an extraordinarily successful show, how about an average show with a nice comfortable 30 rating out of a normal sets-in-use figure? Manifestly, millions more did not see the average show than did see it first time around because they weren't home or were watching the competition. Far as they're concerned, the rerun is first run.

Let me emphasize that I am not attempting to put forth the equally ludicrous argument that any rerun is a good show. Reruns, from an entertainment or qualitative point of view will reflect the same quality percentage or factor as the editors' cherished first runs. But I am unequivocally supporting the principle of reruns, not only because they're first runs for the majority, but also because reruns are economically mandatory.

This raises a nice question. Should a tv editor or columnist consider economic factors in evaluating program policy? (Not program quality, but program policy.) I think the answer is that ideally he shouldn't; practically he must. Can a television editor realistically shut his eyes to the fact, for example, that independent stations, which must program themselves 100% of their broadcast day, unlike affiliated stations, which are programed extensively by network originations, must of necessity buy reruns (which a majority of their viewers haven't seen)? Networks, even with their vast resources, must go to outside program sources. Even more so must independents. Does this mean, then, that because so much of independent stations' programing is rerun, it is automatically poor programing? Of course not—it reflects the overall average of all tv program quality.

Reruns feed production houses

There's another aspect I think the editors must consider. It's frighteningly simple. Without rerun income, there'd be no tv production companies at all, for the profits which permit continued production come, to a great extent, from reruns.

Actually, the rerun principle has been, and always will be, an accepted phase of the arts and entertainment. The theatre has had revivals since the days of Sophocles; movies since "The Birth of a Nation;" music, classical, popular and jazz since time immemorial. A 25¢ reprint of a best seller is a rerun. This principle is part of the basic pattern of communication, education, entertainment, the overlapping functions served by television.

It may be ludicrous or odious to compare a half-hour tv horse opera to a play by Sophocles or any of the timeless concertos or symphonies, but it's no more out of line than it is to damn automatically a tv show just because it's been on the air before. After all, tv editors are paid to watch tv and must, perforce, view more than the average set owner. Let the viewers watch and make their own decisions. After all, they still have the greatest weapon of all—the switch that turns the set off.

WWDC

RADIO WASHINGTON, D.C.

FACTS AND FIGURES

We're now well into our 5th year as Washington's earliest editorializing radio station. We have just completed a series on venereal disease. How does our public like this kind of candor? They have kept us a leader among Washington radio stations year after year.

Represented nationally by John Blair & Co.



555/5th

Best in many moons

KUDOS to SPONSOR and John Crichton for the excellent article "The Renaissance in Radio" (2 July). It really scores a bullseye; in fact, it is probably the most informative, creative and concise summary of radio advertising to be published in many moons.

I am particularly hopeful that after reading it, agencies will instruct their timebuyers to give more consideration to "programming toward a certain segment of the audience with the idea in mind of providing a needed or desired service . . .", as vs. the standard ratings buy.

There is something here for everyone!

Believe me, if I had the wherewith-all, every station manager in the country would receive a copy of this speech.

William B. J. Cummings
Grant Webb & Co.
New York

Hall of Fame

Last week I found your suggestion for a Radio Hall of Fame from the business side very interesting (*Sponsor Hears*, 2 July).

Any list of suggested names would be conspicuous by those not mentioned. I felt you should be reminded of Albert Lasker; Merlyn Aylesworth, NBC; Ed Klauber, CBS; and George McClellan, NBC. The latter reputedly was the one to think up the idea of selling time.

Jose Collins
New York

Readers talk fm article

Your article in 9 July issue of SPONSOR, "Admen Now Talk Fm Dollars, Not Just Blue Sky," was most interesting and would be of great help as an fm sales tool.

If it is possible, we would like to have 25 reprints of this article, and/

or, approval to reprint excerpts from the article, with due credit to you of course.

John B. Cash
assistant manager
WFPB (FM)
Miami

Thank you for your excellent article with respect to the fm medium, in the current issue (9 July) of SPONSOR. Any such efforts at exposure of a vastly under-rated advertising, entertaining, and public service medium are always appreciated by all of us most closely concerned with the growth of fm, and are indeed a help in our effort to have everyone learn of its potential!

If you have facilities for making reprints available, we would appreciate receiving 25 copies at your earliest convenience.

Richard N. Williams
general manager
WGLM (FM)
Richmond, Ind.

Kudos on the article: "At Last—Admen Talk Real Fm Dollars, Not Just Blue Sky." This is an excellent in depth report and should be extremely useful in helping fm stations obtain additional advertising.

Kindly forward 100 reprints of both "At Last—Admen Talk Real Fm Dollars, Not Just Blue Sky" and "What Can You Do for me For \$10?"

An excellent job well done!

George R. Kravis
president
Boston Broadcasting
Tulsa

YOUR FM ARTICLE 9 JULY IS TREMENDOUS. CAN YOU FURNISH 100 REPRINTS AND BILL US?

Del Leeson
KPFM
Portland, Ore.

Congratulations on your excellent story in the 9 issue, entitled "Fm Grows Tall."

If reprints are available, could you arrange to send 50 as soon as possible. We would be glad to pay reprint charges, if applicable.

John McGorrill
fm manager
Mt. Washington Tv, Inc.
Portland, Me.

An artist's error

I was catching up on my reading after a few days away from the office and found a grand and glorious mistake in your issue of 4 June.

On page 37, in an article on the new TAC programing concept, you have a map showing TAC member stations. Please be advised that KRON-TV is the TAC station in San Francisco, not KGO-TV. This hurts especially considering that KRON-TV was the second station to sign up in TAC, and we have supplied several programs to be shown by this new "TV web."

I would appreciate a correction note as soon as possible. Thank you.

A. Richard Robertson
promotion and mdsg. mgr.
KRON-TV
San Francisco

► SPONSOR regrets the error. TAC (Television Affiliates Corp.) informs us that KRON-TV is certainly the member station in San Francisco, but their artist mistakenly labeled in the wrong call letters.

She uses the stuff

Writing about "Noah and the Flood" in the 2 July (*Sponsor Speaks*) issue John McMillin criticizes CBS, among other things, for not exercising tighter control over the content.

Columbia, having secured what by common consent are some of the finest artists of our time, gave them their head. I think the networks should be encouraged, not discouraged, in trying to find the best artists they can and giving them free rein. An occasional miss—and it's a matter of opinion whether Noah was a miss—is not too high a price to pay for encouraging fresh creative effort.

Mr. McMillin said Noah wasn't a good advertising buy for Breck. It seems to me that Breck's usual advertising placement is competent in reaching a mass audience. I am sure

(Please turn to page 62)

It's coming
September 10!

Keep your eye on SPONSOR!



tough nut

New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers *must* have the indispensable impact of local spot television. WPIX-11, New York's prestige independent, delivers the most effective combination of market-cracking opportunities...Minute Commercials in Prime Evening time in a "network atmosphere" of network caliber programming and national advertisers. Only WPIX-11 can deliver *all* of these premium opportunities.

where are your 60-second commercials tonight?



SPONSOR-SCOPE

23 JULY 1962

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SPONSOR

PUBLICATIONS INC.

Take it as a flattering accolade or a belated recognition: General Foods is re-vamping its pattern of sales territories to match the market falling within the tv signal.

Anheuser-Busch and others did it long ago and the drift away from the old tradition of outlining the sales territory to newspaper or magazine reach has been manifest in many categories of national manufacture-distribution.

These realignments have had more than academic implication. They take into account two most significant factors:

1) As the prime medium, tv should logically serve as the peripheral measurement.

2) The rapid expansion of the urban-suburban population unit to which the tv signal lends itself aptly and economically.

Spot radio is getting a high, wide and handsome play from Kellogg (Burnett) for 10 weeks starting today (23).

It's not telling what the list of markets are, but there's one thing certain, the outlay for some of the markets is exceptionally hefty.

For more about this third quarter bonanza see SPOT-SCOPE, page 56.

At least as far as the major rep firms are concerned this summer's tv billings story will likely go down as the big reversal.

A SPONSOR-SCOPE check last week among key reps disclosed that not only was this July's business running ahead of last year's but that August will show up much stronger than the year before.

What with vacations it's turning out a tough go in these reps' New York offices, with salesmen and other members of the staff doubling and tripling in brass.

Let's look back over the 1961-62 season and see what were the 15 highest average audience percentages scored by the blend of regular series programs and specials.

Here's how Nielsen, at SPONSOR-SCOPE's request, racked them up:

PROGRAM	DATE	AA%	AA HOMES
Academy Awards	4/ 9/62	37.1	18,179,000
Wagon Train	2/ 7/62	35.9	17,591,000
Bob Hope Xmas Show	1/24/62	35.2	17,248,000
Bonanza	4/ 1/62	33.7	16,513,000
Gunsmoke	11/25/61	33.3	15,617,000
Bob Hope Show	12/13/61	32.9	15,430,000
Wizard of Oz	12/10/61	32.5	15,213,000
Perry Mason	1/ 6/62	32.3	15,827,000
Hazel	3/ 1/62	32.0	15,680,000
Dr. Kildare	3/ 1/62	31.7	15,533,000
Red Skelton	2/20/62	30.2	14,798,000
Garry Moore	1/30/62	30.1	14,749,000
Project Mercury	2/20/62	30.1	14,749,000
Andy Griffith	1/22/62	29.7	14,553,000
Candid Camera	12/10/61	29.6	13,882,000

Note: Homes reached may not be in rank order because of 1st January updating of total tv homes base.



SPONSOR-SCOPE *continued*

For a change U. S. Time Corp. (Warwick & Legler) will be using spot tv this fall along with specials to fatten up its Christmas promotion.

The over-all 1962-63 budget will run to about \$2 million. The bulk of this will go to the six Bob Hope shows and the Mr. Magoo Christmas Carol.

Two of the Hope sequences will come in the fourth quarter and the remainder in the spring. The seven specials figure around \$1.8 million as far as Timex's share is concerned.

Chalk up the careers of Revlon and Alberto-Culver as one of the most arresting seesaws in tv spending within the past five years.

The cream of the contrast: for the forthcoming season Alberto-Culver will have tv going for it at the rate of \$16-17 million, whereas Revlon's investment in the medium will be someplace around \$7 million mark. Five years ago Revlon's tv billings came to \$15 million. Its high was \$17 million.

While Alberto-Culver keeps spiraling upward, Revlon has quite a nut to crack with the Government. The FTC is bent on breaking up Revlon's franchise structure. Where the serious rub would come in should the FTC prevail: Revlon would be hampered in placing with outlets manufacturer-stipulated amounts of new products.

For Blair TV last week it was a big sigh of both triumph and relief: it snagged the national spot representation of the third Rochester, N. Y., station after grueling competition from Storer Television Sales.

The account's estimated worth the first year is \$750,000. The station, managed by Richard Landsman, is expected to go on the air around 15 September.

Is a large agency operating its media department in a vacuum when the media research unit remains a part of the over-all research department?

This question is undergoing scrutiny by top management in one of the upper bracket agencies on Madison Avenue and the odds at the moment are that the air media unit will wind up as part of the media department, which now is in process of reorganization.

Advocates of placing media research under the direct authority of media hold that a media research unit can only when integrated be in a position to document planning or buying and that otherwise it plays the role of consultant. (See story on media researchers in next week's SPONSOR.)

There were quite a number of mergers during the initial six months of this year but none of them involved an agency with consequential billings.

Such absence is easily explainable. The big ones have found out that mergers or acquisitions can only tend to ball up relations with clients because of either actual or possible product conflict as the result of company expansion or diversification.

Taking on the dimensions of a trend is the move by tv stations to counter the competition's kid strips with off-the-network hour film series.

They're mostly of the western and action-adventure types and there's a welter of them on the market.

The stations involved are convinced there's enough kid-oriented business around to justify the investment.

Clark Bros. gum (Gardner), a spot perennial in the fledgling days of radio, will be using spot tv this fall to test its new diet gum.

The tryout will be for eight weeks, using daytime minutes and prime 30's. The initial markets: Cincinnati, Harrisburg and South Bend.

In billings it involves a relative pittance, but you can chalk this up as a historic breakthrough for network tv: Sears Roebuck is buying a flock of daytime minutes on ABC TV for a week in August for a back to school promotion.

The products it wants to sell are children's clothing and school supplies.

The budget for this five-day push: \$55,000.

Sears has been quite a spender in network in behalf of AllState Insurance—in 1961 it was \$2.6 million—but it's been shy about using the medium for product merchandising. Last year spot tv outlay came to \$1.3 million, with half of it going for AllState and the balance to ballyhoo store opening and the like.

ABC TV in a bid to sweeten the Wide World of Sports casserole plans to include one of the football bowls this fall.

It still has to wrap up the rights for that bowl event.

The network's other bowl, Orange, has been a sellout for weeks.

(See 9 July SPONSOR-SCOPE for sum-up of fall football sponsorship.)

Time was when a Nielsen distribution of evening programs by rating level would have as its highest category 25 or over, but now that this group has shrunk, the breakdown level has been lowered to 20 for a beginning.

With the new levels, a greater percentage of programs fall into the middle bracket (10 to 20 ratings).

Applying the Nielsen second May NTI as a base for each year, you get this evening level picture for the past three years:

RATING LEVEL	1962	1961	1960
Over 20	14%	22%	20%
10-20	58%	58%	60%
Under 10	27%	20%	20%
NO. PROGRAMS	125	123	132
AVG. EVENING RATING	14.1	15.6	15.6

It all could be due to the fact that the reorganized setup at Colgate hasn't been able to assimilate or put itself in working order yet.

The tv networks are having a struggle to get action out of Colgate on its fall requirements, particularly in the daytime area.

Since the advent of the new executive v.p., David Mahoney, and his personal team, the company's been buying its network tv on a quarter-to-quarter basis, but in this instance decisions are rather overdue.

Come 1 August there's an odd-on chance that tv network daytime will be in a sellout position for the fall.

The fourth quarter situation as it stacks by network:

ABC TV: virtually sold out.

CBS TV: some minutes open in the morning strip.

NBC TV: faced with the task of jockeying displaced advertisers into the new Merv Griffin show and if they all assent there'll be a smatter of spot yet to sell.

ABC TV is also toying with the idea of adding a sweetener for advertisers that might be interested in picking up what's left of the American Football League games for the fall.

An inducement would be: a minute a week free in the Post Fights for a two-minute buy in the AFL games.



SPONSOR-SCOPE *continued*

One of the top tv-billings agencies has adopted this party line with regard to alternate half-hour buys: there's no economic rhyme or reason for it and the attraction can only be emotional.

The argument that the agency advances to clients:

- **Nighttime network tv is chopped up into so many commercial pieces that the sponsor of an alternate half-hour has scarcely any advantage in terms of identification.**

- **The premium for that alternate half-hour is too high as a media buy when you compare the cost per minute of the minute and a half in such program with the cost per minute of time in an hour participation show.**

- **The minute in the half-hour is based on 60% of the hour rate, whereas the minute in the participation carrier figures a sixth of the hour rate, which is at least 20% less than the other way.**

The TvB last week delivered to rep members bundles of a series of 11 small booklets containing excerpts from the bureau's spot presentation called **Selectronic Marketing**.

The miniaturization of this pitch, whose main theme is "the difference between the amateur and the professional is control," will, obviously, be circulated among agencies and spot advertiser prospects.

If you like to mark your calendar far in advance for key trade gatherings, the TvB has designated 14-16 November for its annual meeting.

It'll be held at the **Waldorf Astoria**.

The guest speakers haven't been set, but there's one thing TvB headquarters is hoping: the economy at that time looks good so that the medium's spokesmen won't be looking over their shoulders as they expatiate on the great year tv has been having.

Merek's consumer subsidiary, **Quinton**, has spot tv plans for the fall.

It will be marketing an antibiotic gargle, heretofore sold only to hospitals, via **DCS&S**.

Since the bulk of network tv nighttime programming is sold on the basis of minute participations, you can bet that the time isn't far off when the calculation of all CPMs will have the per minute package cost as a common denominator.

Figuring the CMP for comparative purposes on the basis of the half-hour is really old hat and it would seem of dubious significance to other than accounts like **General Foods**, **P&G** and **Chevrolet** who still are given to exclusive sponsorship of their own programs.

Patently, patterns of selling and buying have changed but the technique of making comparisons or arriving at norms holds tight to tradition.

The supermarkets have begun to crack the business of retailing vitamin pills.

First of these in the east is the **Grand Union** chain, stocking its own label as well a national brand.

One advantage the supers will have over the discount houses in this category: **trading stamps**.

For other news coverage in this issue: see **Sponsor-Week**, page 7; **Sponsor Week Wrap-Up**, page 52; **Washington Week**, page 55; **SPONSOR Hears**, page 58; **Tv and Radio Newsmakers**, page 64; and **Spot Scope**, page 56.



How the "Sounds of the City" help you sell in Indianapolis

The voice of a policeman making an arrest . . . a dramatic broadcast from the scene of a fire . . . a housewife criticizing the latest Supreme Court decision.

Local people . . . making news . . . reporting it . . . reacting to it. These are the vital, vibrant "Sounds of

the City" that draw the people of Indianapolis to WFBM Radio in a special way.

Here you'll find a more responsive, receptive audience for your sales messages—one that's listening with both ears. Ask your KATZ man!

WFBM
INDIANAPOLIS
RADIO

TIME-LIFE BROADCAST INC.
Represented Nationally by the KATZ Agency

KRON is TV in SF



San Franciscans are sold on KRON-TV

**KRON-TV IS
CALIFORNIA'S #1
TV NEWS STATION**

(Most awards in 1962 CAPTRA
news competition)

• S.F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •





NO MORE TURMOIL IN OIL?

Only the agency scene appears placid; momentous problems affecting oil industry will push tv billings above \$40 million in '62

Maybe the sludge, grit and metal particles have been somewhat removed from the petroleum industry client-agency relations that existed for nearly two years. But the oil industry is still going through a frenzied period, despite its mammoth agency shifting of recent times.

Though Texaco may have gone from Cunningham & Walsh to Benton & Bowles and Shell from J. Walter Thompson to Ogilvy, Benson & Mather and Mobil from Compton to Ted Bates, these clients, like others in the industry, are presently confronted with some of the biggest marketing problems in their history—problems infinitely greater than those that befell Edwin L. Drake, the retired railroad conductor, who first discovered oil on his tract of land near Titusville, Pennsylvania, in 1857. The turbulence prevailing among the oil accounts has been brought about, it appears, by

The game of musical chairs with the ad agencies is over.....

CLIENT	FROM	TO
Texaco	C&W	B&B
Gulf Oil (TBA)	Y&B	EWR&R
American Oil	Katz	D'Arcy
Shell Oil	JWT	OBM
Mobil	Compton	Bates
Cities Service	Ellington	L&N
Clark Oil	T-L	Greenfield Ent.
Union Oil of Calif.	Y&R	SD&W*
Tidewater Oil	FC&B	unassigned

* Smock, Debnam & Wardell

.....but oil companies have not solved numerous problems!

many factors. A SPONSOR survey revealed these findings:

- A wicked price war is raging in many parts of the country, and ad agencies are trying to devise copy that will change the thinking of seven out of 10 motorists who feel that gasolines sold by the big companies are "pretty much alike."

- Major oil companies will spend most of their advertising appropriations in television with more than \$40 million set aside for this medium. Radio also will profit from this gusher.

- Emerging from its marketing myopia period, the petroleum industry is building new and impressive gas stations.

- Media strategy buying is on

news, weather, sports, dramatic shows. But the copy themes developed by the new agencies are yet to win over the motorist.

- Though the gas station dealer's take won't be anything to write the home office about because of the fierce price war, he is none the less extending more courtesies and more free services to the motorist in an effort to beat out the competition.

One of the victors in the unremitting drive to win customers for branded gas/oil products is television. The industry, beset with highly competitive goings-on that have pushed prices down to the lowest level in years, is leaning more heavily than in the past on tv and radio to get it out of the deep hole.

Television, in particular, is being showered with a huge volume of business. Tv gross time billings only, in behalf of gas/oil, came to \$40.6 million in network and national spot in 1961, according to TvB-Rorabaugh. In 1960 gas/oil spent \$40 million. Spot tv billing was also up in the first quarter of this year.

Moreover, it is estimated that radio will garner approximately \$30 million of the petroleum industry's \$120 million advertising budget this year.

The top 15 gas/oil companies upped their tv spending from \$35,348,272 in 1960 to \$37,216,566 in 1961. While 10 of the 15 beefed up their tv spending, according to TvB, only seven increased their newspaper expenditures. Shell, which upped its

Top oil firms, how they compare in first quarter tv spending

	1961 FIRST QUARTER			1962 FIRST QUARTER		
	SPOT	NETWORK	TOTAL	SPOT	NETWORK	TOTAL
STANDARD OIL (N.J.)	\$ 643,650	\$ 34,588	\$ 678,238	\$ 678,840	\$ 35,708	\$ 714,548
SOCONY MOBIL	244,440	.....	244,440	413,350	454,270	867,620
GULF	74,260	492,160	566,420	978,880	1,182,791	2,161,671
TEXACO	5,870	3,209,844	3,215,714	479,240	1,694,328	2,173,568
STANDARD OIL (IND.)	439,570	.....	439,570	479,910	29,344	509,254
STANDARD OIL (CAL.)	74,790	.....	74,790	87,940	.....	87,940
SHELL	14,490	158,514	173,004	1,222,040	835,699	2,057,739
PHILLIPS	453,630	.....	453,630	534,390	.....	534,390
SINCLAIR	15,000	24,430	39,430	556,170	.....	556,170
CONTINENTAL OIL	104,830	.....	104,830	138,900	.....	138,900
CITIES SERVICE	30,290	.....	30,290	120,410	.....	120,410
SUN OIL	561,830	.....	561,830	253,500	424,778	678,278
PURE OIL	132,040	.....	132,040	20,100	.....	20,100
TIDEWATER	13,430	.....	13,430	7,400	.....	7,400
ATLANTIC	407,460	.....	407,460	281,040	.....	281,040
TOTAL	\$3,932,000	\$3,919,791	\$7,851,791	\$6,629,000	\$4,660,699	\$11,286,799

Source: Spot: TvB Rorabaugh. Network: TvB LNA BAR

OIL EXPENDITURES on tv moved ahead at a fantastic rate in the first quarter of this year totaling more than \$11 million. Tv billings in gas/oil totaled \$40.6 million in network and spot in 1961. Radio, it is estimated, will get more than \$30 million from gas/oil in this year

Oil industry's problems a bonus for radio

newspaper billings considerably in 1961, has returned to spot tv and sponsorship of golf matches on the networks. Seven of the top 15 spent more than one-third of their measured expenditures in tv in 1960. The number jumped to 10 last year.

Charged with marketing myopia by industry experts, the old timers in the petroleum field have been recently making way for the younger element. Marketing techniques have improved but many problems remain to be solved. Among them: 1) price wars, 2) the trading stamp issue, 3) the multi-pump, 4) the so-called economy or third grade product, 5) the push into new areas by large suppliers, 6) the differential between branded and unbranded dealer retail pricings, and 7) the industry's over-capacity to refine. In numerous instances, the marketing segment has called on the ad agencies to help find solutions.

As indicated previously, the turmoil in oil, as it impinged on ad agencies, was drastic in 1960 and 1961, but 1962 saw comparative calm. This year Clark Oil & Refining moved from Tatham-Laird to Greenfield Enterprises. Some \$1 million in billings went with the switch. Union Oil of California, with \$4 million in billings, went from Young and Rubicam to a newly organized West Coast agency, Smock, Debnam & Wadell. Union Oil has been putting some 70% of its budget into tv/radio. The most recent change involves the \$3 million Tidewater Oil account resigned by Foote, Cone & Belding after it learned that it was being "re-evaluated" by the client. The report is that Grey Advertising will get the Tidewater Oil account shortly.

Media strategy and expenditures vary annually among the gas/oil marketers. But one thing is certain, in both tv and radio the emphasis is on news, weather, sports, dramatic shows with strong appeal to menfolk and, to a lesser degree, musical features such as symphonic orchestras and the opera.

Although many oil companies, even big ones like Mobil and Tidewater, do not have marketing territories which represent the normal true-network line-up, there is a great



RADIO'S GUSHER from gas/oil is a big one. Atlantic purchased helicopter (above) for aerial traffic control reports over WCAU, Philadelphia. Fred Feldman (below) is the pilot who guides 'copter over metropolitan New York for WOR reports sponsored by Chevron



push on by many companies to expand their distribution nationally, according to Don Durgin, vp NBC TV network sales. Once national, the efficiency of network tv, according to Durgin, can be utilized as an important marketing tool. The new Humble Oil marketing set-up may mean that in 1963 Humble Oil will represent a true-network advertising potential like Texaco and Gulf, in Durgin's opinion.

The great interest the petroleum industry has shown in tv has been exhibited most recently in network tv buys.

Texaco is spending some 85% of its ad budget in television.

Dropping its co-sponsorship of *Huntley-Brinkley Report* on NBC TV in the fall, Texaco has bought sponsorship in some six programs in NBC TV's '62-'63 schedule. They are *The Virginian*, *Eleventh Hour*, *Me-*



TEXACO promotes its toy tanker offer to motorists in print media as well as on the Huntley-Brinkley news telecasts over NBC TV



TV AND RADIO copy stress services extended by service station owners. Here's Shell dealer with free lollipops for the kids



MOTORISTS are assisted by Cities Service with this new automated travel bureau at key service stations on super highways

Keever and the Colonel, Wide Country, Sam Benedict and Saturday Night at the Movies. Currently Texaco is sponsoring *Tall Man*, and *International Showtime*. It is estimated that Texaco's investment in NBC TV programming this fall will come to more than \$2 million, via Benton & Bowles.

Gulf (Young & Rubicam) will sponsor the *Instant Specials* as they did in the past. They will also sponsor other news specials not yet determined. Gulf has sponsored all orbit shots and many follow-up specials on the man-shoot, man-orbit series.

Gulf has received endless praise for the quality of its commercials on the *Instant Specials*. A Gulf spokesman observed recently that "while live commercials can be used on pre-planned *News Reports*, the key to the success of sponsoring *Instant Specials* lies in having a 'bank' of commercials on film and on file at NBC." The Gulf executive said that when a special is planned with only a few hours' notice, it is possible for Gulf officials to select commercials appropriate to the subject and mood of the report—or to eliminate commercials if it is inappropriate to have them, as in the case of a disaster—simply by making a phone call to NBC.

Shell's new video campaign hopes to pull in even more customers than last year's drive and is so fashioned as to draw all levels of society—from sports fans to music lovers. A series of 11 international golf matches will be televised in color on NBC under Shell sponsorship starting in January, 1963. G. Gordon Biggar, v.p. for public relations of Shell, said his organization "was pleased that this year's program will be televised in color to satisfy the many viewers who expressed regret last year that they could not see the spectacular courses and picturesque scenes in color." CBS TV presented the series the last year and most likely lost it because it could not offer color.

Phillips Petroleum, via Lambert & Feasley, has one-quarter sponsorship on a regional basis of the All America Football Game over NBC TV 29 June from Buffalo. Humble Oil recently sponsored the United States

Open Golf Championship.

Amoco, via D'Arcy Advertising, will have one-quarter sponsorship of the National Football League Championship game over NBC TV 30 Dec.

D-X Sunray Oil, via Gardner Advertising, has one-quarter sponsorship on Saturday and Sunday of NBC Major League Baseball Game on a regional basis throughout the 1963 season over some 32 stations.

Last season, Cities Service, via Lennen & Newell, sponsored three full-hour specials titled *Cities Service Highways of Melody*. Nothing is definite, but SPONSOR learned there was a good chance Cities Service would return to the air shortly.

NBC Radio, currently, is presenting Wynn Oil, via Erwin Wasey, Ruthrauff & Ryan, on *News on the Hour* as a co-sponsor for seven alternate weeks during the summer. Sun Oil, via William Esty, also is on NBC Radio presenting the *Sunoco 3 Star Extra Newscasts* five times weekly. Sun Oil has been an NBC Radio sponsor for 19 consecutive years.

Oil sponsors on ABC TV presently are Sun Oil with *ABC News Final*; Mobil Oil with *Ben Casey*, *Chevyenne*, *Naked City* and *Target: The Corruptors*. In the fall ABC TV will have Sunoco on *ABC News Final* and Mobile Oil on *Alcoa Premiere*, *Valed City*, *77 Sunset Strip* and *Untouchables*.

ABC Radio is offering Hastings Manufacturing (Bozell & Jacobs), maker of oil additives, on *Paul Harvey News*. Texas-American Oil will have full sponsorship of the upcoming Notre Dame 10-game football schedule.

Network tv business by the country's petroleum companies has shown a definite increase over the past several years. Fred Pierce, director of research, planning and sales development, ABC TV, told SPONSOR, Pierce was certain the trend would continue. Competition to the major companies has come from many local oil companies which stress lower prices and self-service, according to Pierce.

T. Beverly Keim, director of advertising for Wynn Oil, told SPONSOR that for the needs of his company, "network radio offers one of today's

(Please turn to page 47)



AUTOMATED distribution center is one of 10 maintained from coast-to-coast by the Sperry & Hutchinson Co., whose Green stamp is still No. 1 in nation, was top air media user in 1961. S&H is battling it out in New York with Plaid, the stamp taken on by long-time holdout A&P

NO LETUP IN WAR OF STAMPS

❖ S&H-Plaid battle in New York is expected to spread across nation, with radio/television earmarked for decisive roles

❖ Meeting of Trading Stamp Institute in Chicago points up plight of smaller companies in air media competition

The War of the Stamps, centered hell-bent-for-leather in the New York City area for the moment, continued without letup last week with radio and television two decisive battlegrounds:

• S&H Green stamps (Sperry & Hutchinson, New York), the nation's oldest trading stamp company, and Plaid stamps (E. F. MacDonald Co., Dayton, O.), the nation's youngest, were making previous all-media battles seem pale indeed. With A&P, the country's largest grocery chain and

its single major stamp-plan holdout, now securely in its pocket, Plaid was all-out for bounty, if not blood. Industry veterans estimated that its tv spot campaign alone (Plaid has only been on New York television since January) was the largest single six-month spot expenditure in New York radio tv history. And while S&H, now in Safeway stores, was claiming to be "worth more than any other stamp plan in the New York area bar none," Plaid continued to crowd the airways with the claim, "Plaid

stamps are No. 1 in the New York area by far."

• With Plaid stamps already in use in some 2,700 A&P stores in 29 states (there are 1,409 altogether), it was expected that the dramatic battle would soon spread to almost every hamlet in the country, with radio and television earmarked for significant roles. After eight months of slugging it out in Albany, N. Y., the heels show no sign of cooling. Plaid's beaming parent, E. F. "Mac" MacDonald, envisions an early day when Plaid will be coast-to-coast, a position now held only by S&H. He also expects his company's sales to catapult from 1961's \$55 million to a minimum of \$115 million this year, says it is adding about 1,000 new accounts per week, expects to have 35,000 by the end of the year. And although S&H is the only trading

stamp presently in the tv network picture (*The Dinah Shore Show*, NBC TV), seems predict eventual entry into network not only by Plaid, but by the nation's current No. 2 stamp, Top Value.

In the midst of this scrambling for trading stamp power, most of the nation's other medium-to-large stamp companies met in Chicago last week under the banner of the Trading Stamp Institute of America. This sixth annual meeting was not unlike an early meeting of the European

Economic Community, faced on the one hand by the power of the United States, on the other by the imposing challenge of the Soviet bloc. Though not officially a "protective" or "defensive" organization, TSIA nonetheless points up the problems smaller stamp companies will inevitably be facing, now that the war is on in earnest. The Big Three—S&H, Top Value, Plaid—do not belong to the Institute, and it is these three who can afford the massive television schedules that play such a large part

in today's maneuvering for trading stamp power. Caught in the New York crossfire between S&H and Plaid, for example, are Gold Bond, Triple-S and King Korn, until little more than six months ago unaffected by either S&H or Plaid, at least in Manhattan, Brooklyn, and the Bronx.

"Although the situation in New York is not typical of what is happening in other markets," says Curtis L. Carlson, president of Gold Bond, Minneapolis, "it may be the forerunner of a rising trend. The trading stamp industry is the most competitive business in operation at the present time."

Carlson, as well as B. G. Barnick, general manager of Summit Savings Stamp Co., a large western regional, are former Procter & Gamble executives, and both maintain that although major manufacturers of consumer goods, such as P&G, Lever, Colgate, etc., are competitive in that they are fighting for distribution, shelf space, and consumer acceptance, the stamp companies are fighting it out for merchant acceptance as well. And with virtually all of the major food chains now involved in stamp plans, the smaller supermarkets and corner grocers will be forced into them for survival.

"So while the war of the big boys may be getting all the publicity these days," one stamp company president told *SPONSOR* last week, "it's the battle for the still-unsold retailer that's going to be hot and heavy."

It's a battle that is slowly killing the small companies, says Gold Bond's Carlson. He cites three important reasons for this:

1. Catalogue sizes—they're getting bigger and more elaborate all the time.
2. A stamp company must be able to buy premiums in carload lots, and must have warehouses and redemption centers scattered over the country in order to keep postal costs down.
3. A stamp company must have major chains as subscribers, or perish.

Carlson's theory is borne out in part by the TSIA membership rolls. Eight months ago the Institute had 150 members. Today it has only

Redemption big part of stamp battle



CLAIMS of both S&H and Plaid rely heavily on gift center items. S&H says one of its books is worth "\$3.11 to \$3.22 compared to Plaid's \$2.90." Plaid says its catalogue has more brand names. Meanwhile, redemption centers of both will soon be familiar competitive landmarks



300 listed members this year.

Some stamp companies see hope in plans such as the Eagle Stamp Co. of St. Louis, and Community Stamps Inc. of New York, employ. Eagle, the second oldest stamp company in existence, operating throughout the Midwest since 1903, has been in business for 59 years without catalogues, without redemption centers, and without premiums. Eagle stamps are redeemable for cash or for merchandise at retail outlets offering the stamps. Community, with its new "Pot-o-Gold" plan ("Pot-o-Gold stamps—they spend like money") uses the same idea, its participating stores accepting filled books for goods or services. With Pot-o-Gold, each book of 1,200 stamps has a value of \$3, and can be spent only as filled books: partially-filled books are not accepted.

Broadcasters, while standing only to gain from these dizzying pyrotechnics, are also watching them with mounting concern. Many of the smaller stamp companies, for example, are now paying for time in stamps (especially in radio), which the stations in turn use as prizes on giveaway shows.

"It's all perfectly legal and respectable," says one radio station manager, "but what about the competition it could start among stations? It's a stamp craze era, let's face it, and I don't think it's too far-fetched to imagine a time when four or five radio stations in a market will be vying for listeners via trading stamps—you know, the Gold Bond station, the Blue Stamp station, the Double Thrift station and so on. Community images and even program structures could be vastly influenced."

Typical of how a medium-sized stamp company is using broadcast media today is Triple-S Blue stamps, heaviest along the eastern seaboard. A wholly owned subsidiary of the Grand Union Co., Triple-S spends approximately \$1 million a year in advertising, of which 10% is allocated to radio.

It conducts two individual advertising campaigns concurrently, one "horizontal," the other "vertical." Its horizontal campaign is largely

(Please turn to page 50)

HOW ONE RADIO STATION CURBED A RATE CHISELER

When a national advertiser recently approached a West Coast station and demanded lower-than-card rates, the general manager taught him a lesson in "good business" ethics

The report below recaps the conversation between a company president and the station manager of a well-known radio outlet in California. What they said will be familiar to many, for their subject is expounded every day in every market where advertisers are accustomed to bargain for the lowest possible rate.

I had a chat with a chiseler the other day. His company and our station had a dispute about a short rate. My sales manager and I met with the company president and his advertising people.

It became clear that they were lying to him and he was believing them. When he began a tirade about our complete lack of principles and ethical business practices, we refused to listen and walked out—as graciously as possible.

But the meeting distressed me very much and by the following morning I had convinced myself that the president simply didn't know what was going on in his company. He couldn't know of his organization's reputation and still accuse our station of lacking business principles!

So I invited him to have a private chat over lunch or cocktails. Neither was possible but he did agree to drop into my office. It soon became clear we talked two different languages. Not only did he know exactly what was going on, he demanded the routine his people practiced.

"Chisel? That's your word for it," he said. "It's just good business! Of course I demand they get the lowest rate possible and then some!"

It did no good for me to protest that his was a dangerous position: if he could chisel me down, couldn't his competitor chisel me down even further than that?

"Let him try. If he can do it, he deserves it! We're going to grind down to the lowest price possible! Listen, I'm about to build a million-and-a-half dollar plant. I'm going to grind down every supplier, every contractor, every union, every worker! I'm going to get the best I can for the least dollars.

"If some station is willing to cut its rate for me, I should care? I'm a saint? He'll sell it for a dollar but his rate card says it should be three or five or 10 or 20? I should give him the difference? I should insist on paying?

"Get your head out of the clouds, young man. Get into business. Do what you have to do!"

I patiently explained that monitors after monitors indicate we consistently have the highest billings in town although we never deviate from our rate card as much as 5 cents.

"So you're a very fortunate young man. I wish you well. But if you want my business again, you'll bargain, you'll deal, you'll compete. You'll get down there with the others. If you're not willing to do that—at least don't come to me with your problem. Clean up your own industry. Get the other stations to stop cutting rates and I'll have to pay the price. Meantime, I'll bargain. You call it chiseling. I call it good business."

We, of course, demanded that he pay the short rate which he had not intended to do. His competitor, learning once and for all that we were not off our rate card and were enforcing the short rate, purchased a nice schedule on the station at full card rate. Our language paid off.

Well, station managers, what language do you speak? Is he a chiseler or a good business man? And, what are you?

the timebuyer's own coloring book—for fun between campaigns

KVIL (AM & FM) DALLAS, TEXAS—“These are our station call letters. We put them here so you will see them and associate them with the funny book you are about to read and color. Every time you see them we want you to laugh loudly and buy time on our station.

A dependent survey conducted among our relatives and close personal friends indicates beyond a doubt that KVIL is the No. 1 station in Dallas on Wednesdays between 3:00 and 3:05 p.m.

Requests for additional copies of this masterpiece must be printed or typed at the bottom of properly executed time orders.”

The foregoing tongue-in-cheek humor introduces one of the more original products of radio promotion, the “Coloring Book for Radio Timebuyers.” It is the brainchild of John J. Coyle, president of KVIL, Dallas, and in recent weeks has hit the desks of the nation’s timebuyers like a breath of fresh satire.

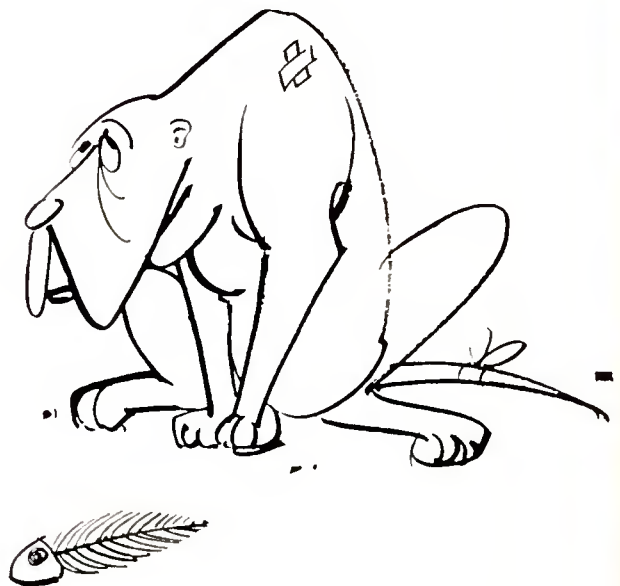
The subjects for coloring are the timebuyer himself, his belongings—such as his grey flannel suit, his wife, and dog. Other subjects are the station manager and his belongings—such as his commercial manager, his station signal, and his typical adult listener. Their characatures begin at the right.

“Coyle’s Coloring Book,” as it has come to be known, is being marketed to other stations for use as promotion through Coyle’s other company, Commercial Recording Corp., a Dallas-based producer of singing commercials and musical radio promos.

If you would like your own copy of the “Coloring Book for Radio Timebuyers,” write or call sponsor and one will be forwarded.



This is a Time Buyer. The time buyer's face is usually red. He speaks several languages—a great deal of the time.



This is a time buyer's dog. He has funny little wilted ears from listening to his master shouting on the phone. He is yellow and whines a lot. His name is “Discount”.

This is a time buyer's funny gray flannel suit.



It has many sleeves. These sleeves have something up them besides arms.



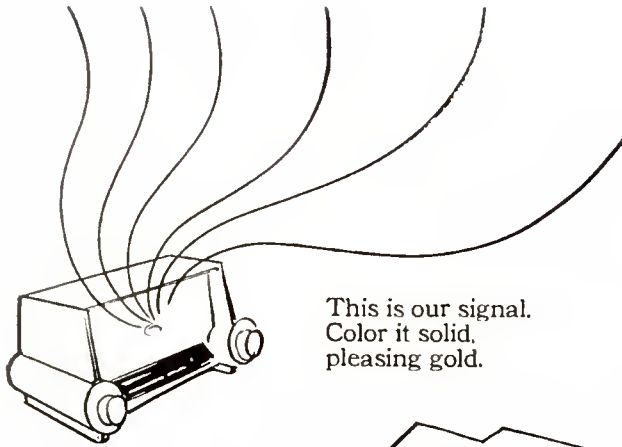
This is a time buyer's wife. She has funny little wilted ears from listening to her master shout on the phone. She knows all about household care, child care, Hooper ratings, frequency discounts, rebating, Pulse, short-rate clauses, Nielsen, C.P.M. and P.I. She whines a lot.



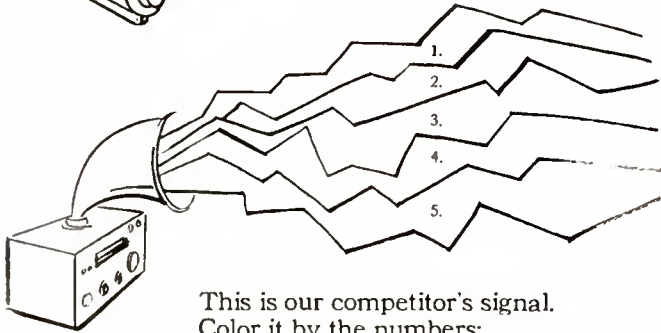
This is a General Manager. Color him purple on bad days. Color him manly tan on good days. To keep him out of the red and in the black, give him some green. If you don't, he'll be blue.



This is a station Commercial Manager. He does all the work. He has the station call letters tattooed on his chest. He was 37 before he knew he also had a pulse in his wrist.



This is our signal.
Color it solid,
pleasing gold.



This is our competitor's signal.
Color it by the numbers:

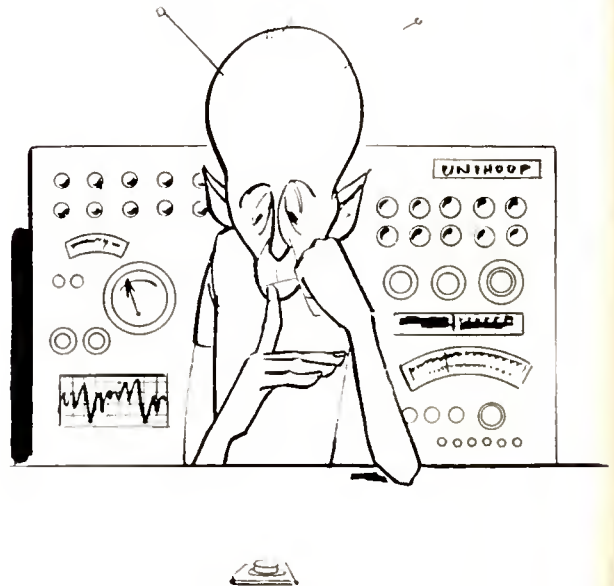
- 1. Harsh orange! 2. Violent violet! 3. Dull gray!
- 4. Loud yellow! 5. Grating green!



This is our typical ADULT listener.



This is our competitors' typical "adult" listener.



This is a National Time Buyer.
In the year 4000 everyone
will look like this.

HOW TO SPOT A TIMEBUYER PRO

➤ **SPONSOR** asked several top reps this question: how can you tell if a timebuyer is a pro or an amateur?

➤ It's easy, say the reps, to separate the hep buyer from the amateur. Here are some of the tell-tale signs

Whatever it is that marks a broadcast buyer as a pro or labels him an amateur, has nothing whatsoever to do with age. Nor with the number of years spent in the business. It revolves, instead, around something that goes slightly beyond the tangible. Like, for example, a built-in keenness of mind and a natural and unrehearsed feel for the business.

These were some of the things **SPONSOR** learned last week when it asked a number of top reps to spell out just exactly how they could separate (even during a first meeting) a timebuyer who really knows his business from the amateur.

Of course a certain amount of tan-

gibles enter into the picture also. And although opinions vary, humanly from rep to rep, on some matters, the consensus of opinions shares a certain likemindedness.

For example, the majority are of the opinion that you can spot a real pro by his willingness to listen and by his ability to pepper the presentation with a barrage of pertinent and probing questions. The amateur, on the other hand, centers his conversation around numbers or rating sources and, once established that these are not up to his standards, begins immediately to clam up on all other facets.

(For a look at some of the pro and amateur signs, see charts below.

"A real pro," says one rep, "listens. He asks pertinent questions—not cryptic ones—he knows your markets, and your competitors. He or she makes you feel at ease—milking you for every bit of information you have, yet making every minute an enjoyable, invigorating, stimulating one. Real pros know what they are seeking, and fill you in so that you, too, know what they want. Real pros seek your aid, advice, and information. You never leave with a lack of fruition."

What else marks a pro? For one thing, his knowledge of the agency. If he's familiar with his agency's way of thinking and handling situations, then he's been around awhile.

For another: the questions he asks: He's a pro if he asks "are these fixed spots or pre-emptible?" The amateur is apt to inquire "is *King of Diamonds* a kid show?"

The pro is also marked by his familiarity with reps and station people. If he asks "How's Joe Blow at WOOF? haven't seen him lately."

You know the timebuyer is a pro if he:

1. Tells you what he wants and what the budget is.
2. Know a station's position in the "musical spectrum" in a market.
3. Is hep to quirks in rate cards.
4. Is aware of relationship of power vs. frequency.
5. Buys not only by numbers but what he thinks is best for client.
6. Is willing to talk about campaign's marketing and distribution problems.
7. Knows rating histories of stations.
8. Will give you the opportunity to make a switch pitch.
9. Listens to all pitches and spices presentations with probing questions.
10. Will give rep chance to improve station set-up before cancellation.

you know he's not new at the time-buying game, reports another rep.

A good timebuyer is one, according to a good show of reps, is one who doesn't think that any change made after a buy indicates they are poor buyers, but rather that they have found improvements and that what is better for the client is better for them.

A pro is courteous, he doesn't project the feeling that he is doing the rep a favor just to listen to his pitch. Nor, as one rep put it: "Here I am, go ahead and entertain me."

An experienced timebuyer has no aversion to listening to all station playback tapes, and to every bit of information the rep is prepared to feed him. He is aware that he is employed by the agency to look, listen and to evaluate in order to facilitate the most effective buy for his client.

A pro is one who requests availabilities far enough in advance to allow for a complete selling and buying job, and he is aware that certain deals can be consummated by closer observation of the rate cards: (e.g. summer rates, total audience plans).

A pro is one who returns the sales-

man's phone calls, he keeps appointments and what's more, shows up for them on time. He is also the fellow (or gal) who is receptive to new ideas: e.g., the purchase of times other than traffic. And he gives a salesman enough time to make his presentation.

A pro doesn't hedge when it comes time to give a direct (and promised) answer to a salesman's proposal and he is willing to bring account executives and the client in on the buy when necessary.

Other marks of a thoroughly professional timebuyer:

1. He wants to know station image in market, and the station's standing as a citizen of the community.

2. He wants to know about the station's news services, how comprehensive the local coverage, and how responsible the news service is.

3. He wants to know all about the station personalities—why they have achieved the success they have, both as entertainers and salesmen.

4. He wants to know the sound of the station—how it can be received in the home and family situation.

5. He wants to know as much as possible about the demographic

make-up of the station's audience, so far as it is reflected in the station's programing policy.

6. He is eager and willing to find out about audience composition, which may prove the cheapest price is not the best buy.

7. He is willing to agree that rating services are only a guide and will look at all services available before making a decision.

8. He wants to know about local or regional living habits which might affect buying habits and which one station has taken into consideration in its programing plans.

9. He is sensitive to local listening preferences for such programs as play-by-play sports and weather reports and the great sales opportunities they afford an advertiser.

10. He knows the great value that program and personality identification can have for a product, and the value of having a program personality do the commercial "live" for personal endorsement effectiveness.

In the case of spotting an amateur, here too exists an area where some opinions vary.

There are some who say he gives
(Please turn to page 51)

You can tell the timebuyer is an amateur if he:

1. Looks at you but doesn't see you.
2. Listens to you but doesn't hear you.
3. Asks irrelevant questions.
4. Is consumed by numbers and tends to hide behind them in decisions.
5. Is afraid to stick his neck out even when doing so might benefit client.
6. Tries to impress you with his importance—or is awed to meet real live rep.
7. Thinks going to a regular hangout for lunch is a big deal.
8. Refuses to give information pertinent to buy except markets and length of spots.
9. Can't be bothered with switch pitches.
10. Will wiggle out of giving straight answer to why he didn't buy your station.

SPECIAL REPORT

HOW THE NAB RADIO CODE AIDS ADVERTISERS

With 1,570 stations now subscribing to the revitalized Code, radio advertisers are getting five big benefits from Code station buys

Today with 1,570 radio stations subscribing to the NAB's Radio Code of Good Practices (membership high-water mark, still rising), and with the Code itself implemented and policed for the first time, radio advertisers and their agencies are getting more help, more benefits, and more protection for their messages on Code stations than ever before in the history of broadcasting.

Surprisingly enough, neither NAB officials nor broadcasters—who have written thousands upon thousands of words on the Code—have, until now, fully presented the advertiser benefits in the Code operation.

Following discussions with these same officials, SPONSOR learned of *five ways* (see box at right) in which the Code is helping advertisers. Several interpretations and rulings are also presented con-

Radio Code stations offer these to spot advertisers

- 1.** You're free from over-commercialized schedules because of code limitations
- 2.** Your competitors' claims are policed —no unfair copy will be approved
- 3.** You get the time you pay for. Code monitoring checks on length of ads
- 4.** You're in good advertising company. Dubious products services are banned
- 5.** You're in good program company. Code stations have high program standards

EXAMPLES OF 5 BENEFITS CODE GIVES ADVERTISERS

1. Over-commercialization protection

Code stations are limited to an absolute maximum of 18 minutes of commercial messages an hour in any one 60-minute clock hour in the broadcast week. Member stations are policed to see that the time-limit provisions are strictly complied with to prevent overcrowding.

2. Your competitors' claims are policed

The NAB Radio Code Office continually spot checks stations around the country to "keep 'em honest" and to make sure that an advertiser—perhaps your competitor—isn't getting away with any false or misleading advertising claims, whether the station is aware of it or not.

3. You get the ad time you pay for

Upon the complaint of an advertiser or an agency, the Code Office will monitor a station and time the commercials to determine whether the outlet is giving buyers the time they pay for or if it is time-chiseling.

4. You are in good advertising company

Expressly prohibited by the Code are advertisements for spurious goods or services or those lacking integrity, thus assuring the respectability of the messages aired. In the unacceptable group are fortune telling and mind reading ads and advertising of hard liquor and tip sheets.

5. You are in good program company

Your commercial is spotted in a program pattern which is regulated by Code standards. This forbids programing which presents religious programs disrespectfully, or encourages lack of respect for parents, the law, etc.

cerning instances of non-acceptability in ad copy of leading advertisers. The last three pages of the article contain the entire Code, word for word.

Not listed as an advantage to advertisers, although it might well be, is the growing numerical strength of Code stations and of broadcasters' increasing acceptance of the responsibility "to clean up our house."

Cliff Gill, who is Radio Code Review Board chairman, and president of KEZY, Anaheim, Calif., told the NAB convention last April not only of the real accomplishments the Code has made since 1961, but also of the sacrifices some broadcasters made to prove they meant business.

"For the first time in the history of the radio industry," Gill said, "we launched a monitoring effort to enforce the Code. A certain amount of non-subscribers as well as subscribers were monitored. A study of the first 500 hours of reports show that 94.1% of the hours were in compliance, although the monitoring was done in the heaviest traffic hours.

"The past year will be remembered as the time when the Radio Code Review Board could say 'put up or shut up' to the broadcasters who clamored for stricter enforcement with the promise to subscribe 'just as soon as you kick out your first violator.'

"To state it perfectly accurately," Gill continued, "the Board stuck to its guns in demanding compliance with the new ban on hemorrhoid remedies and items of feminine hygiene and eight important subscribers resigned. Many more who had formerly advertised these products stood by the Code even though some registered vigorous protests.

"One station manager told me he lost \$10,000 a year in Preparation H billing but nevertheless, he would go along because he considered self-regulation of such great importance," Gill revealed.

"In face of opposition from some of the nation's biggest operators," Gill added, "the Code Board stood firm and refused to relax the new commercial limitation of 18 minutes per hour. Though some protested, none resigned. These examples show

Swezey and Stone implement a new, revitalized NAB Radio Code

Heading up the administration of the Radio Code of Good Practices in Washington are NAB Code Authority director Robert D. Swezey (r) and Radio Code manager Charles M. Stone. The Code became effective in July 1960, superseding the Standards of Good Practice. The latter, a weak and unenforceable "honor system," itself grew out of the 1929 NAB Code of Ethics. In contrast, the new Code maintains headquarters in the capital, contains enforcement machinery, collects fees from members, monitors stations, is endorsed by the 4As, AFA, ANA, and others, and has been hailed by the FCC.



that for the first time the radio industry has a meaningful program of self-regulation."

An advertiser might justifiably ask at this point, "Exactly what is wrong with hemorrhoid or feminine hygiene ads?"

"Specifically included," the Board states, "as unacceptable for advertising under the Radio Code are products for the treatment of hemorrhoids and those for use in feminine hygiene. It is assumed that the broadcast advertising of pile remedies, sanitary napkins, etc., can't avoid offending and embarrassing listeners, particularly when such advertising is heard in mixed company.

"As distinguished from feminine hygiene products," the Board points out, "compounds to be taken orally for the relief of pain are acceptable subject to good taste in copy.

"For example, copy for Midol tablets was reviewed and the words 'cramps,' 'periodic pain,' and 'cramping' were not considered in good taste. The advertising agency refused to eliminate the objectionable words and Code subscribers were accordingly advised that Midol copy was unacceptable."

In a similar interpretation, the Board rejected proposed copy for Treudar which originally contained

the phrases "menstrual distress," "cramps both before and during your period," and "spasmodic pains."

At the request of the Code Office, the agency substituted references to "normal pains," "relief both before and during that difficult time," and "sudden muscular pains are relieved!" and the copy was accepted.

Two other advertisers, Firestone Tires and Old Dutch Coffee, were found by the Board to be leading off commercials with lines such as "We interrupt this program to bring you this flash" and "Here's a bulletin from . . ." Both lead-ins violate the Radio Code provision that expressions characteristically associated with news broadcasts should be reserved for news announcements, and the agencies blue-penciled the introductions at the request of the Code Office.

A problem of "good taste" presented itself to the Board in a public service announcement released by the American Cancer Society urging women to undergo tests for the detection of uterine cancer.


The problem resolved into one of cooperation with the American Cancer Society to develop copy treatment that would be considered the least

offensive, yet which would retain a strength and the necessity for the message.

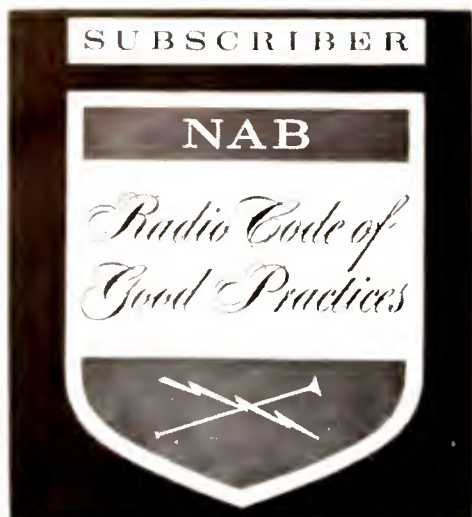
"We frequently encounter extremely critical areas," Swezey told sponsor, "because of a direct involvement of legal implications. For instance, radio has a legal *right* to advertise hard liquor, yet this advertising is unacceptable under the Code. Such distinction, regardless of logic or the lack thereof, still remains.

"To lower the barrier against hard liquor advertising, regardless of legal rights," he added, "would be to open the door for restrictive legislation harmful to all advertising."

In order to support the enforcement machinery, Swezey said that the 1,570 Code subscribers pay at a rate of \$80,000 a year. The maximum subscriber fee is \$360 a year, he said, although 62% of the members pay \$5 a month or less.

Swezey feels confident that once the aims and activities of the Code become more widely known, the majority of the non-subscriber stations will become members. Calculating the job ahead, he noted that the FCC reported 1,731 am and fm stations operating as of June. 

Turn page for Radio Code in its entirety



RADIO CODE of GOOD PRACTICES of the **National Association of Broadcasters**

I. PROGRAM STANDARDS

A. News

Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution—being first is not as important as being right. The following Standards are predicated upon that viewpoint.

NEWS SOURCES. Those responsible for news on radio should exercise constant professional care in the selection of sources—for the integrity of the news and the consequent good reputation of radio as a dominant news medium depend largely upon the reliability of such sources.

NEWSCASTING. News reporting shall be factual and objective. Good taste shall prevail in the selection and handling of news. Morbid, sensational, or alarming details not essential to factual reporting should be avoided. News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm. Broadcasters shall be diligent in their supervision of content, format, and presentation of news broadcasts. Equal diligence should be exercised in selection of editors and reporters who direct news gathering and dissemination, since the station's performance in this vital informational field depends largely upon them.

COMMENTARIES AND ANALYSES. Special obligations devolve upon those who analyze and/or comment upon news developments, and management should be satisfied completely that the task is to be performed in the best interest of the listening public. Programs of news analysis and commentary shall be clearly identified as such, distinguishing them from straight news reporting.

EDITORIALIZING. Some stations exercise their rights to express opinions about matters of general public interest. Implicit in these efforts to provide leadership in matters of public consequence and to lend proper authority to the station's standing in the community it serves, is an equal obligation to provide opportunity for qualified divergent viewpoints.

The reputation of a station for honesty and accuracy

in editorializing depends upon willingness to expose its convictions to fair rebuttal.

Station editorial comment shall be clearly identified as such.

TREATMENT OF NEWS AND PUBLIC EVENTS. All news interview programs shall be governed by accepted standards of ethical journalism, under which the interviewer selects the questions to be asked. Where there is advance agreement materially restricting an important or newsworthy area of questioning, the interviewer shall state on the program that such limitation has been agreed upon. Such disclosure shall be made if the person being interviewed requires that questions be submitted in advance or if he participates in editing a recording of the interview prior to its use on the air.

B. Public issues

A broadcaster, in allotting time for the presentation of public issues, shall exert every effort to insure equality of opportunity.

Time should be allotted with due regard to all elements of balanced program schedules, and to the degree of interest on the part of the public in the questions to be presented or discussed. (To discuss is "to sift or examine by presenting considerations pro and con.") The broadcaster should limit participation in the presentation of public issues to those qualified, recognized, and properly identified groups or individuals whose opinions will assist the general public in reaching conclusions.

Presentation of public issues shall be clearly identified.

C. Political broadcasts

Political broadcasts, or the dramatization of political issues designed to influence an election, shall be properly identified as such.

D. Advancement of education and culture

Because radio is an integral part of American life, there is inherent in radio broadcasting a continuing opportunity to enrich the experience of living through the advancement of education and culture.

The radio broadcaster, in augmenting the educational and cultural influences of the home, the church, schools, institutions of higher learning, and other entities devoted to education and culture:

Should be thoroughly conversant with the educational and cultural needs and aspirations of the community served;

Should cooperate with the responsible and accountable educational and cultural entities of the community to provide enlightenment of listeners;

Should engage in experimental efforts designed to advance the community's cultural and educational interests.

E. Religion and religious programs

Religious programs shall be presented respectfully and without prejudice or ridicule.

Radio broadcasting, which reaches men of all creeds simultaneously, shall avoid attacks upon religion.

Religious programs shall be presented by responsible individuals, groups, or organizations.

Religious programs shall place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality.

F. Dramatic programs

In determining the acceptability of any dramatic program containing any element of crime, mystery, or horror, proper consideration should be given to the possible effect on all members of the family.

Radio should reflect realistically the experience of living, in both its pleasant and tragic aspects, if it is to serve the listener honestly. Nevertheless, it holds a concurrent obligation to provide programs which will encourage better adjustments to life.

This obligation is apparent in the area of dramatic programs particularly. Without sacrificing integrity of presentation, dramatic programs on radio shall avoid:

Techniques and methods of crime presented in such a manner as to encourage imitation, or to make the commission of crime attractive, or to suggest that criminals can escape punishment;

Detailed presentation of brutal killings, torture, or physical agony, horror, the use of supernatural or climactic incidents likely to terrify or excite unduly;

Episodes involving the kidnapping of children; sound effects calculated to mislead, shock, or unduly alarm the listener;

Disrespectful portrayal of law enforcement;

The portrayal of suicide as a satisfactory solution to any problem.

G. Children's programs

Programs specifically designed for listening by children shall be based upon sound social concepts and shall reflect respect for parents, law and order, clean living, high morals, fair play, and honorable behavior.

They shall convey the commonly accepted moral, social, and ethical ideals characteristic of American life.

They should contribute to the healthy development of

personality and character.

They should afford opportunities for cultural growth as well as for wholesome entertainment.

They should be consistent with integrity of realistic production, but they should avoid material of extreme nature which might create undesirable emotional reaction in children.

They shall avoid appeals urging children to purchase the product specifically for the purpose of keeping the program on the air or which, for any reason, encourage children to enter inappropriate places.

H. General

The intimacy and confidence placed in Radio demand of the broadcaster, the networks and other program sources that they be vigilant in protecting the audience from deceptive program practices.

Sound effects and expressions characteristically associated with news broadcasts (such as "bulletins," "flash,"

How Code Board enforces regulations and procedures

Of the Radio Code Review Board's many functions, none is more important than its role as policeman of the Code members. A station which errs is notified of its transgression and nearly always halts it.

If the malpractice persists, the station either resigns from Code membership or faces a hearing before the 29-member NAB Board of Directors. If the station loses the hearing it may also lose Code membership, depending upon the gravity of the breach.

Action of this type invariably begins with a complaint to the NAB from listeners, advertisers, agencies, or other interested parties, perhaps even another station.

The Code Board monitors the station and tape records the violations. The Board then notifies the station.

If the station refuses to comply with the Code provisions, the Board prefers charges against it to the Board of Directors and recommends a hearing to determine the station's right to identify itself as a Code subscriber.

etc.) shall be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programs shall not be employed.

The broadcaster shall be constantly alert to prevent activities that may lead to such practices as the choice and identification of prizes, the selection of music and other creative program elements and inclusion of any identification of commercial products or services, their trade names or advertising slogans, within a program dictated by factors other than the requirements of the program itself. This expressly forbids that acceptance by producer, talent, or any other personnel of cash payments or other considerations in return for including any of the above within the program.

When plot development requires the use of material which depends upon physical or mental handicaps, care shall be taken to spare the sensibilities of sufferers from similar defects.

Stations shall avoid broadcasting program material which would tend to encourage illegal gambling or other violations of Federal, State and local laws, ordinances, and regulations.

Simulation of court atmosphere or use of the term "Court" in a program title shall be done only in such manner as to eliminate the possibility of creating the false impression that the proceedings broadcast are vested with judicial or official authority.

When dramatized advertising material involves statements by doctors, dentists, nurses, or other professional people, the material shall be presented by members of such profession reciting actual experience, or it shall be



SERVING the NAB Code Review Board as chairman is Cliff Gill, president of KEZY, Anaheim, Calif. Board is Code's enforcement body

made apparent from the presentation itself that the portrayal is dramatized.

Quiz and similar programs that are presented as contests of knowledge, information, skill or luck must, in fact, be genuine contests and the results must not be controlled by collusion with or between contestants, or any other action which will favor one contestant against any other.

No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

In cases of programs broadcast over multiple station facilities, the originating station or network shall assume responsibility for conforming such programs to this Radio Code.

Requests for time for public service announcements or programs should be carefully reviewed with respect to the character and reputation of the campaign, group or organization involved, the public interest content of the message, and the manner of its presentation.

II. ADVERTISING STANDARDS

Advertising is the principal source of revenue of the free, competitive American system of radio broadcasting. It makes possible the presentation to all American people of the finest programs of entertainment, education, and information.

Since the great strength of American radio broadcasting derives from the public respect for and the public approval of its programs, it must be the purpose of each broadcaster to establish and maintain high standards of performance, not only in the selection and production of all programs, but also in the presentation of advertising.

A. Time standards for advertising copy

The time standards for advertising are as follows:

1. Programs under single sponsorship.

The maximum time to be used for advertising, allowable to any single sponsor, regardless of type of program, shall be

5 minute programs	1:30
10 " "	2:10
15 " "	3:00
25 " "	4:00
30 " "	4:15
45 " "	5:15
60 " "	7:00

The time standards allowable to a single advertiser do not affect the established practice of allowance of station breaks between programs.

Any reference in a sponsored program to another's products or services under any trade name, or language sufficiently descriptive to identify it, shall, except for

(Please turn to page 46)

Media people:
what they are doing
and saying

TIMEBUYER'S CORNER

There's been a major realignment of the New York media department of MacManns, John & Adams, which will not peril the home office's department in Detroit. The buyers will be divided into two groups: a consumer group headed by John Marting and a commercial group headed by John Latsky. Russell Brown, transferred from the Bloomfield Hills, Mich. office, is director of marketing services and responsible for all-media research and marketing activities.



WILL the real Marv Shapiro please step forward? SPONSOR commanded last week, when Marv Shapiro of BBDO (c) lunching at Mike Manuche's with TvAR's Marv Shapiro (r), who brought along fellow staffer Bill Morris (l) to support his claim to the title

Things you should know about DCS&S media department: Under v.p. and media director Sam Vitt, it services all the agency's accounts, 10 of which are jointly shared with other major agencies. This keeps Martin Herbst, who is media research director, and his group on their toes gathering, analyzing, and supplying media and marketing data.

Assistant media director Sam Tarricone, is in charge of one buying group; Jack Giebel and Dick Olsen handle supervising roles on two other groups. These men are responsible for planning and supervising every aspect of media plans for accounts assigned to their agency groups. The agency believes that the three-group system facilitates and provides the most efficient means of buying.

(Please turn to page 41)

HERE'S

Know every campaign in the market... and make calls on accounts and agencies long before the buys are made.

WHAT

Know the programming of every station in the market and explain the "on the air" techniques of your station... and the responsiveness of your audience.

YOUR

Know the rating position of every station in the market and develop research data that produces billing.

REP

Know the coverage pattern of every station in the market... and the results of acceptable coverage studies.

SHOULD

Call on account sales managers and agency research directors to get your market added to the list.

DO

Make the calls day after day, and get the business.

The door is always open...

bob dore

ASSOCIATES

RADIO-TV REPRESENTATIVES
11 WEST 42nd STREET
NEW YORK 36, N. Y.

Broadcasters—

Advertisers—

Agencies—

IF YOU NEED A LONG-TIME SPECIALIST IN . . .

Sales Promotion

Advertising

Copywriting

Publicity

Research

Direct Mail

Public Relations

THIS MAN CAN BE AN ASSET TO YOUR ORGANIZATION

And these are only 8 reasons why:

... Ten years experience in the television and radio industry.

... Complete sales approach.

... Forceful, effective copy.

... Six years in print media promotion.

... Thorough knowledge of media research.

... Administrative experience.

... Knows all phases of advertising production.

... Age: 40.

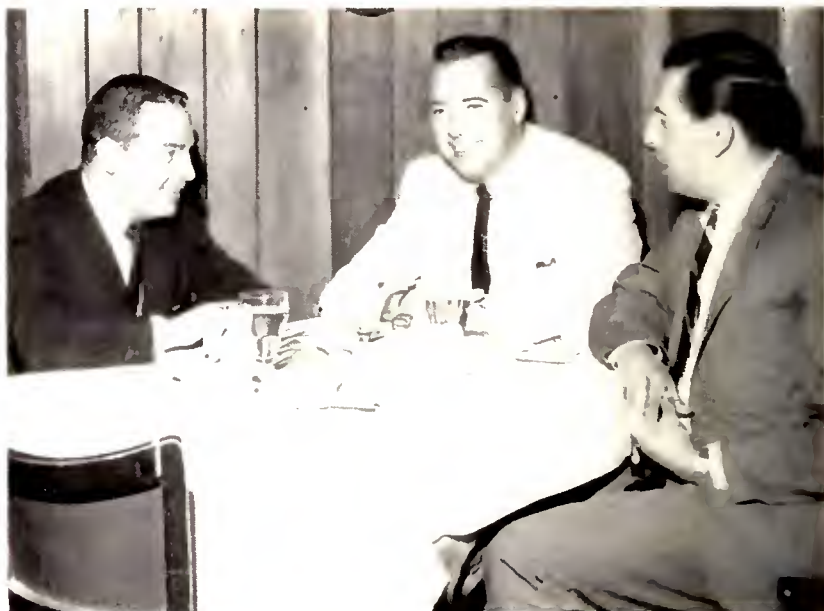
LET'S TALK—SEE IF THIS MAN DOESN'T BELONG IN YOUR ORGANIZATION

write: SPONSOR, Box 320 Today

TIMEBUYER'S CORNER

(Continued from page 43)

There are, additionally, two supervisory positions held by senior media personnel in broadcast and print media, respectively. Bob Widholm holds the broadcast role. Rita Venn is on print. Below this level are a staff of air and print buying specialists and all-media buyers. The balance varies depending on the special needs within each group. Says media director Vitt, "Some agencies stress specialization, others stress all-media buyers. There are advantages to both methods, and as a result we try to balance and blend the advantages of each into one system so our clients get the most effective buys."



DISCUSSING the Miami market, Tom Buchanan (l-r) of H-R Reps, Charles Mathews of WLBW (TV), Bob Cagliero of C. J. LaRoche lunch at Vincent & Neal's Due Mond

The responsibility of the buyer is to be certain that the media department's standards are met. Senior buyers, such as Tom Breckenridge, Stu Eckert, and Martin Daniels, make certain that the objectives of a campaign are clearly defined and thoroughly understood before buying begins.

Research director Herbst places great stress on accurate, detailed information and many special studies have been made to develop new media-marketing concepts of buying. Its "advance market" concept singles out markets with tremendous growth ignored by standard measurements. Based on it, Bob Walsh, Len Stein, and Frank McDonald are currently buying hyphenated markets where the combined population of two markets offers a better cost-per-1,000.

"These concepts," Vitt comments, "are the result of exhaustive media studies in terms of advertisers' marketing problems and objectives, and provide our clients with a concrete basis for our campaigns."

TV RESULTS

BEVERAGES

SPONSOR: Pepsi-Cola Distributor

AGENCY: Direct

Capsule case history: The Pepsi-Cola *Dance Party* on WTRF-TV, Wheeling, W. Va., has made the area so Pepsi-conscious that in the past five years the per capita consumption has been raised to 79 bottles per person per year and has resulted in a 17% increase in sales each year since the program has been on the air. WTRF-TV is proud of the success, particularly because it resulted in Pepsi putting 75% of its advertising budget in tv. The program's popularity rests greatly in its unique form. Joe Ovies, the Pepsi distributor, wanted the show to be different from the hundreds of dance parties across the country, so he, Robert Ferguson, executive v.p. of WTRF, and other businessmen put together a package deal which consisted of dinner at the local record shop with a record thrown in—all gratis for all the kids appearing on the show. Not only do the participating students enjoy the program, but it has been the highest rated show in its time slot in the area.

WTRF-TV, Wheeling, W. Va.

Program

DRUGS

SPONSOR: Bexel Vitamins, div. of
McKesson & Robbins

AGENCY: Direct

Capsule case history: *Dateline Chattanooga*, scheduled daily on WTVC, is a news, weather, and sports program that dramatizes its reports in unique ways. For example, when giving temperatures of different sections of the country, it flashes a picture of that area. Bexel Vitamins, div. of McKesson & Robbins, felt this type of presentation good program-product integration, and bought a 13-week campaign using a weekly schedule of one 10-minute news segment, one five-minute sports, two five-minute weather slots. Sales for Bexel appreciably jumped in the area over the previous year as a result of the advertising. Bob Westenhiser, McKesson & Robbins sales manager responsible for the placement, reported: "*Dateline Chattanooga* has done wonders for Bexel Vitamins in this area and we're grateful to be on." Westenhiser has instructed Nelson-Chesman, the local agency, to purchase regular schedules on WTVC, based on the successful results.

WTVC, Chattanooga

Program

TRAILERS

SPONSOR: Beloit Trailer Sales & Park

AGENCY: Direct

Capsule case history: One of the leading lines of trailers carried by the Beloit Trailer Sales & Park in Beloit, Wis., is the Richardson Homes line. Although the company has advertised all its lines on WREX-TV, Rockford, Ill., for four years, and sponsored two years of *San Francisco Beat*, the highest sales ever reached in competition with other Richardson dealers placed it number four position in the country. However, during a one-month period, Beloit concentrated its advertising strictly on the show on Richardson. "As a result," says Phil Korst, sales manager of Beloit, "we wound up number one in the country." However, the sales manager reported that one month's results was not the whole story. "Every week we have people in from over one hundred miles away as a result of our WREX-TV campaign, with fully 10% of our sales made to station listeners in the Chicago metropolitan area, as well as many who drive in from Dubuque, Iowa, where they receive the station by cable.

WREX-TV, Rockford, Ill.

Program

KITCHEN APPLIANCES

SPONSOR: Lynn Koehlinger Co., Inc.

AGENCY: Direct

Capsule case history: A recent example of the ability of WANE-TV, Fort Wayne, to stimulate viewers to action, happened on *The Ann Colone Show*, aired Monday through Friday, 1:00-1:25 p.m. on channel 15. Ann is WANE-TV's women's director, and her show includes interviews with guests of special feature interest, fashion and decorating experts, show business entertainers, etc. During one month, LYNCO, a prominent distributor in the Fort Wayne area, sponsored the giveaway of 10 Kitchen Aid portable mixers, and one Kitchen Aid dishwasher as part of their advertising promotion. LYNCO ran twenty one-minute spots on Ann's show during the month, announcing the contest and inviting viewers to enter. Mail response to the contest totaled 3,887 post cards from four states. As for actual sales—out of the 85 Kitchen Aid distributors in the national organization—the Lynn Koehlinger Co. (LYNCO) was fifth in sales and first in penetration of a designated market area.

WANE-TV, Fort Wayne, Indiana

Announcements

RADIO CODE

(Continued from page 42)

normal guest identifications, be considered as advertising copy.

While any number of products may be advertised by a single sponsor within the specified time standards, advertising copy for these products shall be presented within the framework of the program structure. Accordingly, the use on such programs of simulated spot announcements which are divorced from the program by preceding the introduction of the program itself, or by following its *apparent* sign-off shall be avoided. To this end, the program itself shall be announced and clearly identified *before* the use of what have been known as "cow-catcher" announcements, and the programs shall be signed off *after* the use of what have been known as "hitch-hike" announcements.

2. Announcement type programs, multiple sponsorship programs, and any combination of programs and announcements.

The maximum time to be used for advertising in announcement and/or multiple sponsorship programs shall not exceed an average of fourteen minutes an hour, computed on a weekly basis; provided, however, that in no event shall the maximum exceed eighteen minutes in any single hour or five minutes in any fifteen minute segment. For the purpose of determining advertising limitations, such program types as "classified," "swap shop," "shopping guides" and "farm auction" programs, etc., shall be regarded as containing one and one-half minutes of advertising for each five minute segment.

B. Presentation of advertising

The advancing techniques of the broadcast art have shown that the *quality* and *proper integration* of advertising copy are just as important as measurement in time. The measure of a station's service to its audience is determined by its over-all performance, rather than by any individual segment of its broadcast day.

C. Acceptability of advertisers and products

1. A commercial radio broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, he shall, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each radio broadcaster shall refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form of the particular presentation. In general, because radio broadcasting is designed for the home and the entire family, the following principles shall govern the business classifications listed below:

a) The advertising of hard liquor shall not be accepted.

b) The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable subject to existing laws.

c) The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, or character-reading is not acceptable.

d) The advertising of intimately personal products which might offend and embarrass the listening audience is unacceptable. In this category are products for the treatment of hemorrhoids and for use in feminine hygiene.

e) All advertising of products of a personal nature, when accepted shall be treated with special concern for the sensitivities of the listeners.

f) The advertising of tip sheets, publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

2. An advertiser who markets more than one product shall not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

3. Care should be taken to avoid presentation of "bait-switch" advertising whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes.

D. Contests

Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent Federal, State, and Local laws and regulations.

All contest details, including rules, eligibility requirements, opening and termination dates, shall be clearly and completely announced or easily accessible to the listening public; and the winners' names shall be released as soon as possible after the close of the contest.

When contestants are required to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.

All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection shall be considered a part of and included in the total time limitations heretofore provided.

E. Premiums and offers

The broadcaster shall require that full details of proposed offers be submitted for investigation and approval before the first announcement of the offer is made to the public.

A final date for the termination of an offer shall be announced as far in advance as possible.

If a consideration is required, the advertiser shall agree to honor complaints indicating dissatisfaction with the premium by returning the consideration.

There shall be no misleading descriptions or comparisons of any premiums or gifts which will distort or enlarge their value in the minds of the listeners.

OIL PROBLEMS

(Continued from page 28)

best advertising buys."

"Currently we are part sponsors of NBC Radio's *News on the Hour* and the initial reaction at both the consumer and dealer level has exceeded our fondest hopes," Keim said.

According to Keim, network radio makes possible national coverage and near-saturation frequency at a more economical cost-per-1,000 than any other national or local advertising medium can manage. And, in terms of pin-pointing the right audience for his company's products, he cites the radio-extra of reaching automobile drivers while on the road.

George A. Graham, Jr., v.p. and general manager, NBC Radio, said that in working with Wynn Oil and other companies in the oil industry, "we've learned the importance of meaningful promotional and merchandising help, extending from the producer's sales force down through his entire distribution complex."

In discussing this aspect of network radio advertising, Keim added that he welcomes what he calls "an increasingly cooperative attitude of radio network management toward merchandising assistance." NBC's promotional department has shown initiative and imagination in providing us with a continuing barrage of materials for our distributors and salesmen, he maintained.

Most of the gasoline and oil business next fall on CBS TV will come from sponsorship of sports programs. As of the moment, CBS TV has no gas or oil sponsorship of entertainment programs. Presently, Texaco is sponsoring minutes of the *Baseball Game of the Week* on Saturdays and Sundays. On NCAA football, CBS TV will most likely have Humble Oil for one-quarter sponsorship. On National Football League coverage CBS TV expects to have American Oil on a regional basis in New York, Pittsburgh, Baltimore, Washington, St. Louis and Green Bay; and Sun Oil in Philadelphia, Speedway Petroleum in Detroit, Sohio in Cleveland and Standard Oil of California on the West Coast. Shell Oil has sponsored the Leonard Bernstein Young People's Concerts for the past several years. CBS TV does not have a renewal on this as yet. In the event

GILL TELLS REASONS K-EZY SUBSCRIBES TO NAB CODE

By CLIFF GILL

My station has a special reason for subscribing to the NAB Radio Code. The terms of the lease on our studio require it. As the "station with studios at Disneyland Hotel," K-EZY is obligated by its lease to adhere to the Radio Code. Obviously, "the magic medium in the miracle market," as we call K-EZY, must make certain that no program it broadcasts from anywhere in Walt Disney's "Magic Kingdom" is in anything but the best of taste, and that no commercial is misleading or offensive.

But K-EZY has another good reason for subscribing. I, its president and general manager, am chairman of the Radio Code Review Board, and have served in code committee work over a period of six years.

But neither of these is the most compelling reason that our station operates under the Code and supports it not only with our subscription but with a great deal of our time. The real reason is that all of us in the management of K-EZY, Dan Russell, our vice president and station manager, Ira Lanfer, our vice president and general sales manager, and I all believe in the Code. We believe that broadcasters should support their national association's efforts to establish and maintain an effective means of self-regulation, as a defense against critics who urge greater government control.

But more important, we think that broadcasters ought to subscribe to the Code because they ought to subscribe to the Code.

In other words, our efforts at self-regulation should be motivated by our own deep sense of responsibility to the public, and if we can convince members of the public of the responsibility we feel toward them, they will be more responsive to us. This will not only benefit the public and the broadcasting industry, it will benefit our advertisers, whose commercial messages will be presented in an atmosphere of greater credibility. It will benefit the advertising agencies, who can spend their clients' budgets with greater confidence. It will give advertisers and agencies another dimension, besides that of ratings, in which to measure stations.

We subscribe because we think it is good business to do so and this is one trade secret that we are willing to share with our competitors.

CLIFF GILL

Shell Oil renews, the programs would originate from the Philharmonic Hall in Lincoln Center for the Performing Arts, the Philharmonic's new home. Taped Saturday mornings, the concerts would be seen on CBS TV on a delayed basis.

The CBS Radio roster of oil sponsors includes Sinclair Refining (Geyer, Morey, Madden & Ballard) presenting *News*, *News Analysis*, *Dimension*, and *Johnny Dollar*. Hastings Manufacturing is co-sponsoring *Sports Time* on CBS Radio. George Arkedis, v.p., network sales, CBS Radio, told sponsor that oil companies and manufacturers of automotive lubricants and accessories will be using radio more and more as such companies tend to become more national in scope. "After all, what more direct way is there to reach the consumer of an automobile product than while he is in his car which today means while he is listening to his radio, remembering that there are as many radio-equipped cars today as there were radio homes 10 years ago upward of 48 million," Arkedis explained. "Of course, we do not neglect to take into account the in-

crease in transistor radios whether in or out of the home. The plug-in set, of course, continues to perform its time-honored function."

On the marketing front, the old fashioned service station appears to be rapidly fading and, like the flightless dodo bird, is destined to be a curious object in a museum.

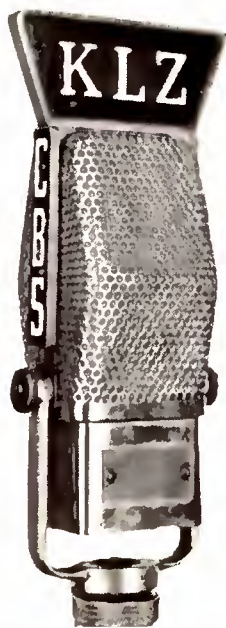
American motorists this summer are encountering some brilliant examples of newly-designed stations—stations that reflect an entirely new and vigorous concept of marketing and merchandising in the field of gasoline retailing.

Among the revolutionary new concepts in service station operation, unveiled recently in Richmond, Va., by the Atlantic Refining Co., was the Magna Mart, indeed an ultra-modern installation, consisting of a combination service station, garden center, gift and flower shop and a lawn mower sales and service facility. It marked the first time that a major petroleum company entered the garden equipment and supply field. The petroleum company has on display more than 1,000 items of garden supplies and equipment.

Not to be outdone in the creation of new type service stations, Gulf Oil has come up with the Gulf Minute Shopper. Without leaving his car, the motorist can see and purchase a wide variety of items ranging from aspirin to film for his camera, in addition to his automotive needs. Under a canopied pump island unit is a glass-enclosed merchandise display area. There are also customer lounges and an air conditioned waiting room. Gulf also displays unusual electro-mechanical gasoline pumps with remotely-mounted indicators showing the quantity and cost of gasoline purchased.

An unusual new concept in station design is that of Sunray DX, the first of which opened in Tulsa. It is a unique circular layout that moves lubrication areas to the rear of the building, clear of pump traffic. Drivers, it is reported, get faster service and there's even a hostess to make women motorists and children feel at home.

M. G. Davis, general manager of domestic marketing for Atlantic observed that the Magna Mart in Richmond is frankly an experiment with



CODE

**CHANGE "NAB" TO "KLZ" AND
YOU HAVE AN ACCURATE
STATEMENT OF THE POLICY
AND PRACTICES OF KLZ RADIO—FOR
WE HAVE BEEN OPERATING ON THESE
HIGH STANDARDS FOR YEARS AND YEARS AND YEARS!**

560 First On The Dial

KLZ radio

CBS IN DENVER

Represented by the Katz Agency



**P.S. YEAR IN AND YEAR OUT
OUR REVENUE (AND RATING)
PICTURES INDICATE IT MAKES
JUST PLAIN GOOD BUSINESS
SENSE TO DO SO!**

**LEE FONDREN
STATION MANAGER
& DIRECTOR OF SALES**

the object of increasing traffic and sales through existing outlets and more effectively using land area while meeting the challenge of modern marketing. Davis said that if this new concept is successful, Atlantic would expand the idea into other areas between New England and Florida. It marks the first time in Atlantic's 92-year history of "dramatically augmenting" the traditional service of gasoline, oil and other petroleum products and accessories. Davis noted that the new center was designed particularly to appeal to the female as well as the male motorist and shopper, keeping in mind their varied shopping requirements.

The first of the Gulf Oil Minute shoppers opened in Houston early this year. Last month the second Minute Shopper opened in Forest Park, a suburb of Atlanta. Unlike the traditional one-building station, the new operation possesses three separate sales points: a pump island unit, a service building and a supplementary island.

Recently, Mobil Oil and Interstate Vending Co. entered into a venture to give automated food service at several Mobil service stations. Installations are being set up in the East, the Midwest and the West. Mobil is also testing an unusual car repair center near Camden, N. J. which is using a battery of electronic testing equipment to diagnose the condition of a car in 14 minutes. About 64 different repairs will be offered in the new service.

To keep ahead of one's competitor in the service station business, the emphasis appears to be on providing as much service as possible, notably in providing those little niceties, those little extras, which make customers want to return again and again. A number of advertising leaders in the oil industry indicated to SPONSOR how important it was to sell courtesy and extra services at gas stations. They said that a portion of their broadcast copy this fall and winter would place special emphasis on the importance of extra courtesies and how this is best exemplified at their respective stations.

Not all service station men however feel as did the New Yorker who recently displayed this sign: "We collect taxes—federal, state and local. We also sell gasoline as a sideline."

There is one Gulf Oil dealer, for

example, who gives a balloon to every child who comes into his service station and takes children to school when the family car has trouble. He also lends a customer a car while their car is serviced or replaces a worn-out keyholder when necessary. A dealer in a nearby community gives a can of sauerkraut with each Volkswagen tnenup, a jar of French dressing for work on a French car and a can of spaghetti for work on Italian cars—all this to publicize his foreign car service.

A service frequently overlooked, but rated a must by one South Carolina dealer is checking the level of windshield wiper concentrate. The industry also points with pride to the dealer in Oregon who always puts a clean cloth inside each hub cap, to be used for kneeling or cleaning the hands in case of a highway flat. Then there's the California dealer who vacuums the luggage compartment as part of pump island service.

Rest room extras that go over big are children's toilet seats, electric baby-bottle warmers, razor blades and shaving cream. Weary and lost travelers who stop at certain stations receive maps printed on the back of dealers' business cards showing nearby roads in relation to the service station. Other dealers keep their pockets filled with valve cap replacements for cars that roll in capless.

Also, Cities Service Oil is introducing automated travel bureaus at key service station locations on the New Jersey Turnpike, Garden State Parkway and New York State Thruway. The heart of the "robot" touring center is an electronic device called the Directomat which issues printed travel information at the push of a button. Each machine features the 120 questions most frequently asked by motorists using the specific service station involved, and 120 correspondingly numbered selector buttons. Said John D. King, executive v.p., Cities Service Oil: "Anyone who has tried to thread his way through the traffic of Manhattan Island, for example, on the basis of oral directions can appreciate what a boon it is to have such a written guide to follow on the trip."

More promotion-minded than ever, many oil companies are offering self-liquidating premiums. In numerous instances, there is national advertising to back up the local promotional campaigns. Among the chief users of

premiums in the battle for the motorist's attention is Texaco which has offered a wide assortment ranging from precision barometers to Texaco toy tank trucks and tankers.

Price wars have had significant effects on recent profits of the major oil companies. But there is hope of improvement in coming months, according to oil company executives. Meanwhile, the petroleum industry, which has no intention of becoming tomorrow's buggy whip, is hip-deep in projects designed to make new and important use of oil materials. In a number of upcoming video commercials, some of the industry's present experiments will be shown to the viewing public. Video will reveal how oil companies are expanding their retail marketing operations, entering the plastics manufacturing business, aiding in significant agricultural endeavors, building oil-fired snow melters and other devices for the consumption of oil energy. What this means, of course, is that ultimately the broadcast medium will be one of the first to profit from all these diversifications, according to leaders in the oil industry.

ONE BUY! FOUR MARKETS!

walb-tv
CH.10-ALBANY, GA.

- ALBANY
- DOTHAN
- TALLAHASSEE
- PANAMA CITY

GRAY TELEVISION

ABC

Raymond E. Carow
General Manager

wjhg-tv
CH.7-PANAMA CITY
FLA.

366,000 TV HOMES*

*ARB, Nov. 61

One buy—one bill—one clearance!
Or stations may be bought individually for specific markets!

Represented nationally by
Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Co

TRADING STAMPS

(Continued from page 31)

institutional and averages 50 radio spots per week (minimum) on as many as four stations per market.

Its vertical campaign, on the other hand, targets radio saturations to plug openings of new redemption centers, promotes lagging stores and often whole shopping centers, and promotes especially its new catalogues, issued every 12 to 13 months. For these campaigns, as many as 400 radio spots per week, per station, are used.

Triple-S is heaviest in radio during January and February, when most housewives have redeemed their stamps for Christmas gifts and are starting in all over again. A September saturation comes next, when interest lost over the summer is keyed up again, and saving for Christmas gifts is the prime copy message.

Sixty seconds in length, most of the Triple-S spots are 40 seconds on tape with a 20-second live tag. Wherever possible, and wherever the company qualifies for it, it seeks the local rate. Triple-S now has trading stamp trade-out arrangements with from 30 to 40 stations.

Discussing his company's radio schedules, William Park, Triple-S's president as well as vice president of the Grand Union store, says: "Not only do we hit the consumer with radio, we can also be heard more often by our own retail customers. And of course radio and tv advertising works for stamp companies just as it does for any other consumer advertiser. In our broadcast advertising we emphasize the advantages of our product, the convenience of redemption centers and our group savings plan. Broadcasting is a natural for us."

With its relatively modest budget, Triple-S is much less active in television than radio. When it does undertake a tv campaign, however, it sticks to three rigid qualifications: top station in the market; prime time only; highly rated agencies. Believing that a well-known personality is important to a trading stamp, especially in television, Triple-S currently is using movie actress Joan Bennett in its tv commercials. As with S&H's *Dinah Shore*, Miss Bennett serves as Triple-S's "hospitality symbol" for the year.

Although served by a national agency (Kastor, Hilton, Chesley, Clifford & Atherton, New York), Triple-S does much of its spot scheduling on a field-work basis. The agency role, especially for the medium-to-smaller stamp companies, is less definitive than with most advertisers.

"Agencies move much too slowly when it comes to buying radio and television," says Gold Bond's Carlson. Gold Bond, even with a major agency like McCann-Erickson, does most of its radio and television buying locally, and—through dealers—at local rates. The agency is used primarily for institutional ads in consumer magazines.

The top spot tv users in 1961 were S&H, \$359,630; Top Value, \$207,550; King Korn, \$52,250; and Gold Bond, \$36,150. Observers hasten to point out that Plaid stamps was not in the running until January of this year, and that S&H, while the leading spot advertiser, was concentrating in the main on *The Dinah Shore Show*, nucleus of its 1961 campaign. In comparison, 1962 is already a marathon year.

The phenomenal growth of the trading stamp industry in the past decade is rivaled only by discount houses. Trading stamps, first introduced in 1892 (in a Milwaukee department store), today are being collected and saved by 40 million American families—77% of U. S. households.

Trading Stamp Institute says some 250,000 retailers in businesses ranging from gas stations to dry cleaners, and even banks, purchased more than \$750 million worth of stamps in 1961. Supermarkets are still the largest distributors of stamps, accounting for 60% of the industry's volume. Gasoline stations are the next largest, with department stores, variety stores and other retailers in the distribution ranks behind. In recent years, even industries have undertaken established stamp plans as a stimulant for sales forces, safety programs, employee suggestions, suppliers, and purchasers.

It was just about eight years ago that the boom in stamps really began. Starting in the Midwest and spreading rapidly to all parts of the country, by 1961 the \$750 million in stamp sales accounted for 17% of total retail sales, as against \$2 mil-

lion, or 3 1/10 of 1% in 1934, and \$38 million, or 1%, in 1951. S&H Green stamps' sales last year alone amounted to about \$300 million.

The Bible is the only book found in more homes in the United States than the stamp saving book.

Where are the collectors of these stamps? According to Bensen & Bensen, Inc., market, opinion and consumer research firm, 18.2 million of them are in the East, 10.1 million in the Midwest, 6.5 million in the West, and 5.9 million in the southern central region. And they range in age from 20 to 31 in 7.2 million homes, 35 to 49 in 16.5 million homes, 50 plus in 10.1 million homes.

A 2.5% basis is what most stamp plans operate on, which means that the shopper accumulates 2 1/2¢ worth of purchasing power (represented by 10 stamps) for every dollar she spends. Books hold from 1,200 to 1,500 stamps. The filled book, therefore, is worth on the average from \$2.50 to \$3.00 in exchange value toward a premium.

Eli M. Strassner, president of the Trading Stamp Institute as well as president of the Eagle Stamp Co. of St. Louis, believes the current trend is to higher priced items.

"There's a greater demand by trading stamp savers," he says, "for items that require as high as 153 books of stamps, such as a nationally-known automatic washer-dryer unit which retails for \$469.95."

Almost anything is grist for the stamp saver's mill today. With perseverance and anywhere from five to 500 years, a housewife can give her family a piece of fragile Irish Balleck china, a handsome African ebony elephant, a grand tour of Europe (235 books), or an airplane. In group savings programs, it took 16 months of work and five million trading stamps, but the St. Thomas the Apostle school, in Old Bridge, N. J., has a brand new 62-passenger school bus valued at \$8,000. A priest's rectory in Philadelphia was completely furnished by stamp books collected from throughout his parish.

Summit stamps' Barnick estimates the grocer's gross markup to be between 17-18%, his inventory turns averaging 18 per year (as opposed to drug stores, dry goods, and others, whose gross markup is around 30%, inventory turns only about

three times a year). "Stamp plans," he says, "are capable of transforming a \$10,000-per-week grocery store into a \$11-to-\$13,000 per week operation." Some stamp companies estimate that A&P, since taking on the Plaid program, has added 20 to 30% to its business in some stores.

Where will it all end? According to William Park, "The only thing that could possibly stop the rising trend of trading stamp growth would be some powerful anti-stamp legislation."

At present, there is no such legislation pending. And although most stamp companies concur that none is foreseeable, the anti-stamp lobby in Washington, made up of merchants who do not subscribe to stamp plans, could introduce it at any time. In the past, such legislation has been proposed, and often, but has never dented the stamp business as such.

Certainly the giants have no intention of calving down. Plaid believes it will equal or pass S&H's \$300 million sales figure by the end of 1961. The Trading Stamp Institute itself is considering the establishment of a regular advertising budget of its own, to enhance even further the national consumer acceptance of stamps. And although Hyman Heimowitz, executive secretary of TSIA, cannot at present estimate the amounts involved, he says that radio/television undoubtedly will be used for this overall institutional push.

SPOTTING A PRO
(Continued from page 36)

himself away by his lack of knowledge of the "lingo" (terms of talking traffic time, coverage, etc.). And there are those who claim that with the thorough timebuying trainee programs being carried out in a number of the larger ad agencies, most of the buyers have a conversant awareness of the "lingo."

On one point, however, the agreement is almost unanimous. The point: a sure sign of an amateur is his way of talking numbers and, in many instances, hiding behind them in making a decision. He is also marked by his reluctance to stick his neck out, to use his native intelligence and take a risk on the "pulling" power of a new and therefore unrated show, preferring to hide behind proof of audience.

Many reps feel that an amateur

can be ticketed almost immediately by his refusal to discuss in detail why a particular station-buy was turned down. He is apt to shuff it off merely as "I got a better buy" and let it go at that.

An amateur is one who has little more than a nodding acquaintance with a rate card and gives himself away by merely asking for rates instead of probing further, searching out a better package deal. An amateur, the reps tell us, is also one who has little understanding of a particular media situation in a given market. For example: round about mid-September he is apt to request a prime time campaign schedule in a top market for October. He is unaware that these programs must be worked out well in advance in prime areas.

- Other signs of the amateur:
1. He has no appreciation of the station's public service, editorial stands, community responsibility, as related to sponsor acceptance.
 2. He assumes that all news services are about the same.
 3. He cares little if the station is loud or raucous—as long as it pro-

duces numbers that appear in the rating books.

1. He assumes that all personalities are only DJs and record spinners, faceless voices that mean little in the community.

5. He does not care to be bothered about ethnic or religious differences which might afflict product sales.

6. He is willing to settle for the most for the money, no matter what other considerations may affect the success of a campaign.

7. He insists on using only the rating service accepted by his agency.

8. He simply takes the position, "this is what I have been told to buy."

9. He takes the position that spots programs are not "efficient" in audience delivery, and are too limited in appeal. He also does not realize the effect weather conditions may have on marketing problems.

10. He believes that only the ET jingle or the canned commercial should be used to get the greatest tonnage of audience—he's afraid to risk live sell.

IT SELL

... to the adult **KFMB RADIO** audience! Big audience, attentive listenership close the sale for you. Pulse and Nielsen say **KFMB** has more adult listeners than any other station in the better part of Southern California.

KFMB RADIO
SAN DIEGO



Symbol of Service

Transcontinent Television Corporation

IN TELEVISION: WOB-TV BUFFALO, WOP-TV KANSAS CITY, WFOU-TV SAN DIEGO, WFRD-TV BAKERSFIELD, WNEP-TV SCRANTON, WILKS-BARRE



IN RADIO: WOB & WOB-TV BUFFALO, WOP & WOP-TV KANSAS CITY, WFOU & WFOU-TV SAN DIEGO, WFRD & WFRD-TV CLEVELAND

380 MADISON AVENUE • NEW YORK 17, NEW YORK



SPONSOR WEEK WRAP-UP

Four Star syndication

(Continued from Sponsor Week)

of negotiation.

Four Star had not yet decided which of its titles would be released first for syndication.

The backlog includes Richard Dia-

mond, Hey Jeannie, Zane Grey, Black Saddle, David Niven, June Allyson, Plainsman, Detectives, Johnny Ringo, Westerner, Law and Mr. Jones, Peter Loves Mary, Tom Ewell, Willie Dante, Gertrude Berg, Stagecoach West, Stage Seven, Dick Powell, and Corruptors.

Advertisers

Come next month General Mills will hit grocers' shelves from coast to coast with three new cake mix-frosting products.

The new items are extensions of the Betty Crocker French Vanilla line.

Campaign on behalf of the new additions begins on 6 August with network daytime tv the mainstay.

Agency is Needham, Louis & Brorby.

Kudos: Victor Holt, Jr. executive vice president of Goodyear Tire & Rubber was re-elected chairman of the



SILVER DOLLARS—540 of them were the prize in KNOE, Monroe contest celebrating switch to 540 kc. (L-r): gen. mgr. Edd Routt, Don Smith, winner D. C. Smith, station owner James A. Noe



FINISHING TOUCHES applied to posters for another year of "The Cadillac Hour" on KPEN, San Francisco, by Cadillac div. mgr. Elmer Hubacher (l), stn. gen. mgrs. James Gabber (c), Gary Gielow



BELL RINGER Chet Huntley (r) accepts the annual Gold Liberty Bell Award from Murray Arnold (l), pres. of the Tv-Radio Ad Club of Philadelphia (l) and WRCV (AM & TV) gen. mgr. Raymond Welpott

AFFILIATION between ABC Radio and WHAM, Rochester, brought top brass signing. Seated: network pres. Robert Pauley (l), stn. pres. William Rust, Jr. Standing (l-r): stn. mgr. Arthur Kelly, ABC v.p. William Rafael, stn. operations mgr. W. Robert McKinsey



board of the Auto Industries Highway Safety Committee . . . **Piedmont Natural Gas Co.** was honored with a testimonial dinner by executives of WSOC-TV, Charlotte for being the longest continuing advertisers on the station.

PEOPLE ON THE MOVE: Evan William Mandel to vice president and assistant to the president on marketing and J. Jay Hodupp to the newly-created position of vice president-merchandising at Revlon . . . **Humphrey Sullivan** to associate public relations director of Lever Brothers . . . **Norman W. Rau** to cereals advertising manager of the Ralston di-

vision of Ralston Purina . . . **John Ludden, Jr.** to sales manager of American Cyanamid, pigments division . . . **Walter H. Turner** to area sales manager for special products in the southwestern division and **Wallace L. Hughey** to division supervisor for sales of heat-processed products in the southwest at Campbell Soup Company . . . **Stanley I. Clark** has retired as vice president of Sterling Drug and executive vice president of the Glenbrook Laboratories division . . . **Herbert S. Laufman** to director of advertising and **Jack K. Lipson** to director of advertising services at Helene Curtis . . . **Samuel W. Verner** to manager, ad-

vertising and market development for U.S. Steel's National Tube division.

Agencies

The departure of Lestoil from Sackel-Jackson in search of a New York agency has resulted in a merger of the Boston firm with Parsons, Friedmann & Central.

Among the executives following Sol Sackel: Ralph Schiff, executive v.p.; Thomas Healy, v.p. and art director; Gerald Baker, v.p. and account supervisor; Howard Doyle, creative director

Sackel will be chairman of the



OUTDOOR SPECTACULAR—One of several signs in the WNEW, New York, "These Names Make News" drive which names stn. commentators and has news timing device which flashes

BON VOYAGE was had by WKMH, Detroit, personality Robin Seymour, seen here as he departed with 46 listeners for three weeks in Hawaii, bonus of Northwest Orient promotion



QUITE A QUANDARY faces WLBW-TV, Miami, general manager Tom Welstead. The problem is which girl will be named channel 10's Miss Sunny. All the girls are finalists in the station's month-long search for a girl to represent it for the next year. Contest climaxes with telecast

executive committee and Robert Friedmann will continue as president of the enlarged organization.

Moss/Graff/Associates has formed a new tv marketing and sales division.

The new department will function as consultant to independent tv producers, packagers and syndicators, helping them with their advertising, sales and distribution problems.

E. Johnny Graff, former president of WNTA Broadcasting, presently

executive vice president of the agency, will head up the new division which is located at 415 Lexington Avenue, New York.

It would seem that the emphasis on electronic aids in agency work is very much an international affair.

Word from Japan is that Dentsu, a leading agency, boasts "three new machines useful for research." They are:

1). a Video-meter that records tv

rating automatically and calculation is "so quick that it requires only 30 minutes as compared to the two weeks necessary for Nielsen's PCS."

2). an automatic data collecting machine which can classify the data for the period of one week to each household only in 51 seconds.

3). a computer which tabulates the tapes classified by the automatic data collecting machine.

Agency appointments: The I. J. Grass Noodle Co. to Geyer, Morey, Ballard Chicago effective 1 August . . . The Shakespeare Co. of Kalamazoo, Michigan to MacManus, John & Adams for their recently established Golf division . . . Jae Sales, New York furniture dealer, to Metlis & Lebow . . . Lowell Toy Manufacturing Corp. to The G. T. Stanley Company of New York.

New quarters: The Kansas City office of Campbell-Ewald is now established at Suite 802, Traders National Bank Building, 1125 Grand Avenue. Phone: Harrison 1-6898.

PEOPLE ON THE MOVE: Henry P. Stewart, Jr. to account executive at Fuller & Smith & Ross . . . Richard G. Williams to account executive on the Standard of Indiana and American Oil Company accounts at MacManus, John & Adams . . . John A. Miller to account executive at Riedl and Freede . . . Carson J. Morris to director of marketing services for all media, research and marketing activities at Campbell-Mithun Chicago . . . John E. Breckshot to account supervisor on the Gibson Refrigeration account at Creative Group, Appleton . . . Joyce E. Johnson to assistant radio and tv director in Chicago and Rhoda Schachne to the same post in New York office of Powell, Schoenbrod and Hall . . . Daphne King to the copy department of Norman, Craig & Kummel . . . Thomas J. Mack to director of radio and tv and Dudley Suave to assistant director of radio and tv at Allen & Reynolds, Omaha . . . George W. Bamberger to member of the board at Tatham-Laird.

(Please turn to page 59)



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV / KGIN-TV!



... covering a bigger, better Lincoln-Land

If you want more than a "partial" TV job in Nebraska, you've got to reach Lincoln-Land. Miss this big, rich TV market and you miss more than half the buying power of the entire state.

Lincoln-Land now ranks as the nation's 76th largest market*, based on the number of TV homes covered by the market's top station. The 205,500 homes delivered by Lincoln-Land's KOLN-TV/KGIN-TV are essential for any advertiser whose sales program is directed to the nation's major markets.

Avery-Knodel can fill in other details on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

*ARB Ranking

AVERAGE HOMES MONDAY THROUGH SUNDAY	
March, 1962 ARB 10:00 P.M.	
KOLN-TV / KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200

The Felzer Nations

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

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

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative

WASHINGTON WEEK

23 JULY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

The FCC took first steps pursuant to its network and multiple ownership studies, and the Justice Department took its first flyer into tv for a long time. Justice and FCC both have many more strings in their bows.

The FCC proposed opening up network contracts with affiliates to public inspection, and also proposed a very minor tightening in the multiple ownership rules. Justice hit at MCA, giant talent agency, tv film program producer and owner of controlling interest in Decca Records and subsidiary Universal Pictures.

Ignoring MCA's stated plan to divest its talent representation activities, Justice asked the courts to order divestiture. The courts were also asked to order the spinning off of Decca and Universal, and to declare certain clauses in talent representation contracts illegal.

The complaint involving MCA recalls uncomfortably the fact that Justice has been probing many network practices, including option time and network production of programs. Some features of the MCA complaint at least give ground for speculation that Justice may object in the courts at least to the latter network practice.

The FCC has proposed widening the geographical spread between stations under common ownership, though if the rules are adopted they will not apply to stations already owned. They would apply when new stations are constructed, or when existing stations are sold.

The commission is, of course, considering radical changes in the multiple ownership rules, with suggestions ranging from severe cuts in the number of stations a single company can own. The current proposal sheds no light on further action along these lines, if any.

The networks and others interested have until August 20 to submit arguments on whether network contracts with affiliates should be made public or not. The networks have bitterly opposed any such idea, as involving confidential business information.

Hearings on various proposals to loosen or eliminate the political equal time requirements of Sec. 315 ended with any and all action very much in doubt. FCC testimony, delivered by chairman Newton Minow, to the effect that the situation would be difficult to control under the fairness doctrine—which would remain—wasn't calculated to help.

The requested suspension of 315 for Senate, House and Governorship races in 1962 only, which seemed a modest compromise as the hearings got under way, now would appear a major legislative triumph if accomplished. Suspension for presidential and vice presidential candidates in 1964 seems to be a pretty sure bet, though not necessarily this year. Repeal seems so impossible that it isn't being considered any longer.

Sen. Warren Magnuson (D., Wash.), chairman of the full Senate Commerce Committee, appears to have won a battle unnoted and unheralded.

Appearing at the equal time hearings, Minow revealed that the FCC hasn't been monitoring stations for such things as equal time violations and programing practices. The FCC got money for monitoring, almost over Magnuson's dead body. Magnuson had

(Please turn to page 57)

SPOT-SCOPE

23 JULY 1962

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PUBLICATIONS INC.

With souped up emphasis on the cosmetic industry in Chicago—Alberto-Culver and Helene Curtis spending multi spot tv dollars for new product introduction—Michigan Avenue cognoscenti are looking for a big splurge when P&G's new shampoo is ready to go national.

The dandruff-treatment item, now called **Head and Shoulder**, is tv testing in about five assorted markets via **Tatham-Laird Chicago**. Tatham is the agency that got Mr. Clean off the ground after about two years of test marketing.

Since the average test for P&G products, however, is about one year, and it was last September that Head and Shoulders started, the shampoo could conceivably gear up for this season's spot buying. But, as yet, no rumbles from the agency.

There's an interesting gimmick in the massive radio schedules which start today for **Kellogg (Burnett)** in lots of markets.

The twist: **Homer and Jethro country music commercials!** There are about 25 different spots on the transcription, to be rotated and in some markets budgets go as high as **\$45,000**. (In some areas it's a multi-station affair.)

The buy was made under the general product category "cereals," in keeping with the Kellogg tradition, not unlike P&G, of veiling its media strategy in an aura of secrecy.

Radio and tv reps alike are now basking in the warmth of a weighty order from the second giant anti-freeze account this month.

Doing the big bidding: **Union Carbide's Prestone out of Esty**. For radio the play amounts to multi-station buys in **150 or more markets** starting September-October (depending on the market) for about eight weeks. Spot tv's take will be a good deal lighter because of Prestone's substantial stake in network tv but schedules are significant.

Prestone's prime competitor **Zerex (Du Pont)** started stirring in tv spot a few weeks ago (See SPOT-SCOPE, 2 July) but has yet to make its annual rush for spot radio.

Buyers for Prestone are Jack Fennell and Hal Simpson.

For details of last week's spot activity, see items below.

SPOT TV BUYS

American Home Products is buying for a fall campaign on behalf of Woolite. The order is for daytime and fringe minutes and schedules will run from 17 September for 11 weeks. Agency is **Cunningham & Walsh**.

Kayser-Roth is back on the buying line for its elastic stocking Supp-Hose. The campaign has a start date of 1 October and is set to continue for eight weeks. Time segments: daytime 60's, prime and fringe 20's. The agency is **Daniel & Charles**.

United States Plywood Corp. is seeking daytime and early evening minutes to promote its Presto Set Glue. The campaign will run for eight weeks in flights, with the start dates 20 August, 17 September and 22 October. The buying's being done out of **Kenyon & Eckhardt**.

Standard Brands is lining up markets for Instant Chase and Sanborn with schedules to start 3 September. It's a 12-week push and several markets are involved. Time segments: minutes, 20's and I.D.'s. Agency: **J. Walter Thompson**.



SPOT-SCOPE *continued*

American International Development Corp., Berkeley, Calif., following a test of spot tv in San Francisco, is going into several western markets to promote a new electronic amusement device for children called "Gabby Parrott." National distribution is planned for early 1963. The agency is George P. Taylor Advertising of San Francisco.

SPOT RADIO BUYS

Kellogg starts today with schedules in a host of markets on behalf of its cereals. Its a ten-week campaign and in some cases is a multi-station buy. The order was placed via Leo Burnett Chicago and the buyer is Ken Eddy.

General Mills is placing radio schedules for Betty Crocker layer cakes and frosting mixes in addition to the tv order reported here last week. There are several markets slated for schedules in the fourteen-week campaign which gets underway in early August. Agency: Needham, Louis & Brorby. Buyer: John Stetson.

WASHINGTON WEEK *(Continued from page 55)*

called for FCC checkups on what stations had been doing along programing lines, but when previous FCC chairman Frederick Ford asked for money to monitor, Magnuson feared such actions might lead to censorship.

Ford got half of what he asked for the purpose, despite Magnuson's opposition. If Minow's testimony is taken at face value, the activity has been stopped.

NBC Washington counsel Howard Monderer told a House subcommittee that censorship of tv programs by municipalities would destroy networks.

The House D. C. subcommittee is considering bills that would outlaw in D. C. between the hours of 4-8 P.M. programs emphasizing sex, crime, violence. The very theory is that if the nation's capital takes this step, other communities will certainly follow.

WMAL AM-FM-TV general manager Frederick Houwink pointed out, as did Monderer, that broadcasting doesn't respect state lines. He received an invitation from Rep. Joel Broyhill (D., Va.)—if the bill passes—to move his D. C. stations to Broyhill's suburban Virginia district, where the stations could cover the city just as well without being subject to the censorship law.

Monderer said if local stations had to supply their own diverse censorship laws to tv programs and to radio, the national and regional character of the media "would be destroyed . . . making unworkable any national system of broadcasting."

He said Congress intended that broadcasting should be regulated on a national basis and that the courts have held states are barred from passing censorship laws affecting broadcasting because of this Congressional intent.

Broyhill, after making his offer to Houwink—and presumably to all other D. C. broadcasters—said he would vote against the bills.

The bills also would set up a "classification" system for motion pictures and live performances, and film industry witnesses attacked the measures on constitutional grounds.

A parade of witnesses last month pleaded for passage of the bills, and another long list will appear for the same reason when the hearings are resumed, probably in a week or two. These witnesses represent churches, civic groups and women's clubs, and the women's Christian Temperance Union is also slated to appear.

The D. C. commissioners, who would have to administer any law that might be passed, don't want any part of the bills.



*A round-up of trade talk,
trends and tips for admen*

SPONSOR HEARS

23 JULY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

It was no novel experience for BBDO when last week the agency, after working up the pitch, found Campbell Soup's first big splash in network tv daytime (\$2.5-3 million) winding up under the wing of Needham, Louis & Brorby.

Back in 1952 BBDO was solely responsible for selling General Electric on the idea of sponsoring **Bing Crosby on CBS Radio** (the campaign involved around \$5 million), but when it came to assigning the agency of record the nod went to **Young & Rubicam**.

Still another incident, this one dating back to 1943-44: **BBDO** delivered **Frank Sinatra** to sell the (short-lived) **Vimm** vitamin tablet, but **Lever** turned the program's production over to **J. Walter Thompson**.

Word drifted up from Wall Street last week that the 20th Century Fox bankers had decided not to offer the presidency of the studio to CBS TV's **James Aubrey**.

The **Aubrey** name was bandied around the financial pages when the bankers several weeks ago girded to displace **Spyros Skouras** as 20th Century boss.

NBC TV evidently has become the farm system, or breeding ground, for **CBS TV's** galaxy of vice-presidents.

For corroboration of this note this roster of **CBS TV** v.p.s, every one of whom came out of **NBC**:

NAME	TITLE AT CBS TV
Alan Courtney	V.P. Network Programs
Joe Curl	V.P. Daytime Sales
Mike Dann	V.P. Network Programs N. Y.
Robert Lewine	V.P. Network Programs Hollywood
Roy Porteous	V.P. N. Y. Tv Sales
Carl Tillmans	V.P. Eastern Sales

NBC TV, in turn, has been recruiting them in large measure from **ABC TV**.

Philadelphia agencies have a trenchant answer to a recent observation on this page that accounts were migrating from that city to **New York**.

The riposte: things can't be that bad in light of the fact that more and more reps are opening offices in **Philadelphia**. The latest is **H-R**.

The top trimverate at **NBC** was still jockeying around last week for a successor to **Buddy Sugg**, who quit as chief of the o&o's because of poor health.

One report had it that the spot had been turned down by **Robert L. Stone**, tv network v.p. and general manager.

Other prospects being given the look are **Lee Jahncke**, **Pete Kenny** and **Ray Welpott**.

As good as business is for the fall, there's no escaping the tv network plaint heard about this time each year: the competition is disposing of its leftover inventory at entrate or special discounts.

One network last week sold a batch of minutes on a less desirable newcomer series, previously listed at \$30,000 per minute, for \$20,000 and \$26,000 a minute.

Some accounts protect themselves against being fastened with the original price by inserting a favored nations clause in their orders.

WRAP-UP

(Continued from page 51)

Associations

More than a dozen major manufacturers will display their latest am, fm, tv and automation gear at the Georgia Assn. of Broadcasters August convention.

Also on the agenda is a broadcast workshop—an afternoon shirt-sleeve session with top Washington lawyers, FCC engineer, sales experts and automation experts.

PEOPLE ON THE MOVE: Phil Dean, head of his own public relations-publicity firm, named publicity chairman for the BPA . . . **Howard H. Bell** to NAB vice president for planning and development and assistant to the president . . . **Irene Runnels**, KBOX, Dallas account executive, to secretary of the Assn. of Broadcasting Executives of Texas . . . **Elliot Harris** to the staff of Advertising Research Foundation . . . **Burton Gintell** to assistant to the president and **Philip Ravitch** to programing and systems manager for SRDS-DATA.

Tv Stations

The top 100 national advertisers increased tv's share to 56.2% in 1961, compared with 53.5% for the year earlier.

A TvB summary showed of the top 100 of 1961, 54 increased tv's share of their total advertising budget, 13 of the top 20 increased tv's share, while 29 of the top 50 upped their tv spending.

Total measured media billings for the top 100 in 1961 were \$1,723,150,-999 of which \$967,972,053 was for network and spot tv.

Ideas at work:

- Travel and adventure on tv takes a new dimension with the color series "Global Zobel" on WFAA-TV, Dallas. Hosted and produced by Myron Zobel, the show follows Zobel's travels around the world.

- **KTVU**, San Francisco brought the famous MGM replica of the original HMS Bounty to moor directly behind its tv studios and produced

the first live tv show ever to emanate from her decks.

- **WJZ-TV**, Baltimore began what may be a tv first on 21 July by telecasting the first in a series of Box Lacrosse games live from an especially built field adjacent to the station. Box Lacrosse was created specifically for tv and 20 of a 30 game league schedule will be televised.

New name: The tv and radio stations owned and operated by KSTP, Inc. are now operated under the new title, **Hubbard Broadcasting**. Involved are KSTP (AM & TV), Minneapolis-St. Paul; KOB (AM & TV), Albuquerque; KGTO, Cypress Gardens.

Kudos: WBC president **Donald H. McGannon** has been appointed to the Board of Trustees of the New York Law School . . . **Joe Leidig**, WFBM-TV, Indianapolis photographer, has received the coveted President's Medal from the National Press Photographers Assn. . . **Harold Essex**, president of Triangle Broadcasting Corp., has been made a member of the Governor's Commission on Educational Television for North Carolina . . . A documentary, "World Law or World Holocaust" produced in cooperation with the Oregon State Bar Assn. Committee on World Peace Through Law has won for **KGW-TV**, Portland a certificate of merit in the American Bar Assn. 1961 Gavel Awards Competition . . . A campaign in behalf of the recruiting program of the U.S. Air Force won **WXYZ-TV**, Detroit a citation.

PEOPLE ON THE MOVE: **John H. Bezner** to director of audience promotion for WCAU-TV, Philadelphia . . . **Ken Quaife** to sales manager at WOW-TV, Omaha, replacing **Fred Ebener** who resigned . . . **Charles F. Wister** to account executive at WCAU-TV, Philadelphia . . . **Daniel (Pat) Carroll** to account executive at WRPG-TV, Chattanooga . . . **Jim Frost** to advertising and sales promotion manager at WJZ-TV, Baltimore, replacing **Bud Vaden** who moves to promotion manager of WFIL-TV, Philadelphia . . . **Adam K. Riggs** to account executive with the National

Sales department of the Triangle Stations, New York . . . **Paul Wischmeyer** to the sales staff of KMOX-TV, St. Louis . . . **Roger Micheln** to general manager of KWWL-TV, Waterloo-Cedar Rapids . . . **William Thomas Hamilton** to vice president and general manager of WNDU-TV and radio, South Bend . . . **Doug Martin** to director of programs and operations for WCHS-TV, Charleston, W. Va. . . **Herbert Victor** to program-production manager of WMAL-TV, Washington, D. C.

Radio Stations

Several plus factors of spot radio emerged from a special Nielsen survey commissioned by AM Radio Sales.

The analysis compared a Monday-Friday 6:40 p.m. five-minute tv newscast against a spot radio schedule of 60 one-minute announcements in one of the top ten markets. (Radio budget was 10% less than tv.) Some findings:

- radio showed 33.1% more total impressions.

- radio's 33.9% penetration topped tv by 17%. (Measured radio's in-home audience only.)

- radio's frequency topped tv by 17.4%, with a weekly average of 5.2 versus 1.9 for tv.

- audience composition analysis showed radio with a 91% adult audience compared with an 80% adult tv audience.

Bankers are targets of a new sales presentation from RAB.

Called "Radio Makes Dollars and Sense for Banks," the salient feature of the pitch is that banks spend 25% less on the average on advertising than savings and loan firms and must thus get the medium which "reaches more prospects for less investment than other major media."

Another point: auto loans make up 90% of all consumer loans and are the third most advertised banking service. Since radio sells from the dashboard in drive time, its a good buy for banks.

KMOX, St. Louis is circulating some

pretty impressive data gleaned from a recent Pulse survey.

According to Pulse cumulative circulation figures for 1962, the station reached 77% of the available radio homes in the St. Louis market, surpassing the penetration achieved by other radio stations in the largest cities of the nation.

Ideas at work:

- Sounds of Chicago will soon be echoing across the seven seas. Sailors aboard the Patrick Henry requested tapes of WLS programs for rebroadcast on the nuclear sub's inter-com system.

- Plans are completed and reservations for 21 are confirmed for the KCMO, Kansas City Rural-Urban Farm Tour to Alaska, the Seattle World's Fair and Hawaii. Trip is the fourth in a series of farm tours planned by the station for the rural and small-city family or individual.

- Many of New England's leading daily and weekly newspapers have accepted the invitation of WEEI, Boston to take part in a cooperative

GENERAL MANAGER and Executive Officer with successful sales background as well as tremendous program experience in radio and tv is seeking a new challenge.

This energetic, "get-things-done" broadcaster is currently general manager of adult programmed top major market station. His background of "modern radio" to "good music" as professional salesman, general manager and program director gives him the highest qualifications for key job with station, group, rep outfit or broadcast orientated agency.

Top industry and personal references plus complete personal background furnished on request.

Write or wire SPONSOR Box 316.

editorial project called "What Others are Saying," broadcast Monday-Friday from 12:15-12:30 p.m. Print editorials are read on the air.

Sports note: WERE, Cleveland has been awarded exclusive world-wide broadcast rights to the 1962 Cleveland Browns football games. Included are five exhibition games as well as the season of 14 home and away games.

PEOPLE ON THE MOVE: Russell G. Gast to midwest sales manager at WOW, Omaha . . . **Herb Humphries** to news director and **Dick Kelsey** to account executive at WINZ, Miami . . . **Jack Hale** to sales manager of the WCPO stations, Cincinnati . . . **William T. Cole, Jr.** to local sales representative of WIBG, Philadelphia . . . **Herbert Resnick** to the sales staff of WGR, Buffalo . . . **Dick Schofield** to vice president of KFOX, Long Beach and **Walter Conway** to vice president of KDIA, Oakland . . . **Leonard R. Soglio** to account executive at WHN, New York . . . **Del Rayce** to general manager of WDEE, New Haven-Hamden . . . **Bob Stewart** to promotion and publicity manager of KLZ, Denver . . . **Matthew Warren** to director of public affairs for WMAL radio and tv, Washington, D. C. and **Theodore N. McDowell** to manager of the public affairs department.

Kudos: WADO, New York got a plaque from the Fire Department for outstanding service, referring to its weekly series "The Voice of the Fireman" . . . **Irene Runnels**, KBOX, Dallas account executive to secretary of the Association of Broadcasting Executives of Texas . . . A **WGST**, Atlanta program, "The Athens Story," has been selected for permanent storage in the Ohio University Radio and Tv Repository and Research Center . . . WTOL News and public affairs director **Joe Gillis** got the Community Service Award of the Lucas County Council, American Legion, an honor extended every two years to a deserving Toledo-area resident . . . **John F. Hurlbut**, president of WVMC, Mt. Carmel, was appointed

member of the board of directors for the local Community Center . . . The Denver Bar Assn. awarded its first annual media award to KOA for its program, "The Rise and Fall of Doctor John Galen Locke."

Networks

MBS has set up a Los Angeles news bureau at KHJ headed by Alan Mahl.

The new outpost gives the network its second California news office, the first established in April at KKHI, San Francisco.

Sales: Twelve NBC TV "Chet Huntley Reporting" programs to **The Haloid Co.**, maker of Xerox (Papert, Koenig, Lois) . . . Participations in seven NBC TV 1962-63 nighttime shows to **Mentholatum** (J. Walter Thompson) . . . Seven new NBC TV nighttime shows and "Saturday Night at the Movies" to **Chesebrough-Pond's** (Norman, Craig & Kummel) . . . Participations in NBC TV's "Laramie" and "International Showtime" for 1962-63 to **Pittsburgh Plate Glass** (Maxon).

Kudos: The American Bar Assn. has honored **CBS TV** with one of its 1962 Gavel Awards for an episode in "The Defenders." Cited program was "The Iron Man," broadcast last 10 March.

PEOPLE ON THE MOVE: Daniel Melnick to vice president in charge of nighttime programing at ABC TV . . . **Joseph N. Curl** to vice president—daytime sales and **Robert F. Jamieson** to the newly created post of manager of station sales at CBS TV . . . **Alfred N. Greenberg** to field manager, affiliate relations at CBS Radio, effective August . . . **John H. Bylan**, ABC TV operations coordinator, to night program supervisor.

Representatives

Bill Creed Associates will rep a new network of five stations in New England.

Affiliates of the new group—The Granite State Network of New Hampshire—are WFEA, Manchester, WWNH, Rochester, WLNH, Laconia,

WBNC, Conway and WMOU, Berlin. The Creed appointment is effective immediately.

A new booklet outlining the purposes and techniques of Blair's Test Market Plan is making the agency-advertiser rounds.

TMP is a service provided spot tv buyers on Blair-repped stations to measure the effectiveness of spot tv for virtually any purpose.

Rep appointments: WTAO, Boston to Breen & Ward for national sales . . . WXHR (FM), Boston to Walker-Rawalt for national sales . . . KQYZ (formerly KQTY), Everett, Wash. to Day-Wellington for Seattle-Tacoma regional sales . . . The new third station in Rochester (channel 13) to Blair Tv . . . KFAC, Los Angeles to George P. Hollingbery.

New quarters: Katz's new Dallas office, as of 30 July will be at 3505 Turtle Creek Boulevard. Phone number is LAkeside 6-7941 . . . Metro Broadcast Sales has moved into its new national headquarters at 3 East 54th Street, New York 22. Telephone number is PLaza 2-8228 and its TWX number, NY 1-4112.

PEOPLE ON THE MOVE: N. Arthur (Art) Astor to vice president and general manager of the Los Angeles office of Torbet, Allen & Crane, replacing Frank W. Crane who resigned . . . Larry Fraiberg to assistant to the vice president and director Bud Neuwirth at Metro Broadcast Sales . . . Raymond R. Kaelin to account executive with the New York radio staff of Peters, Griffin, Woodward . . . Jon S. Ruby to account executive in radio sales at Venard, Rintoul & McConnell Chicago . . . Louis Hummel to the new post of tv sales manager-west in the Chicago office of Peters, Griffin, Woodward . . . John J. McMahon to the Chicago sales staff of ABC TV National Station Sales.

Station Transactions

WMBR (AM & FM), Jacksonville has been sold for \$400,000. Seller Ben Strouse also owns

WWDC, Washington, D.C. and is part owner of WEEB, Baltimore.

New owner is Charles F. Smith, whose other broadcast property is WTMA, Charleston, S.C.

Blackburn brokered the deal.

Jack N. Berkman, president of WSTV, Inc., Steubenville, has acquired 40% interest in New Orleans Television Corp., owner-operator of WVUE, New Orleans.

WSTV, Inc. will officially change its corporate name to Rust Craft Broadcasting Company, reflecting the association with its parent company, Rust Craft Greeting Cards, Dedham, Mass.

Currently operating under special temporary authorization on channel 13, WVUE has an authorized construction permit to operate on channel 12.

Westinghouse Broadcasting got FCC approval last week to purchase from J. Elroy McCaw WINS, New York.

New owner hopes to close title within the next few weeks.

Film

Seven Arts has released a bullish annual report which includes sales of \$12,199,118 for fiscal 1961.

Some highlights of the report:

- Acquisition of additional fea-

tures from companies including Twentieth Century-Fox and more Warners pictures.

- Acquisition of two new series for tv distribution; one of 26 half-hours based on adult instruction in French and one Armchair Theatre, a series of 43 one-hour tv specials.

- Signing of an agreement with MGM for the co-production and co-financing of some 20 major motion pictures over the next several years.

Sales: Allied Artists Tv's "Bomba, the Jungle Boy" features to 10 more stations . . . Warner Bros. has sold its hour-long tv series to 10 more stations . . . The CBS-owned stations in New York, Chicago, Philadelphia and St. Louis have each licensed a new package of Showcorporation Million Dollar Movies . . . Seven Arts Boston Symphony Orchestra Tv Specials to WGAL-TV, Lancaster and WFIE-TV, Evansville, bringing total markets up to 19 . . . Official Film's "Biography" to several banks, food advertisers and stations, raising total markets to 117 . . . Storer Programs' "Divorce Court" sold in Australia for telecast in Sydney, Melbourne, Brisbane, Adelaide, Perth and Hobart.

Public Service

WCAU, Philadelphia is gearing up for its second annual extensive

We never broadcast your identity

You are revealed only to serious, financially responsible buyers of broadcast properties. We do not send out lists. Every sale is handled on an individual basis. Most important, too you benefit from Blackburn's sound knowledge of markets, of actual sales, and of changing values.

BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C. CHICAGO

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
Gerard F. Hurley
RCA Building
FEderal 3-9270

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

ATLANTA

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

BEVERLY HILLS

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

campaign on behalf of the dairy industry and farmers.

The theme this year is "Dairy-Go-Round" to promote the increased use of fresh milk and dairy products.

For a week beginning 12 August, the station will devote two minutes of each hour, 24 hours a day, to the cause.

Climaxing the promotion will be a free breakfast and/or lunch on the station's grounds on 15 August, to which the public will be invited.

Public service in action:

- **WIIC**, Pittsburgh newsmen were on the spot for eight full days during the dramatic protest strike at the Western Pennsylvania Correctional Institution when inmates climbed atop the prison's 80-ft. tower and refused to come down until conditions were changed in the prison.

- **WTTG-TV**, Washington, D. C. spearheaded an extensive campaign with invitations to young viewers in the area to stage a "Carnival for Muscular Dystrophy" in their own backyards. Carnival Kits, containing do-it-yourself information, posters for neighborhood display, ideas for fund-raising games and facts about MD will be offered by the station.

- As a result of widespread public interest in the discharge of a city efficiency expert by Winston-Salem City Manager John Gold, **WSJS**, radio and tv broadcast and televised the entire proceedings of an open hearing conducted by the Board of Aldermen in regard to the matter.

Kudos: The Connecticut Society of the Sons of the American Revolution has presented a gold medal and citation to **Travelers Broadcasting Service Corp.** in recognition of 37 years of programming that has inspired patriotism and helped audiences to better understand American institutions . . . In recognition of outstanding public service, **WWJ-TV**, Detroit received a citation from the U.S. Air Force . . . **KRLA**, Los Angeles which was credited with contributing six times as much air time to the 1961 fund drive of the local Epilepsy Society as any other

station in Southern California, received the radio award from the Society at its annual luncheon . . . **Metropolitan Broadcasting Tv's** "Alliance for Progress" program was selected for a special showing at last week's ninth annual meeting of the National Conference on International Economic and Social Development held in Chicago.

PEOPLE ON THE MOVE: Alice Limperis has been named to fill the newly-created position of public service coordinator at **WXYZ-TV**, Detroit.

Equipment

RCA registered an all-time profit and sales record for the first half of 1962.

Profits after taxes rose to \$24,000,000 compared with \$17,600,000 for the 1961 period, an increase of 36%. This was achieved on a sales record of \$854,000,000, up 18% over the \$722,000,000 volume for the same period a year ago.

Earnings per common share totaled \$1.32 for the first half, compared with 97 cents for the same period of 1961.

Telex Inc., electronics manufacturer reported record sales for the year ended 31 March.

Up 45% over the \$20,864,019 for the previous fiscal year, sales were \$30,289,395. Net income was \$10,795 before special charges compared with a loss of \$307,731 for the preceding year.

PEOPLE ON THE MOVE: Alfred Strogoff to executive vice president, **Lawrence I. Marks** to vice president of the finance division and **Charles P. Johnson** to vice president of the government products division of **Adler Electronics** . . . **Herbert A. Poole** to manager, advertising and sales promotion, and **Anthony D. Ricketti** to manager, advertising and sales promotion-services at the **RCA Service Company** . . . **Stephen A. Keller** to president, **Arnold J. Ryden** to chairman, **M. E. Morrow** to vice chairman at **Telex**, Minneapolis.

555 5TH

(Continued from page 16)

the Breek people were fully aware they would be reaching a minority audience in this instance. Like bird-watchers, ballet-watchers do have hair, at least the women.

I was telling my wife about Mr. McMillin's column and the few comments I intended to send SPONSOR about it. She said, and I quote, "Well, you go write your letter to John McMillin and I'll go wash my hair with Breek." I averred that she was kidding. She went into the bathroom to show me. Damned if she didn't have a bottle of the stuff.

Wayne Kearl
general manager
KENS-TV
San Antonio

Coupe de Venise

I sincerely hope you are not calling our studio Un-American, as implied on page 30 of the 2 July edition of SPONSOR ("U. S. Producers win Abroad").

I hasten to correct you that Robert Lawrence Productions is *not* the first or only American firm to win the Cup of Venice for over-all commercial excellence at the International Advertising Film Festival.

Playhouse Pictures was the 1st American firm to win the Cup of Venice in 1960 at the 7th Int'l Ad Film Festival. The award was made for: *First Prize: Animation 15-15 seconds: "Just the Commercial."* Ford Dealers of So. Calif., **JWT**; *First Prize: animation over 45 seconds: "Packaging."* Olin Mathieson Corp., **Saul Bass & D'Arcy Advertising**; and *First Prize: animation, series of three films. "Mallet, Statue and Medal."* Kaiser Foil, **Freberg Ltd.** and **Young & Rubicam, Inc.** Also two diploma awards for: "Peanuts and Piano" and "Show Biz" Ford Show openings, **NBC TV, JWT**.

I don't suppose this will get the headline treatment (for a retraction) in SPONSOR, but we enjoy our "Coupe de Venise" very much. And, by the by, Playhouse is also the only American producer that has won three first prizes in the competition, so far.

George W. Woolery
director of p.r.
Playhouse Pictures
Hollywood

*Why it pays
to advertise your station
in a broadcast book*

YOU PINPOINT YOUR BEST PROSPECTS

In a field where a select group of people *really buys* national time you look for the specialized broadcast book to carry your ad message.

One reason is the logic of making your impression where the interest is greatest. Broadcast books are tailormade for people involved with tv radio advertising matters.

Another is economy. Ask your national representative. He'll tell you there are only several

thousand readers worth spending money to reach with your ad message. The books that offer box-car circulation figures also offer higher page rates and highly diffused readership.

In a nutshell, specialized trade books run rings around non-specialized books in ability to target a specialized audience in practically any field.

The broadcast advertising field, which has some outstanding books, is certainly no exception.

a service of

S P O N S O R

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



Joseph N. Curl, new CBS TV vice president—daytime sales, has an extensive background in network tv selling. He joined the CBS TV sales department as an account executive in 1957 and was named daytime sales manager two years later. Previously Curl had been with NBC TV sales for two years and was sales manager for WOY, New York for three years. Before that Curl's experience included sales representative for the Crosley Broadcasting Corp. He will report to Thomas H. Dawson.

Ken Quaife has been named sales manager of WOW-TV, Omaha, replacing Fred Ebener. Quaife has been with the sister radio station for nearly 11 years, during which time he moved up through the am sales ranks. Just last month Quaife had been named assistant sales manager in charge of midwest sales for radio WOW, and had served as acting sales manager for several months while Bill Wiseman was recovering from accidental injuries.



Snowden M. Hunt, Jr., vice president of Wade Advertising and a West Coast advertising executive for more than 20 years, has been appointed manager of Wade's Los Angeles office. Hunt first joined Wade's Los Angeles headquarters in 1951. He was made vice president in January of 1955 and has since supervised the Miles California, Dot Records and Maggio Carrot accounts. Paul McCluer, who has been the Los Angeles manager for the past two years, will continue as executive vice president.

Herbert S. Laufman is the new director of advertising for Helene Curtis Industries as part of a move to facilitate administration of the expanding budget. For the past two years Laufman has been executive vice president of the R. Jack Scott agency. He's had extensive experience in both agency work and creative tv programming. For 12 years, his own firm produced and packaged tv programs. Laufman is a member of the Board of Governors of the AT&S and is active on operating committees of the IA's.



The seller's viewpoint

"Radio is taking a look at the specialty magazines and is beginning to realize that specialization in formats can work successfully for listeners, as well as readers," says Robert Richer of Robert Richer Representatives, Inc. Starting in broadcasting with WABC and ABC Radio, he held such varied capacities as writer, producer, and salesman. He later moved to Adam Young, Inc., as a radio account executive, concentrating on fm analysis. After additional advertising experience at NTA Spot Sales and a Ziff-Davis publication, he established his own rep firm, specializing in fm jazz stations.



Radio should look to specialized programming

Much has been written over the past few years about radio's amazing recovery from what has been described as a near fatal ailment, but today that recovery is giving way to another condition—growth, but a type of growth that owes much more to the magazine industry than to anything within broadcasting itself.

Radio is taking a look at the specialty magazines and is beginning to realize that specialization in formats can work successfully for listeners as well as for readers. Probably the main cause of this segmentation is television's ability to deliver such massive audiences that the large numbers heretofore delivered by even the strongest radio stations (or networks) pale by comparison.

As a result, we are starting to see the emergence of a variety of new programming ideas in both the am and the fm spectrums. Fm, of course, has the edge to some degree right now, because it has a naturally limited audience in a definite income area. As a result, we see a number of fm programming facilities concentrated on these select groups through formats ranging from jazz to heavier classical works. (A New York fm station recently programmed a full day of Wagner.) An fm station in Detroit concentrates on reaching the medical profession and does it by broadcasting large amounts of highly technical medical news, and there are several stations that broadcast nothing but religious programming.

Recently, there has been a trend towards greater specialization in am, too. The idea of "talk" programming, as pioneered by WOR in New York, is spreading to other stations. There is now a station on the West Coast that offers news exclusively, and the number of facilities that program in the country and western or negro vein are increasing daily.

The advantages of specializing in programming can be demonstrated in a number of ways. Perhaps the most important point is that by shooting for one segment of the market, that segment can be researched and counted with a high degree of accuracy. This naturally makes it a

much more desirable commodity to many advertisers—particularly to those that have limited distribution and are anxious to reach a special segment of the market. Let's not forget that there are very few organizations that can claim 100% national distribution, and even those that do have varying market problems in particular areas, whether it be from competition, regional tastes or any number of other problems.

With this trend towards specialization there will most certainly be a rise in the number of program syndicators, too. Immediacy, an important asset of so-called "modern" radio, is not nearly so important on the station with a specialized format—a discussion on say, Brahms or Brubeck will sound just as good this week in New York as it will next week in New Orleans and it seems logical to predict that syndicators will soon work closely with station rep firms in selling programming to an advertiser for playback on the rep's stations. The idea of a "spot network" is not new, but it will probably gain impetus in this era.

While this discussion is primarily limited to radio it might be appropriate to point out that television will not be immune to changes. WNTA-TV in New York proved that specialization could be accomplished by obtaining sponsorship for its excellent *Play of the Week* series, and in Washington, D. C., a move was recently made to file for the construction of a uhf station that will program exclusively to the Negro market. These are straws in the wind, but they obviously portend greater things.

In closing, let me point out that this most certainly does not mean the demise of stations that offer a broad appeal to a large market. The recent WMCA research on audience listening habits showed that people listen to different stations depending on their moods. It is this variety in tastes that gives assurance that both types of stations will prosper. It is the reason that both *Life* magazine and *Harper's* are showing circulation increases. The area of specialization can live successfully as long as both continue to serve their respective markets.

SPONSOR SPEAKS

Telstar and tv advertising

President Kennedy's call for a high level conference of industry and government officials to work out policies and directives for the future of international tv was, of course, inevitable after the spectacular success of Telstar.

The problems posed by the opening up of intercontinental tv are staggeringly complex, and the questions of American foreign policy and of our image abroad are certain to receive major emphasis in the upcoming discussions.

Undoubtedly there will be pressure from some quarters to formulate policies for satellite tv which are closely tied to new forms of government control.

The fact that a number of countries with whom we shall soon be in direct tv communication, do not have advertiser-supporter tv systems, may be used as an argument for imposing severe new restrictions on tv broadcasters.

The debate is bound to be long, involved, and concerned with endless technicalities and complexities.

SPONSOR does not pretend to know what the final policies should be. But we are deeply concerned about one thing. We fear that discussions of international tv may be dominated by individuals (from government and elsewhere) who are hostile to the entire concept of commercial television.

We urge the high network executives who will attend the conference to remember that they represent not only their own interests but the entire industry of advertiser-supported broadcasting.


Relax—and vive la France

While we're on the subject of Telstar there's a less serious but equally profound matter which deserves a second look.

French television scored a solid coup at the expense of the stolid British in bouncing the first east-way telecast off the satellite. It was a great engineering triumph.

But it was much, much more.

The French dispensed with all stuffiness on the Telstar telecast. "Relax," said their spokesman, "you're in Paris," and we got Yves Montand, and some delightful songs.

It was a refreshing breath of Gallic gaiety that put tv in proper perspective. No matter what any Washington egghead may say, tv's greatest public benefit is plain good fun! 

10-SECOND SPOTS

Romance: Martha Wright, the singing star of Broadway's *Sound of Music*, appeared on a radio show with a tv producer who commented, "The public is tired of love." Miss Wright replied, "In that case, we're going to run out of public."

Television: In the current issue of *Show* magazine, someone comments, "New York is the kind of city that when you tell people you're in television, they ask, 'Wholesale or retail?'"

Advertising: Musical Concepts, Inc., of New York City, specializes in increasing revenue for radio stations and local advertisers through conceiving and producing more effective commercials. Among the several thousand advertisers for which they've done this was a seafood restaurant in which the jingle in the commercial, backed by a 32-piece orchestra, featured the line "We sell everything that swims." Leonard Richman, one of MCI's account executives, reported to his office, "Our commercial was so effective that it increased business in the restaurant over 50%—among whom were several hundred local frustrated comedians who, referring to the line about selling everything that swims, demanded that the waitresses bring them Esther Williams."

Health: Debbie Drake told Dave Garroway on Arthur Godfrey's CBS radio show that she had advised a man and his wife they need more exercise. Meeting the man a month later, she asked him if they were exercising.

"Well," he said, "I bought myself a set of golf clubs."

"And what have you bought for your wife?" asked Miss Drake.

"A lawn mower," he answered.

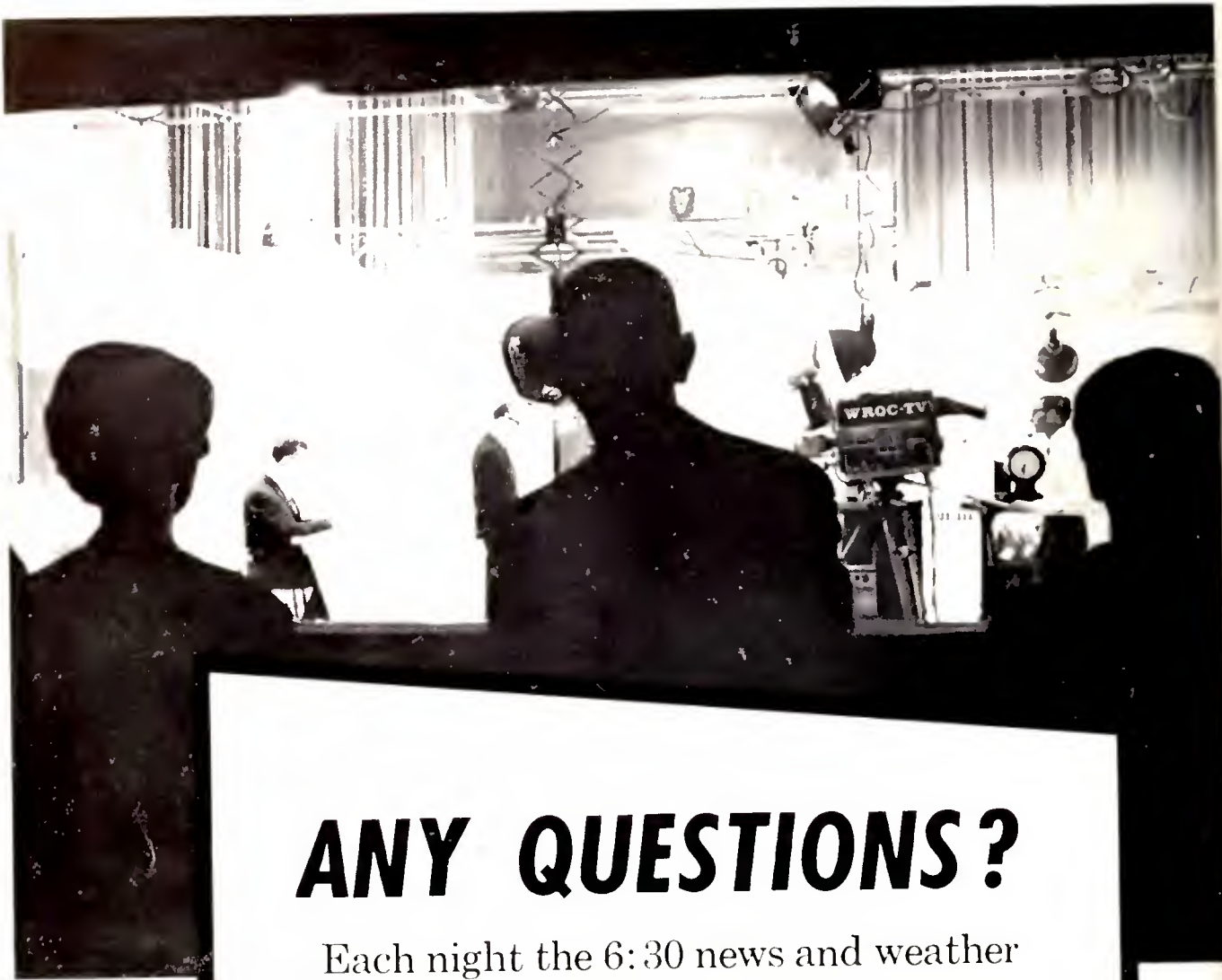
Education: The *Romper Room's* tv teacher asked her pupils in the studio to draw a picture of the rocket or something else pertaining to Col. Glenn's flight. One child did a fine drawing of the space capsule, but which showed a woman. Failing to understand the connection, the teacher quizzed the child who explained, "That's Kate Camaverl."

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RADIO**
"THE VOICE OF ST. LOUIS"

* Cumulative Pulee, 1962

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ANY QUESTIONS?

Each night the 6:30 news and weather with Tom Decker and Bob Mills tops the competition by more than 68,000 according to Nielsen; by more than 62,000 according to ARB.* No matter what unit of measurement you use this superiority exists.

*NSI March '62; ARB March '62

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