

SPONSOR

THE WEEKLY MAGAZINE RADIO, TV ADVERTISERS USE



COMMON UNDER

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

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

KPRC-TV
HOUSTON, TEXAS CHANNEL 2

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

Courtesy of Travelers
Insurance Companies,
Hartford 15, Connecticut

TV'S GIFT TO POLITICS: \$20 MILLION

That's what the web stations will pay out in effect for coverage of the 1960 campaign

Page 29

Now underway— network radio's 'biggest push'

Page 33

Burlington's web cut-ins work like local tv

Page 36

McCann brings ad integrity down to earth

Page 40

DIGEST ON PAGE 4



**THE
QUALITY
TOUCH**

These are the hands of a billiard champion. Hands that reflect the experience of the years . . . the dedication of the mind . . . the desire of the heart. These are the elements which produce that quality touch! You'll find them, too, in that which sets great television and radio stations apart from the rest!

Represented by

Edward Petry & Co., Inc.

The Original Station Representative



WFAA

TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

*buy St. Louis `a la card**

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



Represented
nationally by



St. Louis
new Climatrol

KTVI 2 
CHANNEL
ST. LOUIS

NASHVILLE'S WSIX-TV

Now offers

"Live" as Life

Quality...with. NEWEST

VIDEOTAPE*



**the fastest way to sell
the Central South**

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.



* BY SAATCHI COOP.



© Vol. 14, No. 45 • 7 NOVEMBER 1960

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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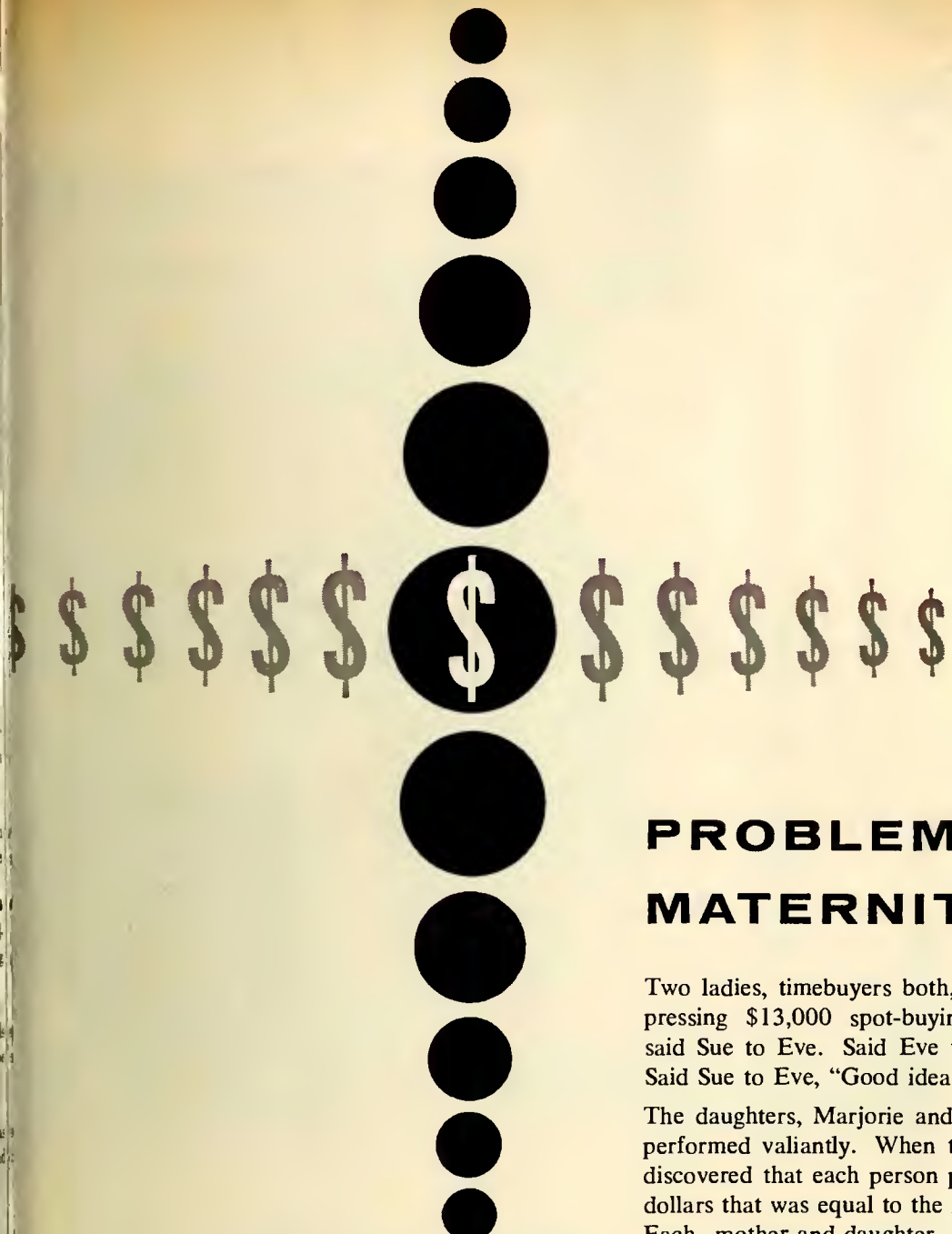
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PROBLEM IN MATERNITY

Two ladies, timebuyers both, were harassed by a small but pressing \$13,000 spot-buying project. "We need help," said Sue to Eve. Said Eve to Sue, "I'll get my daughter." Said Sue to Eve, "Good idea. I'll call on my daughter too."

The daughters, Marjorie and Karen, after careful briefing*, performed valiantly. When the smoke cleared away it was discovered that each person paid for each spot a number of dollars that was equal to the number of spots she purchased. Each mother-and-daughter combination spent the same amount. Sue bought ten more spots than Marjorie. Karen bought only ten spots.

Who is Karen's mother?

Answer this (with your reasoning) and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. (If you've already won it, say so in your entry and we'll provide a different prize.)

* Said mothers to daughters: "WMAL-TV should be on all skeds. ARB Metro Area Survey shows it first from 6 p.m. to midnight, Sun. thru Sat."

wmal-tv

Channel 7, Washington, D. C.

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

Affiliated with WMAL and WMAL-FM, Washington, D. C., WSWA-TV and WSWA, Harrisonburg, Va.

KRIZ PHOENIX



Really up there!

First-place
in 310 quarter hours
...out of a possible 360
(6 a.m.—midnite,
Monday thru Friday).

Share of audience
—mornings, 20;
afternoons, 19;
evenings, 23.

According to the July, 1960,
Phoenix metropolitan Pulse
...the *hottest* buy
in the Valley of the Sun...

KRIZ

call robert e. eastman & co., inc.

K02

NEWSMAKER of the week

Bart Cummings, Compton Advertising's young, exuberant president, warned a group of 1,500 bankers and financial men assembled in Boston 1 November, that many economists who criticize advertising "do not really believe in free enterprise." He spoke on "Dynamics of the Gentlemanly Sell."

The newsmaker: Barton A. Cummings, 45-year-old president of Compton Advertising, has been on a virtual one-man crusade during the last six months to "counterbalance the unhappy view some people seem to have of advertising." His latest plea for understanding of the profession came on 1 November when he told the 1960 convention of the financial public relations association in Boston: "Advertising is a symbol of a free society and many of the economists and others who criticize advertising do not really believe in free enterprise."

He warned the financial group: "In the intricate structure of our economy none of us stands alone. We are all part of the mainland. If any segment of our economic structure draws criticism and the public is stirred against it, there are politicians, bureaucrats, and others ready and waiting to seize the opportunity to tear down our whole system in favor of a 100% state-controlled economy."



Barton A. Cummings

Earlier this fall, Cummings charged an "actual conspiracy" to undermine marketing in America exists in certain quarters in Washington. In addressing the National Business Publications conference in N. Y. in September Cummings deplored the speakers at both political conventions "who felt called upon to make extremely gratuitous remarks" about the advertising business.

Cummings gave one reason for this criticism of advertising as "lack of understanding of the part advertising plays in our economic process." He said: "I have a suspicion that this may partly be the result of the basic orientation of those who teach elementary economics—especially at a college level."

In referring to both political and academic remarks about advertising, Cummings said: "This sort of irresponsible talk has been going on for too long. It will go on even longer unless we all do something about it. . . . I say it is time that all of us in advertising stand up and be counted. Maybe we ought to think about getting a little tough.

At that time he told SPONSOR "a number of people in the advertising business are at work on a solution to counterbalance the unhappy view some people seem to have of advertising," but no definite action had as yet been announced.

CAME, I SAW



CONQUERED

Egypt, Caesar went to Syria and Pontus, and in quick order, routed Pharnaces II, sending back his famous message. Balaban Stations haven't taken to wearing the victor's laurel wreath around their heads, but it's a fact Balaban advertisers are conquering their markets. Balaban directs their messages, Caesar's, straight to the point . . . the selling point. Balaban programming, stimulating personalities and pop-and-go appeal gets listeners and keeps listeners - keeps 'em listening and keeps 'em buying! Let Balaban Stations carry your message, straight to the buyer. Balaban Stations - couriers par excellence!

THE BALABAN STATIONS in tempo with the times • John F. Box, Jr., Managing Director

L-ST. LOUIS WRIT-MILWAUKEE

/ KBOX-DALLAS

Sold Nationally by Robert E. Eastman & Co., Inc.

Sold Nationally by the Katz Agency

MORE



LISTENERS*

than all other stations combined



The Big Chief can always attract a big, attentive audience . . . but nothing like WCCO Radio with more listeners than all other Minneapolis-St. Paul stations combined!

Besides, WCCO Radio has top acceptance with a tremendous tribe . . . 1,022,610 radio families in a 114-county basic service area.

Watch your Big Chief smile when you add WCCO Radio's lowest cost per thousand . . . less than one-third the average cost of all other Twin Cities stations. It's a powerful way to take command of a major market.

WCCO RADIO

**Minneapolis
St. Paul**

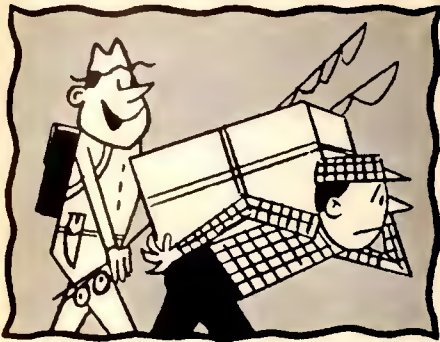
- Northwest's only 50,000-Watt 1-A Clear Channel Station
- Source: Nielsen Station Index, July-August, 1960 6 AM-Midnight, 7-day week.

Represented by

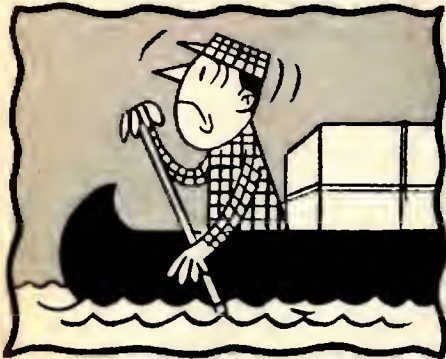
CBS RADIO SPOT SALES



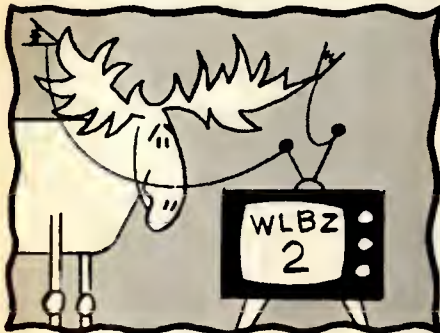
IT'S POWERful!



I'll tell you what's in the box when we reach the lake.



"A TV SET"



With a little ingenuity you can get Channel 2 almost anywhere.

Seriously, Powerful Channel 2 does an impressive job in Eastern Maine. And remember, a matching national spot buy on 6 in Portland gives you Maine's two major markets at a 5% saving.

See your Weed TV man.

WLBZ-TV
2 NBC for
BANGOR
MAINE



MAINE BROADCASTING SYSTEM
WLBZ-TV, Bangor WCSH-TV, Portland
WCSH Radio, Portland
WLBZ Radio, Bangor WRDO Radio, Augusta

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Tinker; Flora Tomadelli

Wmca

PROFILE



Vera Eikel



■ Three members of the Eikel family bear a moment's thought: a Hessian officer on the British payroll who lost the Battle of Bennington; a merchant who built chain-stores in Texas along the spreading route of the Southern Pacific Railroad; and Vera Eikel who in 1911 wrote and produced the first dramatic adaptation of a children's story for network radio. ■ While history obscures the former, achievement proclaims the latter, for Miss Eikel is a part of radio's beginning. ■ In 1935 she produced "Women's News" for WOAI-San Antonio; was commercial copywriter for the Texas Quality Network and about to land in New York as a member of the NYU faculty, teaching scriptwriting. ■ By 1941 Vera Eikel was a Harper Award winner and a regular contributor to the CBS Workshop. Some diversionary years at Procter and Gamble as radio supervisor brought Miss Eikel back to the scene of former triumph—programming for children, this time at WMCA where she writes and produces the award-winning, "Let's Listen To A Story" and "Young Book Reviewers."

..... the straus broadcasting group

Wmca

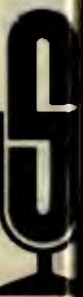
NEW YORK AM Radio Sales

wbny

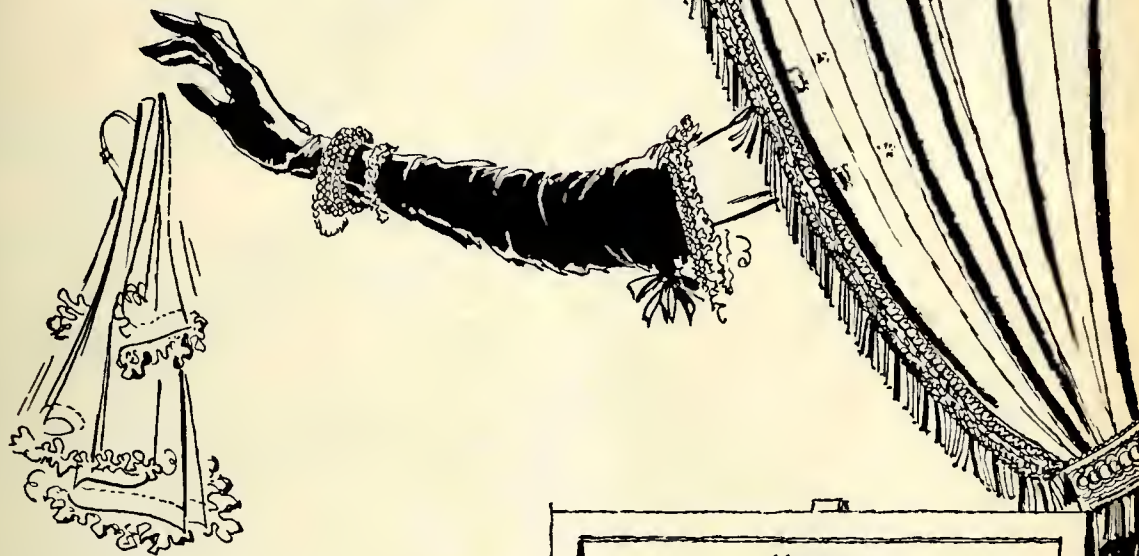
BUFFALO ■ Jack Masla & Co., Inc.

rpi

RADIO PRESS INTERNATIONAL



GREATEST STRIPPER IN THE BUSINESS!!



Like, Leave Us Have No Doubts About It

"The People's Choice" is the greatest success story in daytime stripping! From coast-to-coast, smart station's have won the smart money (P&G, Lever Bros., General Mills, Jergens, Lestoil, Anahist, etc., etc.) AND results with this top-rated 104-stanza laugh series.

In market after market—NOW on the air in 16 out of the top-20 markets!—"The People's Choice" is the audience's choice, the advertiser's choice AND the station's choice.

Good reason for it, of course. Situation comedy is HOT . . . R-E-D HOT! And "The People's Choice" is BOTH the best AND the most recent off-the-network-into-syndication addition to the too-too small list.

Look into it today, hey.

"the PEOPLE'S CHOICE"



starring

JACKIE COOPER

PATRICIA
BRESLIN

AND CLEO

*For complete information, see your ABC Films
Sales Rep., or call*

ABC FILMS, INC.

1501 Broadway • LA 4-5050
New York 36, N. Y.

Concentrate in

JACKSON, MISS.

Did you know?

Over 233,000

TV Homes

★ ★ ★

A Billion Dollars

in Retail Sales

★ ★ ★

All in the

JACKSON

TV Market

Area

WJTV

CHANNEL 12

KATZ

WLBT

CHANNEL 3

HOLLINGBERY

by John E. McMillin

Commercial commentary

Radio's role in the '60's

A couple of weeks ago I was invited to fly down to Paducah and deliver a few, choice, inspirational remarks at the fall meeting of the Kentucky Broadcasters Association.

In some ways it was a tough trip. I don't exactly quiver with girlish delight at taking an Electra to Cincinnati, a DC-6 to Nashville, and a DC-3 to western Kentucky during a torturous seven-hour journey.

Nor was I particularly proud or happy about my oratorical efforts before the nearly 200 KBA members who had gathered for their annual banquet at Kentucky Dam Village State Park.

The truth is—these broadcasters had far more to teach me than I had to say to them. And it was this reason alone which made my Paducah jaunt worthwhile.

There in Kentucky I was able to see clearly for the first time the unique role which radio is destined to play in American life during the next 10 years.

I wonder how many advertising men—let alone sociologists, historians and economists—fully realize what is happening?

Kentucky today has 101 broadcasting outlets (only five of them tv). By contrast, the state has 26 daily newspapers, and this number is almost certain to decline in the '60's.

As a result radio is emerging as by far the most important local voice, the most vital forum for town, county, and state affairs. And this same pattern, repeated in 49 other states, is creating a kind of profound social revolution in American communications.

Citadels of the democratic process

Back in 1920, when commercial broadcasting was just beginning, the country had a population of 106 million and boasted 2,042 daily newspapers.

Today, with our census figures expected to hit close to 180 million, we have 1,756 daily papers, and each year this shows a drop.

Even more significant, huge national media have appeared. *Life*, *Look*, *Time*, *Reader's Digest*, the tv networks—all have come into being in the past 40 years.

Actually, the development of these giants has paralleled the trends to bigness, consolidation, and conformity in every other phase of national life—big government, big labor, big business.

And oddly enough, the one counter-force to this massive centralization comes today from the country's radio stations—4,000 of them located in every city and most American towns. (In Kentucky I talked to broadcasters who operate stations in towns of 3,000 people.)

In a very real sense, these radio outlets are citadels of the democratic process. For it is they which, in their expanding activities emphasize the rights, interests, and special concerns of the local com-

(Please turn to page 14)





NEW Look! NEW Picture Quality! NEW 4½ inch I.O.

... the First All-New TV Studio Camera in 8 Years!

RCA's new monochrome television camera Type TK-12 is new in every sense of the word . . . including startling new improvements in picture quality, significant new savings in operating costs and manpower, new features that help you sell!

4½ INCH IMAGE ORTHICON. This new camera uses a larger image orthicon picture tube—4½ inches in diameter. The 50 per cent greater tube size makes it possible to obtain far better picture detail than has been possible before.

FUNCTIONAL STYLING. A "new look" to identify this camera with the "new picture" has been given the TK-12, in the form of a distinguishing keystone shape. Functional in advantage, too, it provides space for an 8½ inch view finder instead of the usual 5 or 7 inch.

NEW SAVINGS IN OPERATION. High stability and reliability coupled with a brand new control concept, permit a single video operator to handle as many as six cameras. For the normal run he need be concerned with only two operating controls per camera.

ONE MINUTE WARM-UP. Camera set-up is the easiest ever! Turn it on and in one minute the picture is there. Quality pictures "snap in" each time you turn on camera.

THE BEST PICTURE IN TOWN! The extremely sharp picture, the beautiful rendition of gray scale and freedom from halo effect make this camera ideal for both "live" broadcast and TV tape recording.



Ask your RCA Representative for complete information. Or write to RCA, Broadcast and Television Equipment Division, Dept. ME-264, Building 15-1, Camden, N. J.



The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA



Assure yourself of complete coverage in America's richest market: advertise on WPAT. Throughout 31 counties in New York, New Jersey, Pennsylvania and Connecticut interest in our station is compounded daily, and companies who spend time on WPAT know it. Time is money on WPAT and you can count on it. That's why insurance and financial advertising alone has increased nearly 40% in three short years on our station thanks to advertisers like these: *Allstate Insurance, The Bank for Savings, The Bowery Savings Bank, The Chase Manhattan Bank, Eastman Dillon Union Securities Company, The Greenwich Savings Bank, Goodbody & Company, The B. P. Morton New York Corporation, The New Jersey Bank, The First National Bank of Jersey City, Seaboard Finance Corporation and The Williamsburg Savings Bank.* These are only a few of the many blue chip insurance and financial firms that have banked on WPAT . . . the station with the jingle of success.

WPAT
&
WPAT-FM

munity, the local scene, the almost forgotten individual.

Radio in 1960 provides more outlets for freedom of speech and freedom of expression, for the development of new voices and new talents, and for the healthy discussion of local and sectional problems than any other American institution.

I don't pretend for a minute, of course, that every radio broadcaster is doing a perfect job, or that there isn't plenty of room for improvement in much radio programing.

But the fact is—radio is fast maturing in its new democratic role and, as I found in Kentucky, radio men are already surprisingly involved in civic and community matters.

At the KBA convention the two hottest topics of conversation had nothing to do with the business problems of broadcasting.

They were—should Kentucky hold a new constitutional convention? And—should we back the state's proposed \$100 million road bond issue? After speeches by the Lieutenant Governor and State Highway Commissioner, the KBA voted to give airtime support to both projects.

A challenge to national advertisers

I came away from Paducah, not merely impressed with radio's grass-roots vitality, but absolutely convinced that within the next 10 years many more bright, imaginative national advertisers will recognize the challenging creative opportunities in this changing medium.

Between 1925 and 1947—radio's network era—most admen looked on radio as a glamorous source of national entertainment.

Since 1947—with the rise of tv and the decline of the networks—radio, in many agencies, has been little more than a cold-blooded media buy with an emphasis on ratings and an almost complete disregard of copy and creative selling considerations.

But radio today, with its new "community closeness" offers some surprising opportunities for alert national advertisers.

For instance, if I were ad manager of any big oil company (and they all have problems of "local identification") I'm sure I would search out what radio *does better* than any other medium.

Specifically, I might ask my agency to research and discover what radio stations in my market had the best *local news*, and might attempt to ally my company with this valuable service.

Or I might set out to build franchises in radio's "Community Calendars" the digests of local doings which are proving so popular on many stations.

Or I might dig deep into the whole field of local sports and other special events and try to increase product and company goodwill by sponsoring such activities.

These are the ways in which smart local merchants are using radio today (radio's local revenues are almost double its national). and sooner or later national advertisers will copy their methods.

Undoubtedly there will be howls from the agencies.

Remembering my own agency days I can visualize vividly the snarls on square-headed account men and red-eyed media buyers whenever a client insists on a new strategy that requires more work, more traveling and, above all, more imagination.

But I am almost certain it is going to happen. For radio in the '60's will be pioneering new areas of local and community importance. And you can bet this fact will not long be lost on the aggressive and imaginative men who direct America's marketing.

WAPI Makes The Headlines

Newspapers, ETV, Campbell Lauded In Audit Report

Birmingham newspapers, ETV, and Dave Campbell's "The People Speak" radio program received plaudits from the Birmingham Metropolitan Audit in its latest report.

In its preliminary report on "Communications Among the Birmingham People," the Audit pointed at the "dangers as well as the blessings" of the communications field.

The report called Dave Campbell's "The People Speak" program "a healthy justification for public service in modern-day radio programming."

Through Campbell's program, WAPI renders a unique service to the process of free communications in the area by programming large blocks of evening time to staff conversations with telephone callers.

Discussions of the issues of the day, questions and answers, problems, clarification of issues are both entertaining and educational.

Communications Summarizing the entire communications picture, the Audit said Birmingham "fortunate in several... —in others it is... better, nor w... other American... The Bi... Herald an... News we... for "serv... dantly v... criteria... a force... "Th... ham's... of all... te... e...

Further, the Audit report stated that civic pride extended to the newspapers, and that... to find a group... harmony with... t that... torial... ach



The Birmingham Metropolitan Audit says "a healthy justification for public service." 20 local sponsors on a year round basis say "Dave Campbell's People Speak sells merchandise for us."

WAPI


REPRESENTED NATIONALLY BY HENRY I. CRISTAL CO., INC.

50,000 WATTS*
BIRMINGHAM,
ALABAMA

*5,000 Nights

who?





Close to ten million viewers
each week—that's who!—watch
The Late Show on the five
CBS Owned television stations.

That's a 20% larger audience
per night than last year. And
21% larger than for the nearest
late-evening competition!

Contact CBS Television Spot
Sales. Because, on the five
CBS Owned television stations,
it's better late than ever!

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc.

Operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV
Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis.



truly
**Fine
Music**

for **san francisco**



10,000 Watts
FULL TIME

KQBY
Radio AND FM

National Representatives PETERS, GRIFFIN, WOODWARD, INC.

GORDON BROADCASTING COMPANY

*America's First Family of
Fine Music Stations*

KQBY San Francisco ★ KSDO San Diego ★ KBUZ Phoenix

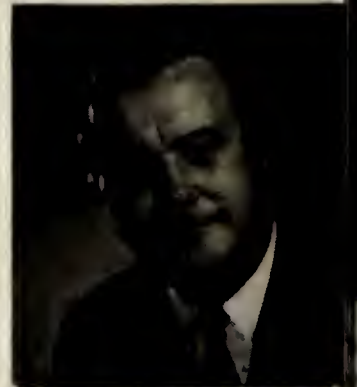
Reps at work

Frank Martin, Blair-Tv, New York, answers the magazines that claim new flexibility for their medium. "While the sectional or split-run innovation can cut waste circulation, that's only part of the advertiser's problem. No magazine has a commanding share of audience in any given market as compared with spot tv. Additionally, no magazine's circulation pattern follows an individual advertiser's marketing curves. But spot tv can follow the marketing objectives exactly as needed. True flexibility consists not only of eliminating waste circulation, but the strength to deliver the message to the bulk of a given market and deliver it with impact." Continues Martin, "In any given market the leading magazines cover only a thin slice of the entire deliverable audience. It takes spot tv's tremendous reach to deliver a truly mass section of the market. What's more, the proven superior impact of sight, sound, and motion selling is what continues to give spot tv its consistent growth. Split runs may save dollars, but it takes impact to make sales, and dollar for dollar nothing matches spot tv."



Richard O'Connell, executive vice president, Devney/O'Connell, New York, pleads for simplification of rate structures in the industry. "While our firm is totally behind SRA's effort for a single rate, we are equally desirous of seeing a simplified single rate adapted throughout. Our own crusade along these lines has borne much fruit over the past two years. However, if the revered buyer of time is to be effectively relieved of the burdensome aspects of time-buying, further simplification is imperative. In radio particularly, frequency discount per se is as modern as an ear phone set. With its elimination, the station operator happily kills short rates and rebates—long the nemesis of billing departments. Devney-O'Connell has a simple-to-read folder on simplified rates available to one and all on request. In distributing it to several hundred buyers we received overwhelming support within agencies on the buying level. This enthusiasm was outdone only by that shown among the heads of major agency billing departments. Remember, that which is easy to buy is, accordingly, easy to sell!"

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*Metropolitan
personality*

© 1954 Metropolitan Broadcasting Corporation



...tent on pleasing, while posing challenges that are fresh, vital and memorable... a "Metropolitan" personality like each member of our media family... Television, Radio and Outdoor-Advertising.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York



TV STATIONS: WNEW-TV, New York; WTTG, Washington, D.C.; WTVH, Peoria/Ill.; KOVR, Stockton-Sacramento/Calif.
RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland
OUTDOOR: Foster and Kleiser—operating in Arizona, California, Oregon and Washington



UNITED PRESS INTERNATIONAL PHOTO

*tomorrow's selling
is here today*

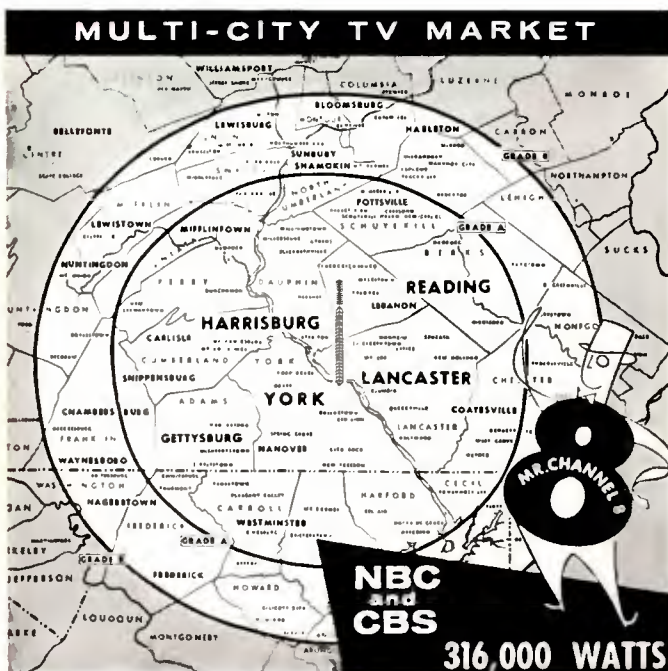
HOME OF THE FUTURE

First moon house is designed, ready for construction and lunar occupancy. Made of aluminum, man's moon house has heavy canopy to shield occupants from continuous dust-fall and scorching 214° heat.

*in the LANCASTER /
HARRISBURG / YORK market*

WGAL-TV

This station with its multi-city coverage looks to the future. It's your profit buy for today and tomorrow, because it is the outstanding favorite in these three metropolitan areas, plus many other communities.



WGAL-TV
Channel 8
Lancaster, Pa. • NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-SCOPE

7 NOVEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

What the impact of the Kennedy-Nixon debates will mean for public service programming in 1961: there'll be lots more of it sponsored by national and local advertisers.

The source for this prediction: the managements of a couple of top-rung agencies loaded with durable as well as package-goods accounts.

They say that regardless of who wins the election the interest in probing and documenting what goes on in Washington and internationally will be greater than ever and that advertisers, aware of this, will be looking for attractions that capitalize on such interest.

These days, major agencies are taking major steps to allay the pre-election jitters that have assailed many of their clients who rate as leaders in the American business world.

They've been holding top-level meetings in their clients' offices urging them to unfreeze their budgets and take their calculated risks, rather than wait until they have been able to assimilate the portents of the election.

Their argument: the time to act is when your competitors are frozen with indecision; it not only hypothesizes the economy but heightens your chances of getting a bigger share of the market or larger profits; also, in a time of uncertainty it's smart to come out with innovations.

Both International and Brown Shoe have embarked on a pre-Christmas campaign and the reason: the discovery that shoe sales have increased by 12% in the pre-holiday period without benefit of any promotions or campaigns specifically set up for Christmas.

Heretofore, the big advertising seasons for shoes have been pre-Easter and fall school opening. The two companies' pre-Christmas activities in air media:

International (Kruonick, St. Louis), both radio and tv in scores of markets.

Brown (Burnett): tv in 80-90 markets.

Secondary radio markets are getting the bulk of a four-week blitz being staged by General Mills' cereal division via DFS, starting 21 November.

The total list: close to 100 markets, with between 35-75 spots per market per week. Designated time: a.m. traffic, Wednesday, Thursday, Friday.

Bourjois' Evening in Paris (Gumbinner) is making one of its rare appearances in tv with a pre-Christmas spot campaign in about 60 markets.

Other spot tv activity on the buying or availability-call front the past week:

NEW YORK: Sal Hepatica (Y&R); Armour Pressed Meat (Ayer); Colgate's Ajax (McCann-Erickson); Berkshire Knitting Mills' hosiery (OBM); Anahist (Bates), additional markets; midwest Ford Dealers (JWT), five-minutes of news, sports or weather, three times a week; Studebaker (D'Arcy), syndication, starting January; Shulton (Wesley), five weeks of half-hour pilots in 85 markets (for details see FILM-SCOPE, page 58).

CHICAGO: Hoover and P&G's Joy (Burnett); Tums (McCann-Erickson).

The SRA hasn't given up the idea of arranging a clearing house for information on competitive spot campaigns in individual markets—data that the biggest advertisers are still clamoring for.

One way that the rep organization thinks it can solve the problem: having the station add one more carbon copy of the invoices they send their reps. This copy would be sent to an outside organization for processing.

The WBT-WBTV-WBTW management has put off until after the elections its decision on what firm will represent it in the national spot area.

The same applies to the WTOP-WTOP-TV-WJAX interests. Billings involved in these plums: around \$7-8 million.

Few contests for a batch of stations have been as heatedly pressed as this one. At least eight reps have been in there pitching.

DX Sun Ray Oil's \$600,000 annual expenditure for farm programming in 20 markets has some interesting techniques and sales goal.

The chief goal: with a substantial number of the farms all-mechanized, farmers are urged to install oil and gas storage tanks—and, of course, stock up with DX Sun Ray.

In all cases for stations it's a 52-week deal, with five-minute programs Monday, Wednesday and Friday. The programs—each dealing with local or regional agricultural information or problems—are taped and bicycled from station to station.

The agency that set all this up: Potts-Woodbury, of Kansas City.

Note: DX also sponsors Grand Jury in 50 markets in 26-week flights.

Women buy a substantial share of the beer brewed in the U.S. but they consume only 17% of the gallonage.

Here are other statistics on beer from a study by Continental Can:

AGE GROUPS	% POPULATION	BEER DRINKING	GALLONAGE CONSUMED
18-24	12%	14%	13%
25-49	55%	62%	67%
50 & Over	33%	24%	21%

A thought-provoking observation out of Chicago: one way that spot tv might be able to retain some of the business going to the networks is to solve the problem of the 30-day confirmation rule.

Cited as a recent case in point: Sawyer's Viewmaster (Montgomery, Portland) couldn't set up pre-Christmas schedules far enough in advance to stimulate dealer excitement, or stock loading, between confirmation time and air time.

Sawyer, it seems, wanted to order about 110 markets, which would have made it a choice piece of spot business.

Despite the competitive inroads of network tv, national spot tv can still boast of imposing 52-week users, and that doesn't include the soap giants which vary and mingle their product in their year-round packages.

This national loyal pack included: the Maxwell House coffee brands, R. J. Reynolds American Tobacco, Philip Morris, Alka-Seltzer, Lestoil, Budweiser, Wrigley, Wesson Oil, Sterling Drug, Dristan, Shell and Italian Swiss Colony.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 69; and Film Scope, page 58.



FARM LAD MAKES HAY WHILE SUN SHINES

... in the Land of Milk and ^M~~X~~oney!

Ours is the bountiful land of good living ... our Colleges and Universities ... our big dairy farms and clean small cities — where farm families are distinguishable only by their higher incomes! We're qualified to give you added income with

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ^M~~X~~oney!

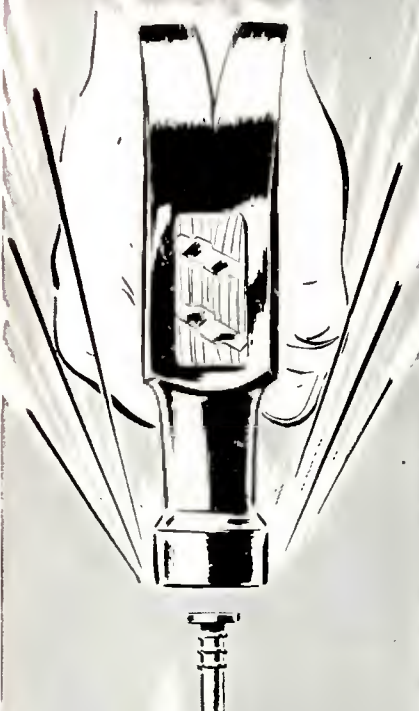
WBAY-TV

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY



nail down
more
sales



with
SAN ANTONIO'S

Channel
K 12
K 12
ONO tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

49th and Madison

All-media study

I came in contact with the "SPONSOR All-Media Evaluation Study" recently, and in spite of its 1954 copyright, found it to be so valuable that I'm hoping to obtain a copy.

Also, can you advise me if there has been any further study done by your magazine on media evaluation, and if so, how it would be possible for me to obtain a copy?

Wayne K. Nelson
Chicago Tribune
Evanston, Illinois

● The "SPONSOR All-Media Evaluation Study" is available at \$2 per copy. It is the only such study we have made since 1954.

Correction

Relative to your "Tv and Radio Newsmakers" column, appearing in the 3 October issue of SPONSOR, page 80, we note your incorrect designation of Mort Bassett as "a partner" in our company. For the record, Mort Bassett, who was formerly employed by our firm, is not and never was "a partner" in Forjoe and Company, Inc. Inasmuch as this statement creates a misleading and non-existent legal relationship, which may possibly involve our company in serious legal matters, we will appreciate your kindly correcting any such statements sent in to your fine publication.

Joseph Bloom
president
Forjoe & Co., Inc.
N. Y. C.

We did ask!

We appreciate the space and leading-article treatment you gave to the AAAA "Suggestions" booklets in your 26 September issue. We're glad to have the help of such publicity in bringing the recommendations of our committee on broadcast media to the considered attention of broadcasters.

There is a point, though, on which clarification seems in order.

Your headline, "Why Didn't You Ask Us?" implies AAAA did not consult the broadcasting industry before

issuing the "Suggestions" booklets.

The fact is that the "Suggestions" in draft form, were submitted to the industry through its national associations—NAB, RAB, SRA, TvB. It is standard practice with AAAA not to publish anything affecting media without having it reviewed by the appropriate media organizations. This was done with our recommended standard rate cards earlier this year also with our proposed standard forms for billing, developed some years ago, which were not released for the very reason that broadcasters through their organizations, did register some objections to them.

The "Suggestions" booklets were referred to the broadcaster organizations during the drafting stages, for endorsement of sponsorship, for the purpose of finding out whether stations would welcome our recommendations, whether there would be dissent or resentment, whether we should add anything, leave anything out, or change any wording. We received comments from the broadcasters' and representatives' organizations, and substantial changes were made, taking their suggestions into account insofar as possible.

Kenneth Godfrey
secretary
AAAA comm. on bdcst. media
N. Y. C.

Not quite the first

In reference to "Sponsor Speaks" in October, suggest you and Roy Greene check with NEC to determine who sponsored their *Journey to Understanding* series last December. You will find the answer to be L. Cigarettes, a product of Brown & Williamson which therefore must mark "the first time that a low-cost nationally used consumer product ever presented such an ambitious program in the public interest."

Richard A. Pinkham
Ted Bates & Co.
N. Y. C.

WHLI

ONE OF THE NATION'S MOST HONORED SUBURBAN RADIO STATIONS

"THE VOICE OF LONG ISLAND"



Pioneer in Public Service Programming in the Major Long Island Market... WHLI offers sponsors and their products a Prestige Atmosphere and an influential Long Island Audience... unmatched for quality and quantity... by any other independent or network radio station covering this market!

For over 13 years, WHLI has dominated listening on Long Island with programs designed to serve the needs and interests of the ever-growing Long Island community...

- Familiar Good Music
- L. I. News and Weather Reports
- Traffic-Road Conditions
- School-Factory Closings
- Community Activities
- Editorial Opinion



Our WHLI "Hall of Fame" attests to the wide-spread acclaim achieved by our high standards of programming "in the public interest." Prominent from wall-to-wall are dozens of awards and citations from civic, religious, youth, community, veterans groups and from trade and industry for programming of exceptional merit and service.

→ 10,000 WATTS

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND, N. Y.

the voice of long island

REPRESENTED BY GILL-PERNA

PAUL GODOFSKY, Pres. & Gen. Mgr. • JOSEPH A. LENN, Exec. V. P. & Sales Mgr.



WSB-TV is first choice in Atlanta, a market of 1,000,000 served by 3 stations. Its dominance is not new, but has been proved by survey after survey of the market. The latest surveys show:

FIRST—WSB/TV leads in number of counties reached.*

FIRST—WSB/TV leads in net weekly circulation.*

FIRST—WSB/TV leads in quarter-hour ratings.†

FIRST—WSB/TV leads in metro area share of sets in use, Sunday thru Saturday.

FIRST—WSB/TV leads in local and network news show audiences.†

FIRST—WSB/TV leads in feature film audience.†

FIRST—WSB/TV leads in audience delivered for syndicated shows.†

FIRST—WSB/TV leads in kid show audiences including the top rated Popeye Club.†

*ARB 1960 Coverage Study, Atlanta, Ga.

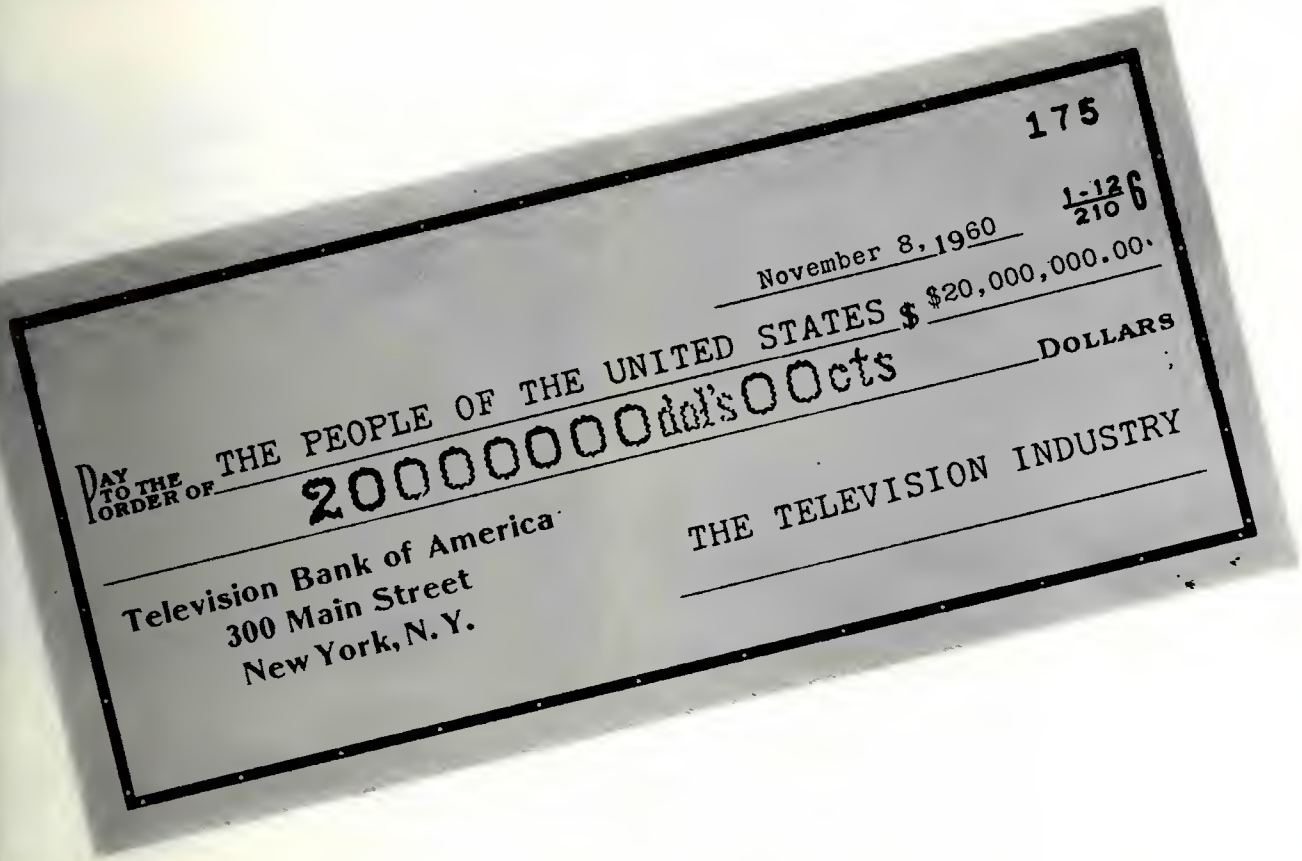
†ARB, Atlanta, Ga., August, 1960

wsb-tv
channel 2 Atlanta

Represented by

Edward Petry & Co., Inc.

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



TV'S \$20,000,000 GIFT

— to the presidential campaign

That's a conservative estimate of the net costs to tv stations and networks for convention, debate, and campaign coverage

ate tomorrow evening or early Wednesday morning when tv stations and networks end their comprehensive coverage of the 1960 presidential returns, they will complete the greatest single cash contribution to American political information and education which has ever been made by any private industry or group.

Actual hard money costs to the industry for the conventions-to-election-day period, 1 July to 8 November, will exceed \$20,000,000, according to the best conservative and reliable business estimates.

Many network and station executives checked by SPONSOR editors believe that the figure will top \$30,000,000.

For an industry which only a year ago was under bitter critical attack for neglecting its "public responsibilities," the record, of course, is an extraordinary one.

Unfortunately, however, it is one side of the tv story which is too little known or understood by the general public.

Today, there are few who question the enormous

Conventions, Great Debates, special programs meant at least



LOS ANGELES AND CHICAGO coverage of Republican and Democratic Conventions involved fantastic expenses, probably cost nets and stations over \$9,000,000 despite partial sponsorship of convention telecasts



GREAT DEBATES were a 'tv gift' that totaled nearly \$2,000,000 and this figure does not include spot time revenues that were lost by the stations who carried the four historic Kennedy-Nixon meetings on the airway

part which tv has played in the Republican-Democratic campaigning of the last five months.

Preliminary analysis of A. C. Nielsen and other data indicates that at least 80% and probably closer to 90% of the 65,000,000 expected to vote tomorrow will have gained their primary knowledge of candidates and issues from tv viewing.

A single one of the Great Debates, for example, was watched by an estimated 75,000,000 men, women and children.

By contrast, the seven famous Lincoln-Douglas debates of 1858 attracted, according to Carl Sandburg, a total of 78,500 people.

But the astronomical audience figures which tv achieved, and the wide comment which the Great Debates and convention coverage provoked in the press, have obscured what to SPONSOR is easily the most significant aspect of the industry's effort—the

voluntary contributions of hard cash which tv networks and stations have made to the cause of political understanding.

SPONSOR's estimate of a \$20,000,000 cost to the industry has been arrived at by examining four separate factors.

1. *Advertising revenues lost by the pre-emption of network time for unsponsored political telecasts.*

2. *Advertising revenues lost by the pre-emption of spot time for unsponsored political telecasts.*

3. *Net loss incurred by the difference between the costs and the sale price of commercially sponsored political telecasts (i.e. convention and election night coverage).*

4. *Special-out-of-pocket costs involved in setting up program, production, technical, and other facilities for campaign coverage.*

Not included in the \$20,000,000 figures are thousands of man hours of executive, program, production,

and other personnel time involved in handling the expanded political schedules which every network and station has included.

Nor does the \$20,000,000 total include the net loss in *paid political advertising* which tv has incurred during the 1960 campaign.

The industry fight for the suspension of Section 315 has actually meant a drop in expenditures by the Republicans and Democrats for spots and programs over comparable 1956 and 1952 figures. Tv has given more free time and received less revenue from the major parties.

SPONSOR's \$20,000,000 estimate, however, disregards the losses in *paid political tv advertising*, and concentrates only on the costs of the conventions, the Great Debates, election night coverage and the many special programs scheduled by both networks and stations during the five-month campaign period.

\$20,000,000 in expenses and lost revenue to tv nets, stations



SPECIAL PROGRAMS dealing with the campaign included both sponsored and unsponsored varieties. Costs for such programs to networks and stations over and beyond advertising revenue exceeded \$1,500,000

ELECTION NIGHT COVERAGE involving complex technical and news arrangements plus sizable hunks of both prime and fringe time will set the industry back at least another \$1,000,000, say conservative experts

Convention Coverage. For networks and stations this was by far the most expensive phase of the 1960 political coverage.

After checking with ABC, CBS, and NBC, SPONSOR believes that the costs to the networks for the Los Angeles and Chicago sessions will total \$9,000,000 even after deducting income from advertisers who participated in convention coverage.

Exact costs are not available, and may not be for many months (ABC last week reported that it was just settling in the last bills for Los Angeles), and the complexities of network booking may never reveal the true picture.

However, this much is clear, the Republican and Democratic meetings resulted in a virtual blackout of prime time for a 10-day period, and none of the networks got back from convention sponsors anything like the advertising revenues lost by pre-

emptions and indemnifications.

CBS, who sold a complete convention-campaign-election night package to Westinghouse, reiterated to SPONSOR last week that its own costs would be "several million dollars" in excess of the reported Westinghouse package price of \$6,000,000.

ABC and NBC, who had less success in selling convention advertisers (ABC, for example, claims a 60% sellout), took heavy losses on the Los Angeles and Chicago operations.

According to one network spokesman "unless you saw the network installations, you can't possibly visualize the expenses involved. Each of us virtually set up a completely equipped television station with full engineering facilities, studios, offices, decorations, furniture, for a five-day operation at the Democratic Convention, and another complete station for five days in Chicago."

CBS alone shipped 60 tons of

equipment to each of the two political meetings and paid travel expenses for over 250 people from its New York and Washington staffs.

The Great Debates which, of course, took place in free unsponsored time, will probably, when all bills are in, have cost the networks nearly \$2,000,000. Gross time charges alone for the four meetings will run close to \$1,500,000, and the debates themselves involved far more costly technical and other preparations than is generally known.

ABC, for instance, cherishes an AT&T bill for over \$17,500 line charges for "special rehearsals" for the third debate which saw Nixon in Los Angeles and Kennedy in New York. Regular line charges, of course, for the debate itself, were on top of this figure.

"And just wait," one network production executive told SPONSOR, "until our financial boys start seeing the

bills for red carpets, security police, and all the other items which we had to provide for the debates.”

Special programs. In addition to the well-publicized conventions and Great Debates, tv networks and stations have scheduled hundreds of hours of programs or program features designed to acquaint the public with the candidates and issues of the campaign.

Both sponsored and unsponsored shows figure in the list. At CBS for instance, they include such specials as *The Right Man*, *CBS Reports* and *Eyewitness to History*, many episodes of the unsponsored *Face the Nation* as well as appearances on *Person to Person* by both candidates.

ABC has had a weekly *Campaign Roundup* series, and has devoted many of its *Open Hearing* and *College News Conference* programs to campaign matters.

At NBC such programs as *Meet the Press*, partially sponsored during July-November have been heavily

weighted with presidential topics.

In addition dozens of local tv stations and station groups such as Westinghouse and Corinthian have produced special campaign programs.

Accurate figures on the net costs to the industry of such programming are, of course, impossible to obtain. SPONSOR believes, however, that they represent an outlay of at least \$1,500,000 over and beyond any revenues derived from sponsorship, and is confident that many tv men will place the tab at many times that amount.

Election Night Coverage, on all three networks will pre-empt at least two hours of prime time (plus many hours of fringe time) and will involve fantastically complex news and facilities preparations which will only partially be repaid for (as in the case of convention coverage) by advertising sponsors. CBS, for example, will have an election night news team of nearly 700 and has set up a new nationwide telephone system, tying in

CBS headquarters in every state capital with its Studio 65 in downtown Manhattan. ABC, NBC, and CBS will have batteries of electronic computers, dozens of analysts, commentators, and researchers working on the returns.

Costs to the networks alone for election night will run at least \$1,000,000 above revenues received.

Spot Losses. Least understood, but one of the heaviest expenses borne by the industry, will be the serious curtailment in spot revenues suffered by stations during the course of the campaign. Following the Republican Convention, one Indiana operator of tv and am facilities reported to SPONSOR that the conventions alone would cost him in excess of \$40,000 in lost spots for which no make-good was possible.

Even if not all of the country's 500 commercials tv suffered comparable losses, the total spot revenue dropped by the industry begins to assume mammoth proportions when one adds the spots lost in the Great Debate and other campaign programs.

SPONSOR believes it highly conservative to estimate that American tv stations have given up at least \$6,500,000 in spot dollars for the privilege of presenting the presidential campaign.

In arriving at a total "tv gift" of \$20,000,000 to the public for greater political understanding, SPONSOR editors checked responsible executives in every phase of the business. Not a man professed to know accurate answers. But all, without exception, questioned certain of SPONSOR's figures as too low. Just before press time, an NBC spokesman called to say that NBC's latest figuring showed that the network's total cost for the convention through the election night period would "exceed \$6,000,000" and that this figure is "highly conservative."

Whether or not the industry total of \$20,000,000 should be revised upward is not, in the opinion of SPONSOR editors, an important question.

The plain fact is—tv's cash contributions to the campaigns have almost doubled all other contributions received by the parties from all other sources.

SPONSOR believes that the story of the industry's campaign gift deserves wide airing among the public.

IS \$20 MILLION TOO LOW?

In figuring the cash contribution which tv stations and networks made to the campaign, SPONSOR tried to estimate conservatively

1 Conventions. Coverage of Republican and Democratic meetings meant loss to industry of \$9,000,000

2 Great Debates. Tv asked to make this gift. Cost to nets and stations will total nearly \$2,000,000

3 Special programs covering campaign had some sponsors, but costs exceeded revenues by \$1,500,000

4 Election night telecasts involved huge expenses and despite sponsorship meant loss of \$1,000,000

5 Spot losses by stations during conventions, debates and other campaign programs top \$6,500,000



A PERSONAL presentation of new CBS Radio format is made to Stanley H. Pulver, Colgate-Palmolive media manager (left), by vice president in charge of network sales George Arkedis. Schedule includes 10 minutes of news on the hour, five-minute feature every half hour

Network radio's 'biggest push'

- ▶ Web execs say that they have found their format and are confident of selling the medium into the black
- ▶ Although many admen have a 'show me' attitude, the webs say they are selling what advertisers want to buy

Network radio is embarked on the biggest push of its life. New formats, new research and — above all — new enthusiasm, are being thrown into the fight to get the message of "what we are, not what we were" to potential advertisers.

At first glance, anyone remembering pre-1950 network radio would think of the 1960-61 schedules as skeletonized, but a more realistic appraisal would reveal that the radio networks — all of them when CBS initiates its new format 25 November — are selling the way that advertisers are buying.

The networks are programing short segments of news and features, feeding their affiliates regularly scheduled bits and pieces of hard news, human interest, sports and variety, with the network always available for special

programs of any length from a football game to a concert to the inauguration on 20 January.

And the networks last week were optimistic. "We have found our format," said one official, "after a depressing decade of forced change. Despite all the requiems and, frankly, lack of advertiser enthusiasm, we are convinced that we have found a strong set of bootstraps." He indicated that the network salesmen were pulling hard "because if we don't, nobody else will."

Not everybody was as sanguine as the network spokesman. Agency observers, although not going as far as Emil Mogul's suggestion (that "night-time radio should be abandoned as we know it today, with a skeleton operation maintaining public service programming, civil defense, and pos-

sibly an accelerated national news schedule"), tended to adopt a "show me" attitude.

They pointed out that only NBC (since March) was in the black, that ABC has yet to receive much advertiser support for its new *Flair* programing, that CBS's new format was as yet untried. They claimed that stations still don't like the idea of selling themselves so inexpensively as affiliates.

And they point to the recently released FCC figures for 1959 which show that total revenues of the four nationwide radio networks, including 19 o&o's, were \$60.4 million, or 6.4% below the figures of \$64.5 million for 1958. The networks reported a loss of \$4.5 million as compared to a loss of \$4.9 million in 1958. The networks, their 19 o&o's and 3,361 other stations reported a decline in the sale of network radio time to \$35.6 million, or \$23.4% below 1958.

In the face of dollar signs and dissenters, network radio salesmen are still in an optimistic mood. Their argument is that what they have given up in the way of programing they have gotten back in clearances: they

can now promise advertisers a true network as well as a truly economical buy.

Station clearance is no longer considered a problem, they stressed, as the schedules have been drawn up with the approval and cooperation of the affiliates, who have in turn promised maximum clearance.

"Our major challenge now," said a network salesman, "is the re-education of the advertiser. So many have written us off, and in many cases for good reasons. With so many ad managers and buyers network radio just doesn't come to mind anymore at the advent of a campaign. If we are to survive, the pitch must be made, and heard—now."

Activity of the networks last week that reflected this "now is the time" philosophy:

• NBC released a Nielsen study to show that network radio by the four "generally accepted" measurements by which ad media are evaluated is a good buy. They were: (1) audiences, (2) cost-per-1,000, (3) coverage of highest buying groups and (4) advertiser acceptance. NBC also stated that it had been in the black since March, 1960, would be for the year as a whole and into the first quarter

of 1961 at least—with a big year expected.

• CBS has been meeting daily with media men and ad managers of top firms to introduce them to the new programming schedule which goes into effect 25 November, stressing a new news format, personalities, and high clearance. CBS thus becomes the last to make the switch from old-time programming.

• ABC rounds out a month of *Flair* with intensive publicity and presentation activity directed at potential advertisers, and a prediction that *Flair* will catch on with advertisers by the end of the first quarter of 1961.

• Mutual has turned over the sales reins to its president, Robert Hurleigh, who is selling hard on the idea that the other network program patterns are "copied" from MBS and that Mutual offers the lowest cost-per-1,000.

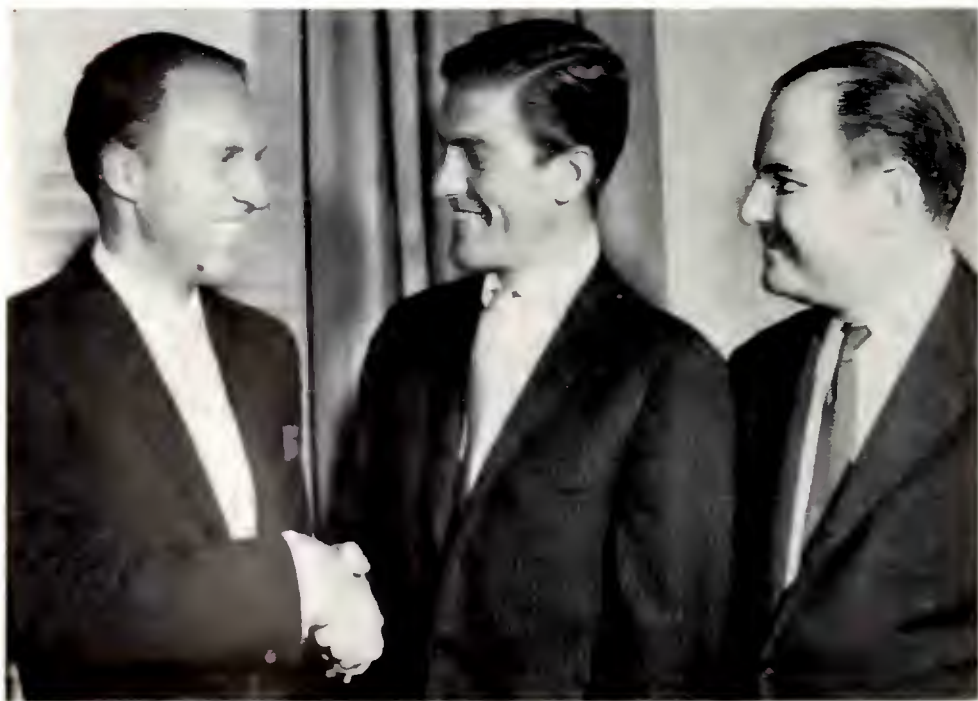
"There are five reasons why any advertiser is wise to buy network radio at this time," according to Howard Gardner, manager-sales development, NBC Radio. "The first is our cost versus the cost of tv. Network radio gives an advertiser the chance at a national broadcast medi-

um whether he is in the \$400,000 category or the \$25,000 category. The money doesn't dissipate as quickly as in tv.

"Secondly, there's frequency. An advertiser spending tv and magazine money may only be getting weekly exposure. For the same money, or less, we can saturate the nation. A third plus," he continued, "is added reach. We can take any kind of a tv schedule and show that a radio schedule will bring in new homes and increase frequency.

"Advertisers must meet the competition, reason number four. If their competitors are in network radio heavily and are successful, they must get in. And, finally, network radio can help an advertiser force distribution, even in soft goods. With local stations heavily promoting a sponsored network show," he explained "they will be able to sign stores for tie-in announcements. The local stores, in turn, will have to have a large supply of the sponsor's item in stock."

NBC is employing in its latest sales drive a presentation based on Nielsen figures called, "The Four Keys to Radio Leadership." The "keys," according to NBC:



DICK VAN DYKE (center) puts on a happy face for Robert R. Pauley (left) ABC v.p. in charge of the radio network, and William T. Rafael, national program director. Van Dyke, star of the Broadway hit, 'Bye Bye Birdie,' is host for ABC's 11 daily 'adu't-directed' *Flair* features



HOWARD GARDNER, manager, sales development, NBC Radio, report web 'in black' for 1960 and for 1961's 1st quarter

1. Audiences—As of August, 1960, audiences for various programming have gone up to 23% from 13% over year ago. Also, the network reaches largest audiences throughout the week.

2. Efficiency—NBC delivers such low cost-per-1,000 as 36¢ for *News on the Hour*, 54¢ for *Emphasis*, and 6¢ for *Monitor*.

3. Selectivity—NBC reaches a heavy number of “key group” customers (especially the 35-49 age group with the highest market value).

4. Advertiser acceptance—47% of all the advertising in network radio carried by NBC (and, SPONSOR estimates, more than 50% of the dollars).

George Arkedis, CBS Radio vice president in charge of network sales, is leading the drive to introduce Columbia's new program schedule. “This is the first time I've really had something to sell all across the schedule,” he said, “seven days a week. The values that we have made available to radio network advertisers are more attractive to attract them.”

Arkedis is enthusiastic about the new format, which hits the airwaves on 25 November. Programming is (Please turn to page 45)



FRANK W. ERWIN, assistant to the president of MBS, stresses web-affiliate compatibility as key to eliminating clearance problems



ALL BY HIMSELF: Bob Van Horn, prop manager at WSJS-TV, Winston Salem, N. C., puts on daily hour show sans cameraman, floor managers, production assistants. Two cameras are used

ONE-MAN TV SHOW PUTS THE OCTOPUS TO SHAME

You've certainly heard of a one-man band, but have you ever heard of a one-man tv program—production and all?

A case in point—and it may be the only one around—is Bob Van Horn of WSJS-TV, Winston Salem, N. C.

Van Horn, a jack-of-all-trades by nature, has put the octopus to shame. Control room aside, he is the only person involved in putting on the *Bob Gordon Show*, which is aired from 9-10 a.m. each weekday.

He is m.c., commentator, cameraman, floor man and production assistant, plus a few other people. And—oh, yes—he's prop manager at the station. The fact that the American labor movement hasn't protested is one of the unanswered questions of the time.

The production details of this daily program call for two live cameras, a “birthday board” with motor-driven crawl for salutes to kids, live appearances by the m.c. and introductions.

Because of the programming schedule, there are no cameramen, floor men or production types available to get live portions of the show on the air.

Since he is an experienced hand at finding creative and imaginative answers for using sets and scenery eco-

nomically, Van Horn's set-up for producing the *Bob Gordon Show* was not just luck.

Here's how he works: Each morning Van Horn pre-sets his own scenery, lights and sound. He also pre-sets both cameras—one on himself and the other on the birthday crawl. Before he goes on the air, he provides the audio and video operators in the control room with a complete cueing lineup for the program.

While he's on the air, the operators switch on word cues from Bob to cover his introductions to the films coming up and also to present the live segments of tricks and games for the small fry.

To cue himself, Van Horn rigged up a clock which he sets up under one of the camera lenses and switches on his own mike for his audio cues.

In the beginning of the one-man operation, naturally, there were rough spots. But today, the station reports, the program runs as smoothly as it would with a full crew.

As a matter of fact, Van Horn's success is so highly regarded that the WSJS-TV program manager is now using the one-man technique on his daily morning news program (7:25), and results have been happy there, too.

CITIES WHERE BURLINGTON USES CUT-IN



BURLINGTON made tv history with its huge cut-in plan embracing 166 coast-to-coast cities (dots). Two Hawaiian cities not shown

Burlington's massive cut-in drive

- Hosiery maker, long-time advocate of print, creating local-level impact with cooperation of some 980 dealers
- Support stocking gaining customer recognition with present plan and combatting hot Supp-Hose competition

Burlington Hosiery, now up to its neck in one of the most massive cut-in arrangements in tv history, is getting as close to retail advertising as is possible. The idea: customer awareness of Burlington's Support Stocking, now in hot competition with Mojud's Supp-Hose, first to hit the buying market, and a consistent tv advertiser. (See "Tv Supports Supp-Hose Better," SPONSOR, 17 Oct. 1959.)

Burlington, whose ad money went to print for its hosiery wares, ventured into tv for the first time last spring with a five-market spot buy to push its support stocking which came out in the fall of last year.

This season, Burlington Hosiery, flushed with success over its first tv try, took the tv route with a gigantic, cut-in plan involving seven shows and three networks. The plan, devised

and engineered by Donahue & Coe v.p. and media head Gerald T. Arthur, embraces 981 dealers in more than 166 cities.

Literally "mountains" of paperwork were involved before the huge and first large scale project of the kind, could be effected. The plan encompasses six night net shows: ABC's *Lawrence Welk*, *Adventures in Paradise*, *Bourbon St. Beat*, *The Roaring '20's*; NBC's *Dan Raven*; CBS' *Person to Person*; and one morning net show: NBC's *Today*.

The dealers, located in cities scattered across the country (see map above) including two in Hawaii, are given local product recognition following the filmed commercial with cut-in identification slides (see ca

picture opposite) in all the shows mentioned above.

Dealer enthusiasm runs high for his out-size commercial tie-in: a blend of local spot effect with net programming prestige. That the jumbo project, which was put into effect early in September, is producing what the advertiser went after can be summed up in the comment by Burlington Hosiery's advertising and promotion director, Nathan S. Lanning: "Burlington 'brand-washed' a major portion of the tremendous market of women interested in support hose through the impact of these television programs and store tie-ins."

The mechanics of the huge cut-in plan, dubbed Bur-tacular, (combining the name Burlington with the spectacular aspects of the immense plan) could be put into motion only after a series of agency-advertiser meetings and "tons" of paper work. In addition, it involved soliciting the networks' blessings; visiting tv stations in plan markets to contract for the local station tie-in and numerous salesmen-dealer get-togethers. Hundreds of instruction sheets were written, and dispatched, to everyone connected with the tie-in and many pages of correspondence passed from hand to hand before the now smooth coordinated Support Stocking dealers working plan could be employed.

As it stands now, each of the 981 coordinated Support Stocking dealers is identified during each of the seven net shows at the cut-in portion of the hosiery commercial.

The commercials—some taped, others filmed—are the same in all the markets. The theme: Which is the Burlington Support Stocking? Against a musical, tap dance background, an attractive woman, legs clad in nylon hose, defies the viewer to guess which leg is adorned with the support stocking. The commercial sells the idea that support hose do not need to be less attractive than sheer hosiery. It also points out the firm lift and support of the functional hose, and, consistently emphasizes the name Burlington Support Stocking. The dealer cut-in breaks in at the close of the commercial. In short, Burlington's latest, and successful tv plan, features a sparkling commercial which piques feminine interest in a hosiery prod-

Buy
Burlington Support Stockings
at
FILENE'S

SOME 980 DEALERS located in more than 166 cities throughout the United States are identified by card slides like the Filene slide above, during the Burlington commercial

uct which not only serves therapeutically, but as an adornment, as well. Then, when viewer interest is at its peak, the local station cut-in tells her where, in her own locale, she can purchase the Burlington product.

The Burlington Support Stocking commercial, incidentally, received honorable mention during the First American Film Festival sponsored by SPONSOR, last year.

It is the same commercial used in Burlington's first tv try last spring.

At that time, and strictly on a test basis, Burlington Hosiery bought tv spots in five markets: Boston, Cincinnati, St. Louis, Salt Lake City, and Washington, D. C. An eight-week campaign, it ran from February to April. Six to 10 spots a week were used, minutes and 20's.

The result of this test try was "beyond expectations," enthusiastically reported both advertiser and agency to SPONSOR. It was this first campaign which triggered the huge advertising program now in effect, a plan which despite its immensity, works smoothly. The cost of this unique cut-in? "Minimal" reports D&C's Arthur—"much less than one would expect." The campaign, which began 12 September, will run through 16 December.

As for the networks, ABC and CBS took a dim view of the maze of paper work involved in local station tie-in dealings and aside from granting authorization, washed their hands of all details, according to a D&C spokesman. NBC, on the other hand, has assumed all the necessary transactions, billings, etc. ◆



DONAHUE & COE v.p. and media head Gerald T. Arthur (left) and Burlington Hosiery advertising and promotion director, Nathan S. Lanning, handing over a small portion of the paper work involved in massive cut-in arrangements, to W. H. Schneider, D&C executive v.p.

LOCAL CANDIDATE:

Can tv sell this seasonal item?



All photos, courtesy Lucian Chimene

1 DEMOCRAT Phil E. Gilbert, Jr., campaigning for Congress in New York's 26th district, takes to tv to reach his constituents. Taped commercials start with once-over-lightly make-up job. Tv campaign is backed by ads on tv pages of daily papers

2 LIGHTING is checked before on-camera work. Gilbert buys seven announcements weekly on WNEW-TV: after late-night news during week, mid-evening on weekends

➤ New York Congressional candidate, up for election tomorrow, puts entire campaign budget into tv. He's buying 30 counties but needs to reach only half of one

Tv is being called on to perform a small miracle in New York this week as a Democratic campaigner for office bucks an established Republican stronghold.

He is Phil E. Gilbert, Jr., candidate for Congress from New York's 26th district in upper Westchester, who has put all of his campaign money into local television announcements

supplemented with newspaper advertising on tv pages plugging his appearances.

Whether this "seasonal" product can be sold to a splinter audience remains to be seen—tomorrow. Gilbert is using the facilities of WNEW-TV, New York, which reaches some 30 counties, to get his message across to families in his home district—rough-

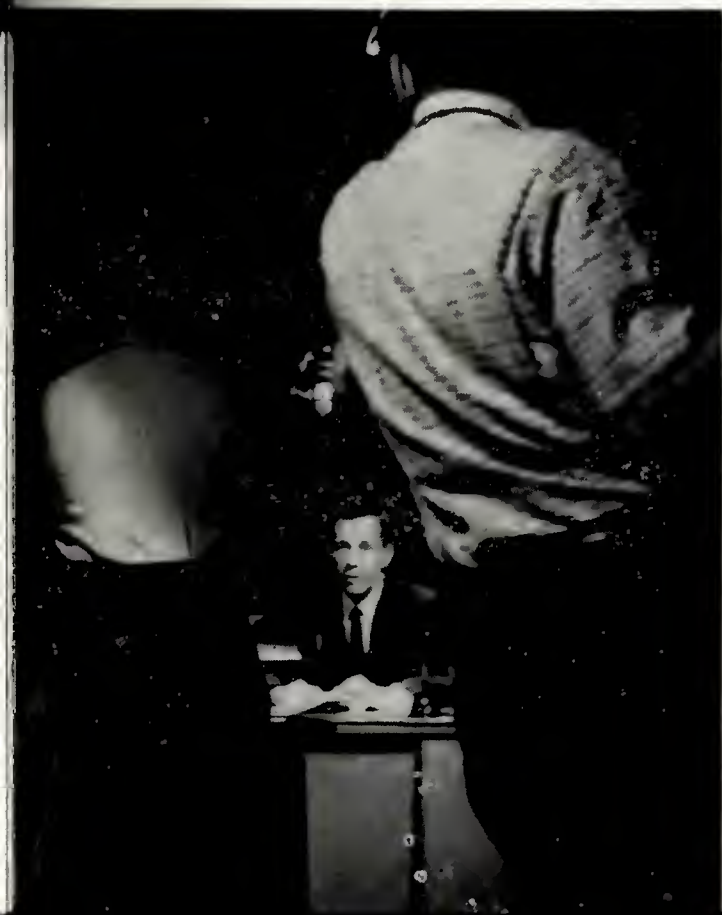
ly, one half of one county. Thus Gilbert is paying a premium price in advertising to ensconce himself in office.

Another major obstacle: He's in a predominantly Republican area, where his opposition claims 76% of the total registration. Because he's this far behind before the start of the
(Please turn to page 48)



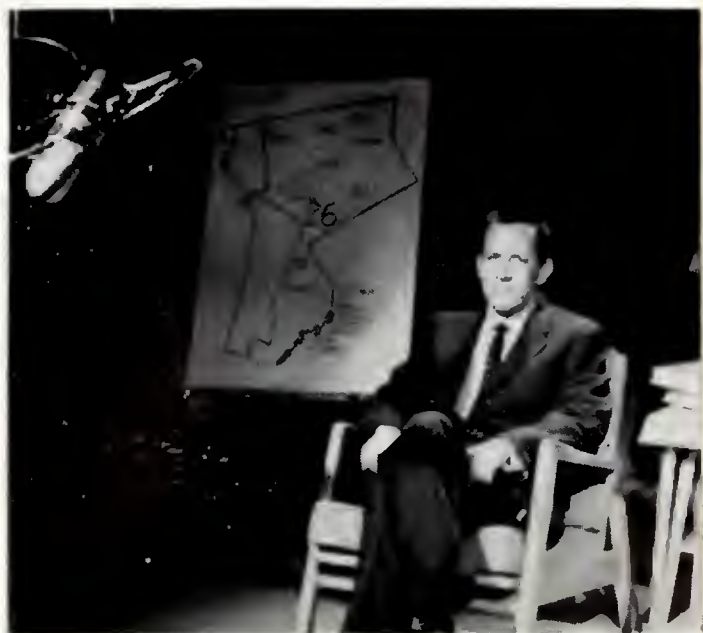
3 FINAL pre-camera touch-ups accompany voice level checks for candidate. Gilbert himself is former announcer, a tv plus. He's young, energetic, is tv's only local candidate. Series was announced by Gene Rayburn.

4 TAPE EQUIPMENT is put into line for final shooting. Gilbert voted for tv despite 'waste' coverage because of its impact. First announcement gained 2.0 Arbitron rating or 88,000 homes, with 2,300 in his area



5 ON THE AIR with TelePrompTer, Gilbert tv tactic is designed to sway Republican stronghold where only 24% of homes are Democratic or Liberal devotees

6 VIEWERS see Gilbert in head-on pose. He uses costly tv as 'strong measure' to cope with entrenched opponents in fight. See SPONSOR next week for outcome



McCANN'S 'COMMANDOS' BRING

- ▶ McCann's Frank White heads 'commando' group of 100 persons concerned with broadcast and ad ethics
- ▶ They've set specific paths which develop taste, integrity, lead to workable validation of ad claims

McCann-Erickson for the first time is taking the wraps off its corporate system of checks and double checks on advertising and broadcast ethics. It has revealed its step-by-step approaches to an upgrading of copy claims and product presentation.


Frank White, vice chairman of the board, is spearheading a systematic total-agency drive which he describes as "candle-snuffing" — "putting out fires before the wastepaper basket begins to blaze." White, speaking on the theme that "ethics is everybody's business" before the Association of Consulting Chemists and Chemical Engineers a fortnight ago, traces some of the beehive activity which has been going on at McCann.

The activity, designed to foster good taste and integrity, is particularly significant (1) because of the agency's massive size and influence in the agency fraternity as well as in all of advertising and (2) because the action follows in the wake of concerned pronouncements from the Federal Trade Commission and the Federal Communications Commission on the matter of ethics.

McCann is particularly interested in the ethical tone of broadcast copy and presentation, although a review group of more than 100 persons is also surveying all other media. The basic pursuit, says Frank White, involves "just plain old-fashioned honesty . . . in the moral, legal, and money sense of the word but, even more importantly, in our thinking."

That's why, he explains, the upgrading starts from the bottom—the individual agency persons — and works up toward the top — management. Good taste and integrity "cannot be established by a board of directors," but they can be encouraged and developed.

How is McCann doing this? First of all, by setting up the review group in which each of more than 100 persons "has a personal sense of participation." These people exchange ideas with creative and account service people with the precise purpose of defining who is supposed to



FRANK WHITE, vice chairman of the board of McCann-Erickson, spearheads all-agency effort to upgrade claims, presentation

AD INTEGRITY DOWN TO EARTH

what, as well as when and why.

A major hurdle was surmounted when they arrived at a definition of terms concerning validation — the substantiation of product claims and product presentation. Says White: "Technical and professional validation of product claims is primarily a responsibility of the advertiser," and account people get copies of such validation material from the client and keep it in the agency files.

The agency itself has primary responsibility for "the validation of any techniques used in connection with the demonstration and/or visualization of the products which it advertises." Adds White: "This means, quite bluntly, that when artifices are used the agency must be sure that the end result is fair and honest."

Scrupulous appraisal of validation documents requires double-checks, according to the McCann theory. This is why all claims are reviewed by each of the agency's three plans boards as well as by attorneys. The legal and the creative groups are working well together despite initial creative "apprehension that the cold hand of the law would inevitably slow up the fingers on the typewriters and crayons on the drawing boards."

The lawyers, however, don't review actual copy or art work. They "assume responsibility for obtaining, interpreting, and passing on to our advertising professional people all information in connection with legislation, rulings or other pertinent data relating to the ethical area of our operations," explains White.

The agency has taken further responsibility in checking into the character and reputation of scientists and consultants who contribute to the material which is used in product claims. It gets "basic information concerning the identity and professional standing of all scientific professionals" who participate in the advertising program, whether they're hired by the client or the agency.

The system is working, says White, and there are three major forces

HOW McCANN'S FRANK WHITE TURNS THEORY TO PRACTICE

Start with the individual

Start with the individual and work up in encouraging "intellectual honesty." "Ethics is everybody's business." One admonition: talk less about the general and work harder at specifics, day by day and hour by hour.

Set up a review group

Set up a reviewing group of more than 100 agency persons to study electronics and other media to "determine what revisions, if any, should be made in standard practices."

Meet informally

Schedule informal meetings of this group with creative and account service people to "determine and then to spell out just who is supposed to do what, when, and why."

Set validation rules

Isolate meanings and responsibilities of validation in advertising copy and claims as well as presentation. M-E's conclusions: "The technical and professional validation of product claims is primarily a responsibility of the advertiser. The agency has primary responsibility for validation of any technique used in connection with demonstration and/or visualization of the products which it advertises."

Have review units

Start appraisal of validation with a "Says who?" attitude. Validation material is reviewed by three McCann plans boards, attorneys, and the ethics group. Last has sparked check into "character and reputation" of scientists, consultants who contribute to validation.

Play for keeps!

Back up the program with management sanction. "Top management must clearly indicate it's playing for keeps."



PLANNING CAMPAIGN scheduled over WTRF-TV are station account executive Bob Beall (l) and Tri-State Asphalt Co. vice president Harold Burgey. A leading asphalt manufacturer, Tri-State is one of first of its kind to use consumer-slanted television as an advertising medium

VIDEO PAVES THE WAY FOR TOP ASPHALT MAKER

Asphalt may not seem like a big consumer item, but it's fast becoming one for a leading asphalt manufacturer via television advertising.

Tri-State Asphalt Corp., a regional industry covering the five states of Pennsylvania, Ohio, Kentucky, Virginia and Maryland surrounding its home base of Wheeling, West Virginia, started in tv with an all-institutional approach two years ago, only to find consumer sell more profitable. Here's how it happened:

Back in 1958 Tri-State took its first step into tv with the purchase of minute spots around ball games on WTRF-TV, Wheeling. "Our basic aim was to reach city, town, and government officials to make the name of Tri-State a familiar one, and the first year's institutional campaign did just that," ad manager Bernard Witten told SPONSOR.

"What we didn't expect, though," he added, "was the by-product of the campaign—an extensive increase in Tri-State's private driveway and parking lot business."

That "by-product" started the company's first-of-its-kind move toward

consumer-directed advertising. In 1959 it purchased the top-rated *Seven O'Clock Report* on WTRF-TV, a five-minute, twice-a-week newscast following *Huntley-Brinkley*. More consumer-slant (e.g. still slide of private driveway or supermarket parking lot with voice-over narration), coupled with harder sell effected an almost immediate reaction: private business increased 10% in just one year's time.

This year's campaign has shown an even greater trend toward consumer away from all-out institutional sell—a strong indication that Tri-State plans to step up its tv campaigns in the near future. As ad manager Witten put it: "When state, city and local community officials are continually reminded of our record via tv they're impressed. The same applies to other people in the area. When a new business, a new school opens or a private citizen wants to put in a driveway, they think of Tri-State because they've seen our commercials. I think that's more than enough reason to stick with tv, don't you?"

TV FILM

➤ National sponsors are now using more syndication than ever before, says Ziv-UA

➤ National brands—tobacco, food, automotives, drugs—create film buying trend

There's been a migration of national advertisers into tv film syndication lately.

A quiet but, nonetheless, significant trend is underway, according to Ziv-UA, and national advertisers are now doing much more buying than ever before.

Actually there's nothing new in the idea of a national client picking up a syndicated show in a group of markets. (See SPONSOR, 14 February 1959, p. 29, and 20 February 1960, p. 29.)

As long as 20 months ago, it was possible to list 25 national brands which had just come on the scene as syndication users. But today there's big news in the augmented role national advertisers are playing in certain shows. To be specific, in 31% of the markets in which Ziv-UA's *Case of the Dangerous Robin* is sold (over 180), there's a national sponsor behind the show.

What kinds of national sponsors use syndication? They're the same types which use network television. In some cases, in fact, specific brands divide up their tv program budget between network shows and syndicated shows. These categories of national sponsors are now using syndication: tobacco, drugs, foods, automotives, beers, soft drinks, cosmetics, and personal services.

These 15 national sponsors are currently using Ziv-UA syndicated shows: American Tobacco, Pet Milk, Ford Dealers of America, Brown & Williamson, Safeway Stores, Max Factor, R. J. Reynolds, Bristol-Myers, Miles Laboratories, Johnson & Johnson, Armour, Bardahl, Seven-Up, Carling's, and Household Finance.

LANDS THE NATIONAL SPONSOR

This is not, of course, a complete list of national sponsors using syndication. What makes the list impressive is that it's the current client list of just one syndicator.

The constant increase of national sponsors has been the key weight shifting the balance in syndication from a station-supported to a sponsor-supported medium. Sponsors now do the majority of syndication buying, 53% of it, compared to 1959 when stations were in the ascendant with 51% of the buying.

In some shows the sponsor majority is even higher, according to the Ziv-UA survey. *Case of the Dangerous Robin*, for example, shows 56% of its sales made directly to sponsors. In the past, the sponsor share has often been much lower. Even highly successful *Sea Hunt*, now in its fourth year in syndication, went on the air in 1957 "with virtually no national advertisers."

National support for syndication, however, has not diminished the commitment of regional companies, such as breweries, gasolines, and utilities.

A roll call of regional advertisers now using the same syndicator's shows includes these 20 companies: Standard Oil of California, Kroger Co., Ashland Oil, Phillips Petroleum, Texas State Optical, Lee Optical, Superior Dairy, Iowa Electric Light, Standard Oil of Indiana, Lincoln Hi-Bred Corn, LaBatt beer, Lincoln Income Life Insurance, Savannah Sugar, West End Brewing, Sun Oil, Cotton Baking, Avera Packing, Pacific Gas and Electric, Sego Milk, and Congress Brewing.

Ziv-UA has probably the largest client list of any syndicator in the business, and it has produced more programs for syndication season after season than any of its rivals. While other important syndicators endeavor to bring out two, three, or four new productions for syndication each year, Ziv-UA says that it has kept up with its announced policy of maintaining an average of six new productions available every year.

In 1960 its six shows include renewals of two programs which made

their premieres in past seasons: *Sea Hunt*, now in its fourth year of production, and *Lock-Up*, in its second. Two of the six shows, *Case of the Dangerous Robin* and *This Man Dawson*, appeared on the tv scene for the first time in the last 12 months. Another new production, *Tombstone Territory*, consisted of new episodes of a program concept which proved itself successful on a prior ABC TV run. Ziv-UA's sixth entry for 1960, *Miami Undercover*, is currently in production on location and started sales within the past two weeks.

Ziv-UA released *Miami Undercover* at this time partly because it believes that a ratings trend favoring suspense shows is now happening. In one study, suspense shows earned a 10% ratings increase from January to July during 1960 compared to 1959, while situation comedy fell 2%, drama dropped 8%, westerns lost by 11%, and quiz and panel programs slumped

by 13%. *Miami Undercover*, one of five tv properties contributed to Ziv-UA by the United Artists side of the family, is the first of such shows to be released since the Ziv-UA combine was formed.

Miami Undercover is sold in 22 markets, including Buffalo, Miami, Columbus, Norfolk, Phoenix, El Paso, Salt Lake City, Bismarck, Bakersfield, Houston, Denver, Atlanta, and Los Angeles. The show stars Lee Bowman and Rocky Graziano and is directed by Howard Koch, a former director of *The Untouchables*.

Returning again to national sponsors and their increased use of syndication, the most interesting questions that arise are why they use syndicated programming at all and how, once in syndication, they use it.

The buying habits of national sponsors vary. American Tobacco sponsors alternate weeks of syndicated
(Please turn to page 49)

NATIONAL and regional advertisers who placed orders for syndicated shows this week included Household Finance, Burger Beer, and Texas State Optical, all buying Ziv-UA's 'Miami Undercover,' first two alternating on WBNS-TV, Columbus, the third on KPRC-TV, Houston. Series stars Lee Bowman (r), Rocky Graziano in suspense episodes filmed in and around Miami



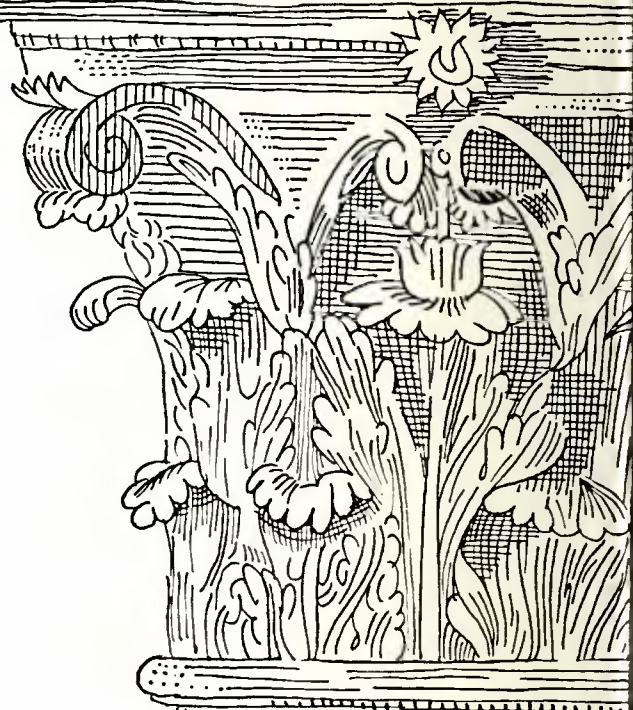
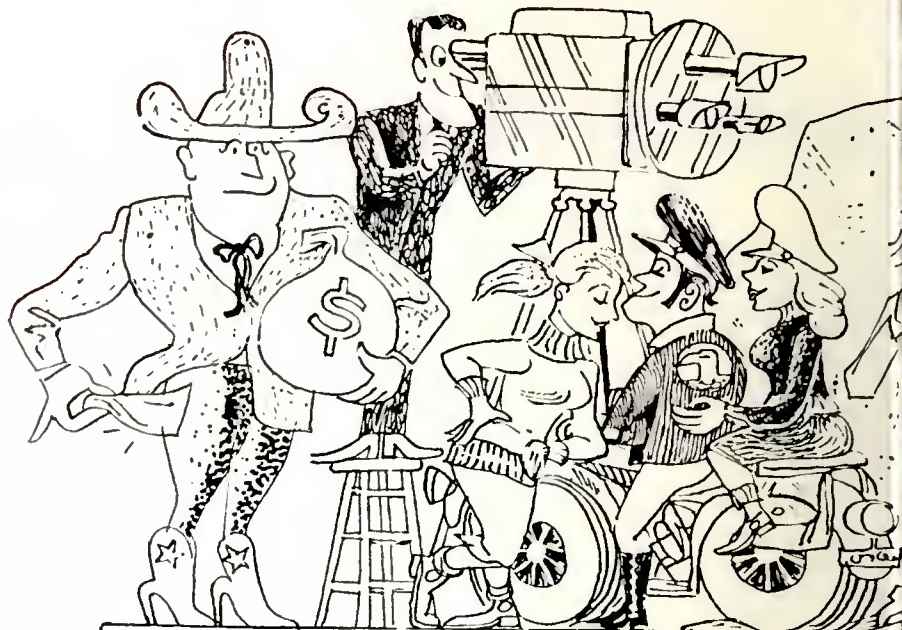
Delinquents Are Chicken, Texas Is Broke, and Other Trauma

Before you cancel all your Texas time we hasten to add that the headline refers to the state of state finances, as seen by the searching eye of a KHOU-TV camera. Chicken-hearted juvenile delinquents are microscoped by KOTV. Some other trauma: WISH-TV takes a hard look at local school problems, WANE-TV examines woman's place in the local economy, and KXTV x-rays Sacramento's new gold rush.

This collective community commentary is a sampling of work in progress on the local Corinthian television front, a variety of riches folks don't have to get up at five in the morning to see. The programs are set for evening viewing in time made available every third week by enlightened *Face the Nation* scheduling on the part of CBS.

Each Corinthian station is mining this prime-time nugget in its own way. Local staffs, confronted with the stimulus of a programming opportunity in evening time surrounded by network competition, are responding creatively. Instead of a canned package designed largely to keep one half-hour from rubbing against another, we have exciting explorations of community life, well-budgeted, lovingly planned, carefully produced, and interesting to area audiences.

They may even be interesting to advertisers—but, sponsored or not, they'll be presented with pride and confidence as local productions mirroring local conditions, in keeping with the Corinthian group's emphasis on individual programming.



Responsibility in Broadcasting

THE CORINTHIAN

NETWORK RADIO

(Continued from page 35)

divided into six categories: news, features, personalities, drama, entertainment, sports. Newscasts will last for 10 minutes on the hour, the final 2½ minutes of which a station can cut away for local news if it wishes. ("We've got the best news organization in the business and we're going to use it for more than headlines.")

On the half hour, CBS will program five-minute features. Stations have the option to delay them. CBS has assembled a potpourri of human interest, information and guest spots.

CBS still retains a strip of a.m. personalities, including, according to Arkedis, "the greatest salesman in the world, Arthur Godfrey, and some others who are no slouches in this department" — Garry Moore, Art Linkletter, Bing Crosby and Rosemary Clooney; weeknight evenings Lowell Thomas and Ron Cochran's *In Person*. On weekends are Edward R. Murrow and Mitch Miller.

Drama was kept on the schedule "by request of the affiliates." They voted to retain *Johnny Dollar* and *Gunsmoke* on Sunday evenings. There is also a Saturday broadcast of the New York Philharmonic, conducted by Bernstein. In the sports department, an old Yankee double-play combination has taken over. Phil Rizzuto retains his evening show (with Pat Summerall of the N.Y. Football Giants during the current season) and Gerry Coleman is spotted throughout the weekend.

Arkedis said that there is "no clearance problem. In most cases, we will have 90-100% clearance." As for cost-per-1,000, "rate card #38 is still in effect; prices are the same as before."

ABC's *Flair* has completed its fifth week, and network officials, including Robert R. Pauley, vice president in charge of the network, are declaring that "for the first time in years, network radio is bullish." Said Pauley, "we are investing in new programing, and the dollar outlay is the most powerful expression of our faith."

Mr. Pauley said that advertisers should be aware of *Flair*—a daily 55 minutes of five-minute feature segments starring well-known personalities—by the end of the first quarter and should be getting on the bandwagon. As of now, he said, it has the highest clearance of any sustaining

show in network history.

The 11 daily *Flair* segments can be spotted at any time between 1-5 p.m. All segments not sold on the network are available for local sale on a two-week recapturable basis. "We are considering the stations," he stated, "giving them enough advance clearance. We are selling minutes, 30's, alternate minutes and 30's, and full programs."

Why buy network radio? "For a tremendous economical extension of what you are buying (in cost-per-1,000, reach, and frequency); to tie-in to a personality (like web radio's "top star," Don McNeill). The medium can be effective for any national advertiser of every budget range (we have Cadillacs and Christmas tree ornaments on ABC)."

The barriers that ABC must break down, said Mr. Pauley, are the fact that media departments have been brought up on tv. And the advertisers' clearance traumas. "In the recent past, when a national advertiser has had the budget and the inclination to buy network radio, he held back because he couldn't get the clearance. We don't envision these problems any more."

Mutual's programing, which went into effect 2 January, 1957, limits national sales to (1) five-minute newscasts on the half hour, with 18 now scheduled weekdays, 17 Saturdays and 15 Sundays; (2) half sponsorships of major sports events; (3) participation in a weekday news-in-depth feature, *The World Today*; (4) specialized newscasts (finance, housewife's news, etc.), and (5) specialized public service packages (conventions, election night, etc.).

"The compatibility factor in Mutual's approach to the networks' problems," said Frank W. Erwin, assistant and spokesman for Robert Hurleigh, "lies in the fact that its entire operation is geared to complementing rather than infringing upon the affiliates' local images.

"Since January, 1957, the affiliate roster has grown from 323 to 407 (plus 57 more through regional groups) and we consider ourselves a 'skyscraper' as well as a 'grass roots' network. Success in clearing schedules is due," Erwin declared, "to serving the stations rather than telling them what to do. Stations reciprocate by going all out to accommodate our commercials." ■



KOTV
TULSA

KHOU-TV
HOUSTON

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM
INDIANAPOLIS

presented by H-R

STATIONS

Why is there often a big spread in commercial producers'

Gordon Kolvenbach, *commercial producer*, *Colt & Belding*, New York

Assuming the question is valid, and discounting the obvious differences between quality and economy operations, many times the same reason can be given for either a high or low bid.

For example, a new client to a film company could be a reason for either



Differences in understanding between agency and producers one factor

a low or high bid: a low bid when the producer needs the new business and wants to get "into the shop"; a high bid if the producer is wary of the new relationship and feels a need for a cushion in his bid to cover the unforeseen. Conversely, an old client may occasion a low or a high bid determined by past experience working with the same account.

Overhead is a large item. On the surface, it might seem to be a factor in raising bids. However, it could also cause low bids. The film company with a large permanent staff and expensive real estate has to have volume to stay in business. When things are slack, he may bid low just to keep his people working. With high fixed costs he is content to break even or suffer a loss which is less than if there were no films being shot. Nevertheless, he is in business to make a profit, and somewhere else bids will be higher than normal when "the traffic will bear."

The season or time of year may be a factor. When things are busy a producer may be more inclined to bid lower and keep business at a good level. However, given the same conditions he may not want the job at the usual fee, because of the problems in additional personnel, facilities, and pressure brought about by one more

assignment at that particular time.

To a large extent film companies start even—equipment, crew costs, film stock, basics are similar. Some, by perhaps an unwritten business philosophy, are more conservative or liberal and bid higher or lower as a rule rather than the exception. With all these reasons and many more unmentioned and unknown, one possibility seems much more cogent: the factor of misunderstanding. The degree of detail of the storyboards, the explanations of the boards, the manner of getting bids, all can change a bid. If the film producer has a different conception of the sets required, the time allotted for shooting, the crew provided, or any of the areas of variable costs, there is bound to be a large variance in bids. The remedy seems obvious—better understanding and communication. This should be simple for people whose livelihood depends on lucid communication. But, realistically, there are often areas of misunderstanding even among those most intimately connected with the commercial. Writers, art directors, producers, contact men—even clients—may have a different mental image evoked from the same storyboard or script. Certainly if this problem exists, strides can be made toward better understanding by perhaps a less frenzied pace, more detailed instructions, and more mutual trust and confidence between film producers and their clients.

Gerald Auerbach, *president*, *Gerald Productions, Inc.*, New York

All production elements, which relate to cost are reasonably equal: that is, production personnel, union technicians, facilities, lab costs, sound costs, etc. That's why it is so interesting to realize that there is a wide range in the prices bid by several producers on the same production. When we are asked to bid on a production, we do so on the basis of two areas: first, all the standard costs and second our contributions in terms of

time, service, and creativity. Generally, we estimate for far more preparation, production, and post-production time—even at the risk of not being competitive in price to other producers. It is our feeling that the quality of the final production is very closely related to the amount of planning, insight, and understanding of the client's needs. The individual producer's interpretation of the storyboard as well as his own approach in terms of production values are all important aspects in cost estimating. Pre-bid discussion of client requirements are a must, since it is unfair to the producer not to have the client indicate his standards and production values.

By underestimating the costs involved, in order to place the lowest bid, we run the risk of insufficient preparation, planning and pre-shooting time and thus of doing an unsatisfactory job. While low bids may result in securing jobs, poor productions based upon the inevitable result of underestimating, are not conducive to gathering future business. Our philosophy is to do a job which will bring credit to all and thus insure future business coming back to us. Unfortunately, clients often are more short-sighted than this. Sometimes, not being sufficiently aware of the creative contribution and only paying attention to the stark figures on the bottom of the estimate, the client



Some producers estimate too tightly, resulting in poor work

is immediately attracted to the lowest bid. The consequent sacrifice of quality in order to achieve this low bid will not show up until the production is finished. Then it is too late, and often the production must either be scrapped or it requires ex-

bids?

tensive alterations. The old saw of "you get what you pay for" is remembered too late.

How then to solve the dilemma of evaluating a bid by more than the total figure on the bottom? Comparing previous work with that of other bidders is one answer, but the most important factor is for the client to feel there is an understanding of what he wants. Only then professional ability and quality of work can be attained.

Glenn Botkin, executive producer,
Ellington & Co., New York

Film producers' competitive bids do vary somewhat, but the variation is not that extreme when they come from film companies of relatively the same size and caliber.

For instance, three large East Coast producers will bid competitively on a



Variation not that extreme when producers are relatively same size, caliber

particular script and storyboard as will three smaller companies. Needless to say, there will be a greater spread in bids between the large and small houses. However, this does not necessarily indicate that a low bid from a small company means an inferior or ineffective end product. Creative and experienced talent are to be found in both large and small production firms.

There are instances where competitive bids will vary, but the reasons for these variations can be attributed to both agency and film producer.

The advertising agency can be responsible for competitive bid variations if the specific job is not spelled out completely to the company representative bidding. To one film company, the story may go, "We'll shoot

(Please turn to page 49)

six out of every ten copies of SPONSOR

go to readers who buy or influence the buying of radio/tv time.

SPONSOR is written for them.

through SPONSOR they get what they need to keep fully posted every week.

LOCAL CANDIDATE

(Continued from page 38)

political race, he took strong tv measures in hopes he'd make up what many think is an impossible gain.

No major Democratic candidate has been elected in this district since Franklin D. Roosevelt, although Gilbert made a significant showing in 1958 when he garnered 37% of the vote cast. His tv campaign of one-minute announcements hits hard on a single theme in each "commercial" and attempts to focus on his personality.

He's tape-recorded a series of announcements which are being telecast after the late-evening news during the week and during mid-evening time on weekends. He's the only local candidate in the New York area to take this tv tack in what one associate terms "a bold move to produce an upset and which may be a precedent-setter."

The associate analyzes Gilbert's tv try this way: "We wanted to take advantage of tv's powerful impact, and there were several factors which influenced us. For one thing, as the only local candidate thus exposed he

could get a unique position in the spotlight. Another reason: his personality comes through well on the screen, so the fresh impression he makes transmits readily to mass audiences."

Despite the waste circulation, Gilbert's ad strategists recommended tv as an unusual measure—in this instance—to gain maximum impact under highly adverse conditions. They're foregoing maximum efficiency in the hope the desired results will be achieved.

The first minute announcement had an Arbitron of 2.0, indicating it was seen by some 88,000 homes. There's no county breakdown so it's estimated by applying the 2% to Gilbert's district that some 2,300 homes in Gilbert's eastern and northern Westchester district were among these viewers.

SPONSOR will outline the election results next week. The Gilbert workers are hopeful but less than optimistic. They hope there's a shifting public opinion which can be propelled to pro-Gilbert action by the tv campaign. But they know the odds—despite his tv appearances—are massive. ▶

McCANN'S

(Continued from page 41)

which enable it to be effective:

1. "A company can issue staff memoranda and directives, printed in gold, establishing so-called 'rules of the road.' But unless top management clearly indicates that it's really playing for keeps, it might as well save the gold leaf on the lettering!"

2. Because McCann is playing for keeps, the agency named a top administrative officer to shepherd the program to success. Frank White supervises the ethical program as a "continuing primary responsibility."

3. "By talking less about the general and working harder at the specifics, day by day and hour by hour, we have achieved progress in making 'ethics everybody's business,'" says White.

Frank White brings to this responsibility impressive experience in publishing, broadcast, advertising, and business administration. He's been with McCann-Erickson since 1954, first as board chairman of the international company and then as senior vice president, treasurer, and chairman of the finance committee of the over-all corporation. Before that, he was president of the NBC and Mutual networks, president of Columbia Records, treasurer of CBS, treasurer and business manager of *Newsweek*.

The problems and solutions he's dealing with in the ethical program of McCann are among those which have commanded his attention with such professional groups as the Advertising Council and Better Business Bureau of New York, for which he serves as a director, and the American Association of Advertising Agencies, the Brand Names Foundation and the National Association of Broadcasters, where he previously served as a director.

His work with these groups and at McCann is predicated on this precept: "People are basically honest. They know the basic difference between right and wrong."

Intellectual honesty, he continued, "requires a discipline within the conscience of the individual which is occasionally difficult to enforce. But if we recognize the necessity for this discipline, the solutions of at least some of the problems which we in advertising have been facing may be less difficult to find." ▶



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

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

Photo: Grambling College, Grambling, La.: one of nine 4-year colleges in our coverage area. This college has an enrollment of nearly 3,000 and a staff of 236 persons.

SPONSOR ASKS

(Continued from page 47)

it pretty tight in a kitchen set." The second producer will get the story as being, "We'd like a nice kitchen set." The third production representative could get the story as, "We'd like a nice kitchen set and maybe the feeling of outdoors (a rented photo mural) in the background."

I dare say you'd find a difference in bids and you could hardly blame any of the three film houses for these discrepancies.

On the production house side of the fence are several types of bids which are guaranteed to insure bid variations. "A door opener bid," a bid in which a production company will lower its normal profit margin and even take a slight loss if it is felt that a bid of this sort will get it the specific job, and do it well, therefore, giving it the assurance of retaining further production on this account and with the agency.

There are times when a film producer's bid will vary due to his previous familiarization with the client's product and mode of operations.

One of the most difficult bid variations that an agency or client cannot fully rationalize is one in which the film producer's production approach to a storyboard and script is so original that it will warrant acceptance of his bid—be it high or low.

So even though film elements are fairly stable, I don't believe that we will ever have a rate card standardization for bidding on film commercials; but we'll always have some difference in bids from film producers.

William Miesegaes, president, Transfilm-Caravel Inc., New York

There is much to be said in support of continuity where the communications process is involved. The con-



Changing producer often negates close working relationship

tinuity of ideas is a cornerstone in mutual understanding. If we accept that tv commercial production is in every sense part of the communications process, then it follows that the practice of bidding, which greatly in-

hibits continuity, is the nemesis of effective communications.

It is highly improbable that a sponsor exists today who, in the interests of effective advertising and economy, seeks a new advertising agency from week-to-week or month-to-month. Such a practice would hardly be economical, much less result in effective advertising. Yet, the film producer is asked to perform like the bride, although he is only a bridesmaid!

So, we producers find ourselves in much the same position of the hypothetical ad agency serving a roster of itinerant clients. If, therefore, great differences in bids do sometimes exist, it should be understandable.

These differences are not born of producer avarice or munificence. With most agency producers themselves astute estimators of cost, producer greed is inconceivable, and I don't think we'd find many producers motivated by sheer generosity.

In order to stay in business, the producer must have a constantly marketable commodity—creativity, manual skill, experience, materials, facilities, etc. Therefore, when competition must be met, he will make adjustments in the marketable commodity or in the way it is marketed. The more severe the adjustment, the poorer the end product. Too many severe adjustments would literally drive the producer out of business. Then, agencies would be faced with a real threat—a smaller and stagnating pool of bidders, and tv commercials that reflected the situation.

All things being equal, differences in bids will arise because of varying interpretations of the same storyboard. When these interpretations are wide apart, the bids will be, too. Much of this may be attributed to the lack of continuity which the bidding system breeds. When a producer and an agency establish a close working relationship, a rapport inevitably results and the agency gets precisely what it's looking for.

Even in that halcyon day when bidding is no more and producers thrive ulcer-free, the same job rarely will be equal in cost when produced at two different studios. That is, costs will differ so long as human beings continue to think and act differently. But, in that day, the great disparity in prices will cease and then, only then, will creativity truly blossom—and at bargain prices.

TV FILM

(Continued from page 43)

shows in particular markets. When American Tobacco first entered syndication (with another syndicator) its chief motive was apparently to obtain extra tv circulation for Lucky Strike. When its initial list of markets included a few in which it couldn't clear good time, it simply substituted other markets on the theory that people smoke everywhere. Since using Ziv-UA's *Lock-Up*, American Tobacco has substantially increased its syndication coverage and investment.

Brown & Williamson is in the process of adding on large markets to its list for *Case of The Dangerous Robin*. So far it has 32.

R. J. Reynolds' syndication strategy is entirely different from the two brands mentioned above. Reynolds buys directly from stations which have acceptable syndicated shows on the air and earning satisfactory ratings. Reynolds' policy is to seek out good cost efficiency in time periods which provide nighttime platforms for its 60-second commercials.

STATEMENT REQUIRED BY THE ACT OF AUGUST 21, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

SPONSOR, published weekly at Baltimore, Maryland for October 1, 1960.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.
Exec. Vice President: Bernard Platt, Rye, New York.
Executive Editor: John E. McMillin, New York, N. Y.

2. The owner is: SPONSOR Publications Inc., New York, New York.
Stockholders owning or holding 1 percent or more of total amount of stock:

Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben. Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neil, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; J. Bloom, New York, N. Y.; Pauline H. Poppele, New York, N. Y.; Judge M. S. Kronheim, Washington, D. C.; Norman Reed, Washington, D. C.; Adele Lebowitz, Washington, D. C.; T. P. Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Bernard Platt, Rye, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue) 9110.

Bernard Platt
Exec. Vice President

Sworn to and subscribed before me this 28th day of September, 1960.

SEAL: Laura Oken (Paperman)
(My commission expires March 30, 1962.)

how does a tattoo



concern you ?

Two ways.

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

So—how does this concern a broadcaster?

So—it works the same way here.

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

Think it over.

And don't eliminate the "tattoo".

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

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

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

▶ **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17



CHANNEL 9
WTVM
COLUMBUS, GA.

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

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!

Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn.

The #1 night-time
station in
Chattanooga!



National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive Co., New York: Schedules for Colgate Dental Cream begin this month in a number of markets. Prime minutes and chainbreak placements run until the end of the year. Buyer: Frank Morello. Agency: Ted Bates & Co., New York.

Maytag Co., Newton, Iowa: Campaign on its appliances starts this month in reportedly 30-35 top markets. Day and night minutes will be scheduled, moderate frequencies. Buyer: Marge Flotron. Agency: Leo Burnett Co., Inc., Chicago.

The Toni Co., Div. of Gillette Co., Chicago: Going into about 25 markets this month with schedules for *Deep Magic*. Short runs of night minutes will be used in November and December. Media associate: Andy Anderson. Agency: Wade Adv., Chicago.

Phillips-Van Heusen Corp., New York: Campaign in about 25 markets begins this month on its shirts. Schedules will run up until Christmas, day and late night minutes. Buyer: Jerry Rettig. Agency: Grey A. A., Inc., New York.

Bourjois, Inc., New York: Over 100 markets get Christmas push schedules around mid-November for *Evening In Paris* perfume. Three-week runs are being set with day and fringe night minutes primarily, six to 12 per week per market. Buyer: Gail Sessions. Agency: Lawrence C. Gumbinner A. A., New York.

Daisy Mfg. Co., Rogers, Ark.: Kicking off the Christmas campaign for its toy guns in over 50 markets this month. Minutes, three- to five-minute spots per week per market, are being scheduled. Agency: L. W. Ramsey Co., Chicago.

RADIO BUYS

Gillette Labs, Div. of the Gillette Co., Chicago: Report is that \$25,000 will be spent in four markets to test a new cold tablet this winter. Traffic and day minutes will be scheduled for 12 weeks. Agency: North Adv. Agency, Inc., Chicago.

North American Van Lines, Inc., Fort Wayne: Placing schedules to start mid-November to promote its household goods freight service. Buys are for 6 weeks using 10-minute segments. Agency: W. Schwimmer. Chicago.

Stokely-Van Camp, Inc., Indianapolis. Lining up one-week schedules in December in the top markets. Placements are five-minute news casts, 10 a.m. to 3 p.m., Monday through Friday. Buyer: Marion Jones. Agency: Lennen & Newell, Inc., New York.

BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

“LIB”
it up!



If ever two thoughts were synonymous—it's the New York Negro Community and WLIB.

Metropolitan New York has the largest Negro Community in America—1,494,000. And it's growing larger every day.

WLIB has by far the largest share of that growing community in Metropolitan New York. And its lead has grown consistently year after year.

You can't think of one without the other. WLIB is first in the Negro Pulse, first in Negro Public Service, first in Negro News. And it offers more Negro programming than all other stations in New York combined.

That's why more national advertisers place more business on WLIB than on any other station programming to this vital market—they know that WLIB has proved itself far and away the most effective buy. Get the facts. You'll agree it makes sense to re-evaluate your media schedule and “LIB IT UP”.



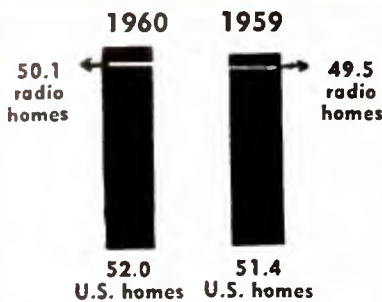
Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



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

Radio station index

End of September 1960

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,522	96	611	201
Fm	763	217	66	35

End of September 1959

Am	3,417	105	490	216
Fm	646	157	62	27

Source: FCC monthly reports, commercial stations. *Aug., each year.

Radio set index

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

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

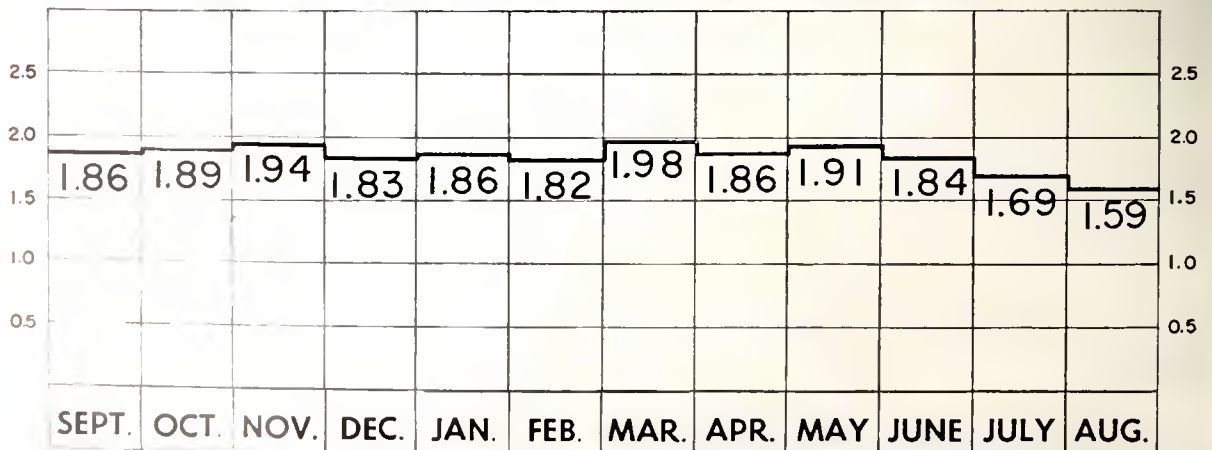
Radio set sales index

Type	August 1960	August 1959	8 months 1960	8 months 1959
Home	794,608	671,713	5,246,329	4,357,421
Auto	340,860	279,424	3,991,961	3,434,345
Total	1,135,468	951,137	9,238,290	7,791,766

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

2. CURRENT LISTENING PATTERNS

Average hours of in-home radio usage per home per day



The 1959-60 Nielsen chart above shows the average hours of in-home radio usage by months of the year. Note that the listening level shows little or no change through most of year. Slight fall-off in summer is compensated somewhat by out-of-home listening.

QUALITY BROADCASTING BUILDS A NEW HOME IN RICH, RICH SOUTHERN NEW ENGLAND

CONSTITUTION PLAZA, AN EXCITING FACET OF URBAN REDEVELOPMENT IN DYNAMIC DOWNTOWN HARTFORD, IS CURRENTLY ABUILDING.

FIRST STRUCTURE, SCHEDULED FOR COMPLETION IN EARLY 1961, IS BROADCAST HOUSE, NEW HOME OF WTIC TV-AM-FM.

WITH FACILITIES WHICH LOOK TO THE FUTURE, BROADCAST HOUSE ASSURES THE ENDURING STANDARDS OF QUALITY, PERENNIALY ASSOCIATED WITH WTIC RADIO AND TELEVISION.

WTIC-TV 3 CBS Affiliate

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts NBC Affiliate

REPRESENTED BY THE HENRY I. CRISTAL COMPANY





Seven "live quality" commercials wrapped up in one day with "SCOTCH" BRAND Video Tape!

While the stage manager cued the jockeys down the stretch and the cameraman caught the action from the roof, a complete production crew inside a Mobile Video Tapes, Inc. truck directed and recorded seven race track commercials in one day for Union Oil Company.

Such a production schedule was possible only with "SCOTCH" BRAND Video Tape . . . first choice for lifelike reproduction! The director was able to monitor the action while it was happening, and see a playback immediately after each take. Editing was

done on the spot and combined with other portions of the commercial. And each complete commercial was "in the can" while the whole crew was still on location.

"SCOTCH" BRAND Video Tape has revolutionized the industry. For hard sell commercials or big budget specials, tape cuts production costs to the bone, eliminates fluffs, makes schedules more flexible and, most importantly, gives the production a "live" look. Its uses are limited only by your imagination.



BOOKLET—Send for "The Show is on Video Tape," a series of 6 case histories of tape productions. Include 25c in coin for each copy and mail to: 3M Co., Box 3500, St. Paul 6, Minn.

MINNESOTA MINING AND MANUFACTURING COMPANY

... WHERE RESEARCH IS THE KEY TO TOMORROW



"SCOTCH" is a Registered Trademark of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York; Canada: London, Ontario. © 1960 3M Co.

WASHINGTON WEEK

7 NOVEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The odds appear to favor FCC approval of the RKO-Hartford Phonevision bid for a 3-year trial of pay-tv in Hartford, Conn.: But a time bomb for all of broadcasting could be hidden in this particular haystack.

The motion picture exhibitors would be almost certain to appeal any such authorization to the courts. One of their major points would be that Paramount case dictate against ownership of theatres, the means for exhibition, by producers of motion pictures.

This is a point which has long been a threat to television and specifically to the networks. Congressional committees, the Department of Justice and the FCC have all been told on occasion that network ownership of stations violates this precedent.

There has been no disposition toward action in any of these quarters. However, this does not "insulate" the practice from attack by private parties. If the appeal is made on these grounds, it would not only endanger a pay-tv grant to RKO, but would also put their tv station licenses in jeopardy. Beyond that, it would threaten the tv station licenses of the networks, NTA, and anybody else who produces and distributes programs.

Which is not to say that the courts would rule that the motion picture precedent applies in the tv field. The courts would determine the question solely on the facts in the tv industry as they might or might not square with the motion picture industry situation.

The important point here is that the government agencies have not, at least not yet, decided to take the question to the courts. For this reason no ruling has yet been made. But the theatre owners are at perfect liberty to initiate a court determination of the question.

The exhibitors would be more than willing to turn tv upside down. They cite the need of the nation for free tv when they oppose pay tv, but they have never failed to do their best against free tv otherwise. At one time they were cited for violation of antitrust laws in bringing pressure to bear against film studios aimed at preventing release of films to free tv.

E. Barrett Prettyman, head of the President's Conference on Administrative procedure, has suggested that perhaps regulatory agencies might do with less of a judicial atmosphere rather than more of the same.

The study of the regulatory agencies had its root in the Harris probe and other Congressional bows in this direction.

The report on the study, containing official recommendations, is expected to arrive on President Eisenhower's desk on 21 November. Meanwhile, Prettyman said that more informal relations between the agencies and the industries they regulate speed up agency work "in certain areas."

Much hard work remains before the FCC can establish payola-plugola ground rules, FCC chairman Frederick Ford has told the Federal Communications Bar Association.

In the meantime, old FCC pronouncements on the subject are completely invalid. Stations have only the law which forbids failure to reveal sponsorship, plus the law passed by Congress in the past session, to guide them. Ford said, however, that all need not be chaos. He told stations, in effect, to interpret the new law with "common sense," and promised the FCC would be "reasonably lenient in the interim" before new regulations can be adopted.

FILM-SCOPE

7 NOVEMBER 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

If wavering pace of national spot film programming suddenly ends and there's a major comeback, you can credit a lot of it to Shulton (Wesley Associates).

Shulton cut its network ties and became a national spot programmer last year for one simple reason: merchandising—it could get much more from stations than a network.

Since switching its programs budget from network to national spot film Shulton enjoyed a 30 to 40 per cent increase in counter and shelf space, thanks to station help.

This year Shulton will use 94 stations for five weeks between Thanksgiving and Christmas for Shulton Holiday Playhouse, actually a group of five former pilot films: Wonderful World of Little Julius (Eddie Hodges), Underwater Agent (Reed Hadley), Ring of Steel (Margaret O'Brien), Invasion by Three (Chuck Connors), and Priest and Parolee (Lloyd Nolan).

Trade estimates of a half-million dollar cost are: time, \$350,000, and programs, \$150,000.

Charles Amory of Wesley has been visiting stations all over the country clearing time, preferably on Friday nights before weekly paychecks are spent; he's avoiding Saturday evening slots where possible, on the theory the family's money is already committed for the week by then.

Shulton owns the five half-hour films outright; last year it owned Race For Space outright and allowed stations to re-run it in exchange for carrying extra Shulton spots; incidentally, next year Shulton will use six full hour specials.

By last week Shulton had already cleared all its 94 markets except Buffalo, Columbus, O., Rochester, Birmingham, Grand Rapids, Charlotte, Syracuse, Albany-Schenectady, South Bend, Flint, and Knoxville, where it was still negotiating.

Before it turned to its own program in spot Shulton was a hefty spender in seasonal network specials.

There's a packet of bad news for tv distributors of feature films if a report concerning ABC TV late night programming turns out to be true.

The report is this: ABC TV has offered Warner Bros. \$25,000 a negative for domestic re-run rights for all that studio's product previously shown on its network.

The plan: to pit these off-network hour-long re-runs against Jack Paar and The Late Show.

If carried into effect, the plan could freeze feature films out of late night spots on ABC affiliates, remove many sales prospects from the feature film distributors' list and, what's more, create local feature film surpluses.

Station business of feature film specials to toy and game advertisers is in a pre-Christmas boom.

This week Parker Brothers (Badger & Browning & Parcher) bought four Sunday afternoon feature film specials from WABC-TV, New York, three of them local tv premieres and all of them one to six weeks before Xmas.

Budweiser (D'Arcy) suddenly finds itself in the syndication business.

The beer advertiser is selling off markets it doesn't want of Third Man, a series it bought on a national spot basis (except New York) from NTA.

Sports shows with less sports and more celebrities and prize money are starting an important programing trend.

Following on the heels of Milton Berle's Jackpot Bowling on NBC TV is a syndicated entry by Max Cooper out of Chicago: **Jackpot Golf**, sales handled by John Rohrs and Associates, also of Chicago.

The new show is a contest for the \$260,000 jackpot—not a regular golf match.

The pilot for Jackpot Golf has already been made; 26 half-hour episodes will be shot on tape and can be transferred to film.

An old complaint against the networks is making the rounds again: in some cases the network's price for accepting film shows is said to be re-run distribution commissions for the network's syndication arm.

In such cases the network's syndication division takes its usual **distribution fee of approximately 40 per cent without making a production investment.**

Furthermore, some new expressions of discontent have been voiced against what producers call the **excessive distribution commission in international syndication**, especially where the distributor only makes a few cable phone calls and ends up with the biggest share of receipts.

The latest gimmick of one feature film distributor is a 25 per cent surcharge on movie packages in exchange for a promise to deliver spot business from a national advertiser equal to the price of the package.

Here's how it works: the distributor gives the 25 per cent to the advertiser, bringing its time buy well below rate card; the station in turn keeps everything it makes selling the rest of the availabilities.

So far two midwest stations and one eastern outlet are involved.

Hour-long specials with a documentary flair is one program area which stations can profitably enter as producers and syndicators.

Latest example is a special on the City of Chicago, co-produced by WBKB and the BBC, the former getting the domestic and the latter getting the European syndication rights.

Additionally, WBKB is hoping to sell several subsequent runs to local sponsors and isn't overlooking the possibility of theatrical bookings.

Those new animated shows have been doing well for themselves in ratings.

Take CBS Films' Deputy Dawg in Chicago on WBKB-TV; its 11.3 October Nielsen for Mondays at 6 p.m. led the time period and also **scored higher than five established cartoon shows in the market.**

MPO is one of the few commercials producers to seek a solution to financing problems in the sale of stock rather than in a merger. This past week 150,000 shares of MPO Videotronics went on sale at the American Stock Exchange.

Although MPO's industrials business is climbing faster than its commercials, the latter still accounted for 85 per cent of its gross business in the last fiscal year.

Incidentally, during the nine months ending in July 1960 MPO grossed \$5.5 million, some 32 per cent higher than the comparable 1959 gross; net income during the two periods was \$187,000 in 1960 and \$142,000, in 1959.

SPONSOR HEARS

7 NOVEMBER 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

There were rumblings of another accent-on-youth executive checkerboard play within Merle Jones' CBS domain when he returned from his foreign climes trip.

The report has it this way: Frank Shakespeare, Jr., from general manager of WCBS-TV to a post at 485 Madison; Bruce Bryant, from head of CBS TV Spot Sales to the chair vacated by Shakespeare and Frank Walt, WCBS-TV sales manager, into Bryant's niche.

Walt's 34-35; Shakespeare, 37-38; Bryant, 39-40.

The more astute agency management have come to the conclusion that it is hazardous to exceed growth by more than 5-10% a year.

The reasons: (1) the cost of tooling up for a new account—especially in terms of capital investment—has grown prodigiously; (2) you don't expand your tv operation with the ease and economy of print; (3) sensitive care must be exercised that personal services to older clients aren't neglected, because of top men spreading out their attention too thinly.

If you hear the cosmetic field referred to as the "lunatic fringe," don't be too quick to respond with a sardonic chuckle.

The men who have built up this business, marketers agree, may give the appearance of "lunatics," but from them have come some of the smartest merchandisers and tacticians of product development.

Relations between one of the biggest users of tv and its agencies have become somewhat awry because the president of the client company has made it a policy:

(1) Not to pay 15% on talent, since most of the buying are participations; (2) to have such participations booked through the house agency.

A minor woman executive in one of the top New York agencies last week found out how slowly the wheels grind in a big outfit between personnel decision and notification.

After the breakup of a meeting she was approached with this greeting: "Sorry you're leaving; we'll miss you."

She spent the next several days, without avail, to find out whether she had a job.

ABC TV says it can't understand why all the tumult about its testing of the 30-second commercial and four commercial-breaks concept in daytime when CBS TV has allowed the practice: it points to the 14 September Secret Storm installment as a case in point.

CBS' answer: Yes. American Home was allowed to do it there but the client agreed to go along with CBS' change of policy which went into effect on 15 September.

Here's what some agency upper-crusters deem their most serious problem:

The inability of a goodly percentage of creative people to get down to selling from the established selling story, instead of striving to be cute and different.

In other words, sticking within the confines of the platform, or blueprint.

IN PITTSBURGH

Take TAE and See

TAE-Time is ABC-Time!
Let Pittsburgh's hottest
adjacencies carry the
ball for you this season.

WTAE

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

REPRESENTED BY
THE KATZ AGENCY

NEWS & IDEA WRAP-UP

LIVING TRADEMARKS of joint WAGA-TV, Humane Society contest in Atlanta, are awarded to Suellen Paschal (l), Darrilyn Dickerson (r) by Allen Anthony, station's dir., air personnel. Scotties were won by kids' parents for best letters on 'What Humane Society means to Atlanta'



TIME OF THEIR LIVES was had by Chicago timebuyers at WNDU Radio and Tv fifth anniversary celebration in South Bend, Indiana. Pausing to wave goodbye on arriving back in Chicago are (l-r) Mr. and Mrs. Tom Kennedy, Ruth Babick, Roy McClean and Marjorie Flotros



Manischewitz Wine (Grant) has a spot campaign rolling in both tv and radio which is based all the way on barter.

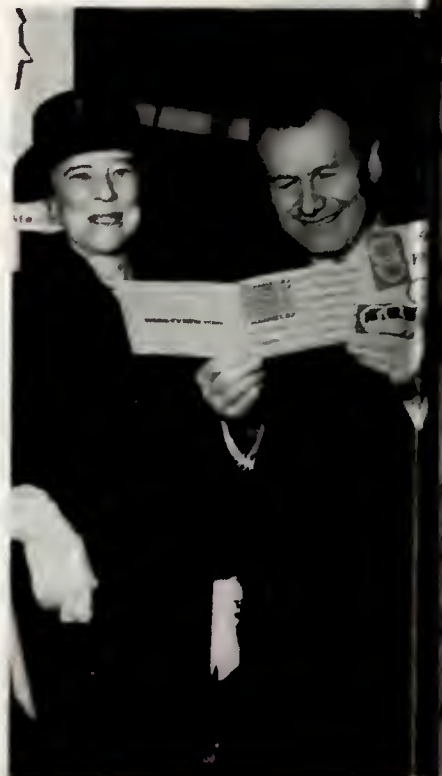
Involved are 80 markets at the rate of 12-30 tv spots and 30-100 radio spots a week per market.

Pressman Toy (Cole, Fischer & Rogow) is scouting around for tv availabilities.

The number of markets it'll use and the schedule per market are yet to be determined.

Strictly personnel: Joel Stivers from Young and Rubicam to media supervisor and sales publications director, Best Foods Div. of Corn Products Sales . . . **Louis A. DeCesare** promoted to v.p. and director of marketing, Jacob Ruppert . . . **Jack K. Carver** from Doherty, Clifford, Steers and Shenfield to Lennen & Newell as v.p. and associate media

GOV GIVES GUIDE GOING-OVER at opening of an election display by League of Women Voters of N.Y. With Gov. Nelson A. Rockefeller, who's examining CBS Election Guide: League of Women Voters office



Director . . . **Chester H. Dyer** promoted to corporation treasurer, Jacob Ruppert . . . **George Weissman** named chairman of the board and chief executive officer, Philip Morris Overseas.

Thisa 'n' data: Pabst Brewing (JWT) to co-sponsor telecasts of three horse racing events over CBS, next year, in keeping with the brewing firm's policy of emphasizing sports-casts on tv over other forms of entertainment . . . **Prudential Insurance Co.** brochured data on its sponsored CBS-TV shows, *The Twentieth Century*, in an attractive folder.

AGENCIES

McCann-Erickson's Marion Harper, Jr., strongly objected to the frequency by which admen bandy about the word "creativity."

Harper spoke out against this form of over-exploitation at a meeting of the National Newspaper Advertising

Seminar in New York City last week.

Said Harper: "It is somewhat embarrassing to hear the word 'creativity' used so freely and frequently by advertising agencies when it is rarely claimed by their clients; who, nonetheless, may have achieved breakthroughs in nutrition, medicine, energy, data-processing, and even survival on the moon."

At the 4A's Eastern Annual Conference in New York City, last week, Stockton Helffrich, director of the New York Code of National Broadcasters, warned against the indiscriminate use of misleading words in tv pictures.

Said Helffrich: "Our television code office pitch would be that we carefully avoid seeing things other than as they truly are. No need to exaggerate or falsify them, distort or smear them. To the degree we do so, only to that degree do we seem to encourage criticism. And only when we have encouraged such criticism, do we have to waste our energies in trying

to find a healthy recovery from it."

Agency appointments: Glen Raven Knitting Mills to **Philip J. Perlman Associates** for Glen Raven's hosiery, tricot, sales yarn and woven fabric divisions . . . Wilson Manufacturing (hair curlers, hair accessories), Sunbury, Pa., to **Kastor Hilton Chesley Clifford & Atherton** . . . Frozen Cooked Foods Div. Stouffer Corp., Cleveland, to **Ketchum, MacLeod & Grove**, Pittsburgh . . . Tri-State Broadcasting Co. to **Torbet, Allen & Crane** for its Phoenix station, KUPD . . . Mr. Sleep tablets to **Pan-American Public Relations**, Newark, N. J. . . Vermont Development Commission to **The Rumrill Company** . . . Lever Brothers to **BBDO** for liquid scouring cleanser, Nifty . . . P. Lorillard to **Lennen & Newell** for Kent, Newport, and Old Gold Straights . . . P. Lorillard to **Grey** for Old Gold Spin Filter and Spring . . . **The Ruppert Brewing** account from NC&K to Warwick & Legler (about \$3 million).

'MAN OF THE YEAR' award, goes to Don McGannon (standing), pres. Westinghouse Bdcstg. With him (l-r): Rev. L. J. McGinley, pres. Fordham U.; Henry Schachte, exec. v.p., Lever Bros.; Dr. Allen B. Dumont; Leonard Goldenson, pres., AB-PT; Norman Glenn, pblshr., SPONSOR



TV TAKES OVER BROADWAY—almost, that is—with ABC TV's new block-long banner promoting 'The Islanders' series. Set on corner of 46th St., banner ties in with traffic safety



PENCILS, ANYONE? Loaded with them is WSIX (Nashville) d.j. Bob Bell, who's task as loser of Pencil Sweepstakes is to sharpen 112,930. Singer Shawn Kimberly keeps official score



Admen on the move: Charles Woram from Sorensen & Company, Norwalk, Conn., to marketing and planning assistant, Grant, N.Y.C. . . . **Jon Ross** from Miller, McKay, Hoeck & Hartung, L.A., to account supervisor, Trewax account, Tilds & Cantz, L.A. . . . **Edward Tabilian** from merchandising manager, household products division, Colgate-Palmolive, to account executive on new business development. **Frank B. Sawdon**, N.Y.C. . . . **John Zummer** from Wesley to Grey . . . **C. M. Robinson** from Meredith Publishing to assistant media director, Honig-Cooper & Harrington, San Francisco . . . **Fred Norman** from Paul Raymer to J. Walter Thompson, Chicago . . . **Edward N. Hoffman** from Hoffman-Manning head to Preiss and Brown . . . **Chester MacCracken** to creative and executive staff, Remington Advertising, Springfield, Mass. . . . **Harlan Davis** from Fuller & Smith & Ross to television department producer, Kudner Agency.

They were named v.p.'s: **Martin H. Hummel, Jr.**, Sullivan, Stauffer, Colwell & Bayles . . . **William M. Ennis, Jr.**, Ted Bates . . . **John S. Graetzer, Jr.**, and **John Goodwillie**, C. J. LaRoche . . . **Jeanette Le Brecht**, **John F. White, Jr.**, and **Albert V. Lowe**, Grant Advertising . . . **Harold P. Gerhardt**, Doherty, Clifford, Steers & Shenfield.

Agency divorcement: Fuller & Smith & Ross from Westinghouse Electric.

Thisa 'n' data: **J. Walter Thompson** sparking attendance interest in company noon-hour seminars by telecasting the sessions on its own closed circuit-station.

New agency: Williams and Swanson Advertising, Inc., Spartanburg, S. C.

TV STATIONS

No other medium can touch tv when it comes to filling the mass marketing needs for soft drink bottlers, says TvB's head, **Norman E. Cash**.

According to Cash: tv reaches and influences soft drink consumers (all

members of the family) more often than any other advertising medium.

Soft drink sales began to climb noticeably during the first half of the year. At the same time, soft drink makers hit new heights in tv advertising expenditures.

Total gross billings, spot and net, for that period: \$6,594,310 (TvB-Rorabaugh).

Top advertiser: Coca-Cola, \$2,202,360.

Followed by Pepsi-Cola, \$1,563,100; Seven-Up, \$934,490; Canada Dry, \$930,380.

Ideas at work:

With tongue in cheek: **WJRT**, Flint, Mich., is trying out a new mode of advertising by running editorial type columns in four local newspapers. The column, entitled *On Camera* and written by station writers under the pseudonym of *Ann Tenna*, incorporates sparkling news bits of station personalities, doings and programs. Occasionally, the column takes little pokes at tv's foibles.

We point with pride: **WICS**, Springfield, **WCHU**, Champaign, and **WICD**, Danville, all Illinois, general manager Milton D. Friedland, (Plains Television Stations), saluting the tv industry election and convention coverage public service endeavors with a series of 60-second filmed announcements pointing out specific examples of this unusual public service by the industry as a whole.

People on the move: **Edward J. Deane** from Ziv-United Artists, to national sales rep, **WTVJ**, Miami . . . **Grady Jackson Burney, Jr.**, from research manager, **WBTV**, Charlotte, N. C., to TvB research advisory committee chairman . . . **M. L. Plessner** from account executive, **KPLR-TV**, St. Louis, to advertising, promotion and public relations director, that station . . . **Robert C. Diefenbach** from **WRC-TV**, Washington, D. C., studio operations department, to coordinator of press and promotional activities, that station . . . **Tom Bernstein** from sales promotion assistant, **KNX**, Hollywood, to merchandising manager, for **KNX Radio's** Housewives Protective League . . . **Bob Lyte** from promotion director, **Tribune Publishing**, to advertising director and film buyer, **WLBW-TV**, Miami . . . **Gary Franklin** from news

director, **KYW**, and **KYW-TV**, Cleveland, to news staff, **WPRO-TV**, Providence, R. I. . . . **Allan G. McLellan** from **McCurry, Henderson, Enright**, Norfolk, Va., to account executive, **WAVY-TV**, that city.

Thisa 'n' data: **Telemeter**, who contracted with American Federation of Television and Radio Artists, last week, making arrangements to show as its first attraction, Gian Carlo Menotti's *The Consul*, a production telecast over **NBC** several times in the past.

Kudos: **WNBC-TV**, N.Y.C., recipient of U.S. Air Force citation "in recognition of consistent and devoted service in assisting the U.S. Air Force Recruiting Service."

RADIO STATIONS

Worldwide Broadcasting, now operated by **Metropolitan**, last week put on its first presentation to agency people.

The statistical data emphasized the implications of American industry's need for stronger competition via advertising in the international market, especially Latin-America and Africa.

For instance, it was predicted that in 10 years it would be selling more of their output overseas than in the U.S.

It was pointed out that more and more U.S. agencies have found it imperative to have foreign branches or affiliations to bring in big accounts and that it would be helpful to such agencies to become expert in the use of international radio.

Scott McLain has been elected president of the **Quality Radio Group**.

He's New York manager of **Crosley Broadcasting**.

One of the nation's pet pastimes, the unrelenting search for **Miss Something or other**, goes on, and on, and on.

The latest: **Miss Teenage America**. The sponsors: radio stations.

Prizes, said to be more than \$150,000 will go to winners on the local, state and national level.

Miss Teenage America herself will win the grand prize of a \$6,000 college scholarship; a \$15,000 tour of the U.S.; a \$10,000 modeling con-

tract; a complete wardrobe, and a host of sundry gifts.

Manufacturers are going along with the contest program also. They're being licensed to use the Miss Teenage America label on their prestige products.

KDKA, Pittsburgh, (Westinghouse Broadcasting), the world's first radio station, celebrated its 40th anniversary, 2 November.

To mark the occasion, the station put out an historical events packet showing, pictorially, some of its pioneering events.

Among them:

- Radio's first and most famous broadcast: the returns of the Harding-Cox presidential election, 2 November, 1920.

- Photographs of the late Dr. Frank Conrad whose experimental work led to the beginning of KDKA.

- The first full-time announcer, Harold W. Arlin, now industrial relations manager for Westinghouse Electric in Mansfield, Ohio.

Ideas at work:

Fun for the money: KDWB, Minneapolis-St. Paul, led local media and admen a merry chase for the plum: over \$7,000 in prizes, when some 50 agency people were guests at the station's gigantic treasure hunt, last week. Armed with a potpourri of clues the admen ran the obstacle course in heated pursuit of hidden treasures. Winners were Art Lincoln, Bolin-Smith; Eric Foralin, John W. Forney, Inc.; Connie Bleyer, and Betty Hitch, both BBDO.

Ideas brief but bright:

WWOM, New Orleans, airing frequent dual purpose admonitions to car listeners: "don't exceed 60 (station dial position) on your speedometer . . . or your dial.

KBIG, Catalina, Calif., early morning personality, Joe Niagara, egging on listeners to send along their most unattractive neckties in a worst necktie competition. Songstress Patti Page to award prize to owner of worst looking neckwear. In case of a tie, ties will be awarded.

People on the move: Frank Maruca from program manager, WAMP, Pittsburgh, to promotion manager, KYW, Cleveland . . . Ross McCarthy from sales manager, KLIV, San Jose,

Calif., to commercial manager and assistant station manager, KXOA, Sacramento, Calif. . . Thomas Y. Gorman, v.p. CBS Radio and general manager WEEI, Boston, appointed head of Massachusetts Broadcasters Assn., also, director of Better Business Bureau . . . Richard B. Ullman from national spot sales manager, Richard H. Ullman, Inc., to local account executive, KYA, San Francisco . . . Anthony C. Fairbanks from account executive, WLOF, Orlando, Fla., to general manager, WIBC-FM, Indianapolis . . . Wilton C. Haff from account executive and marketing supervisor, BBDO, to public relations director in charge of research, marketing and merchandising, WKRS, Waukegan, Ill. . . Thomas P. Duggan from account executive to sales manager, KICN, Denver . . . Dick Shireman from general manager KICN, Denver, to general manager, KISN, Portland.

To set the record straight: Mrs. Shirley M. Ott is manager of KRIB, Mason City, Iowa, and Robert J. Flynn heads up Franklin's WLOD in Fort Lauderdale, Fla. . . KQV is also participating in the collective Pittsburgh station efforts to raise money for the United Fund.

Kudos: WSAI, Cincinnati, recipient of first place award in Merchandising Excellence competition by International Breweries . . . K-BOX, Dallas, winner of two awards: special events coverage award to the station's news staff in recognition of news director Ray Carnay's special efforts while covering a young desperado's battle with police in Pulaski, Va., last April; special traffic safety efforts award for *Airwatch* program.

Station acquisitions: KGMS, Sacramento, Calif., bought by A. J. Krisik, Ted Wolf and Judd Sturtevant, from A. C. Morici & Associates. Sale price: \$650,000. Sale brokered by Edwin Tornberg & Co. . . KIMN, Denver, sold to John Hunter, Bobby Donner, Jr., and Kenneth Palmer for \$607,000. Seller: Cecil L. Heftel. Sale brokered by Edwin Tornberg & Co. . . KMGM, Albuquerque, bought by Holliday Broadcasters from T. I. Moseley. Sale price: \$200,000. Sale brokered by Hamilton-Landis & Associates . . . WEW, St. Louis, bought

WLAC-TV 
nashville

the way station to the central south

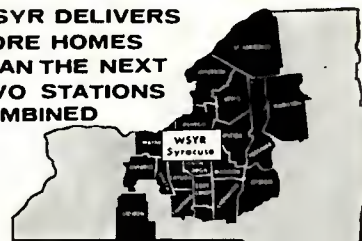
Way ahead with the news, WLAC-TV won 4 out of 5 recent top news awards.

Leadership

WSYR Delivers 85% More Radio Homes Than The No. 2 Station

In an area embracing 18 counties, 471,290 homes, 1.6 million people with \$3 billion buying-power . . .

WSYR DELIVERS MORE HOMES THAN THE NEXT TWO STATIONS COMBINED



Top programming Top facilities
Top personalities make the difference.

*All figures NCS No. 2, weekly coverage



Represented Nationally by
THE HENRY I. CHRISTAL CO., INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO

WSYR
5 KW • SYRACUSE, N. Y. • 570 KC



**MORE
MOVIE
AUDIENCE
THAN
ANY
OTHER
STATION!**

**WJW
TV
CLEVELAND**

the **STORER** station
backed by 33 years

of re possible broadcasting

CALL KATZ

by Franklin Broadcasting Co. Sale price: \$600,000. Seller: Barrington Company of St. Louis.

New executive setup: WQXI. Atlanta, Ga., owned and operated by Esquire Broadcasting Company of Atlanta, Inc. General manager. Frank B. Erwin; station manager, Lee R. Smith; commercial manager, Bob Watson; chief engineer, Willard Shimski.

New offices: WMMM, Westport, Conn., opening new offices in New York City this week. Metropolitan Broadcasting Co., Philadelphia.

Sport notes: WMGM. N.Y.C., to broadcast live, the remaining five game schedule of the Titans of New York Football under sponsorship of the Sinclair Oil Co. . . . **Mountaineer Network** to broadcast 38 West Virginia University football and basketball games with West Virginia, Maryland and Pennsylvania Pepsi-Cola bottlers as sponsors.

Happy birthday: WMAL, Washington, D. C., 35th anniversary. 12 October . . . **WJPS,** Evansville, Ind., 12th anniversary, 31 October.

Happy birthday: WRVA, Richmond, Va., 35 years, 2 November.

NETWORKS

MBS is issuing a monthly newsletter addressed to affiliates, advertisers and agency executives.

Included in the initial issue is a statement by the network's president, Robert F. Hurleigh, which describes 1960 as the year radio and tv "stood up and was counted."

His reference was to the Nixon-Kennedy confrontations on the air, which, as Hurleigh put it, "helped stir public responsibility to the voting franchise and helped set unprecedented highs in registration totals" and proved what the networks intended: "prove broadcasting's historic worth as communications media."

First of the tv network fare to hit the dust: NBC TV's Dan Raven.

It'll be replaced by two situation comedies: Happy and One Happy Family.

Colgate's minute on Raven will be

transferred to the Outlaws.

The other participations are short term.

Adams Hats is setting a precedent among hat manufacturers by being the first to toss its head-gear into the network tv ring.

Adam (MW&S) bought time on NBC's Jack Paar Show for a pre-Christmas campaign.

Program note: ABC Radio has signed **Don McNeill**, star of the 28 year old Don McNeill's Breakfast Club show to a new five-year contract.

Net tv sales: Schick, Inc. (Benton & Bowles), sharing alternate week sponsorship with **Knomark** (Mogul, Williams and Saylor) of CBS' *Face the Nation* beginning 14 November.

New net affiliate: WBNB, St. Thomas, Virgin Islands, with CBS TV. first of next year.

WRFM-FM, New York, is reducing the ratio of commercials to its programing. The new policy:

- Two one-minute spots at each quarter-hour break.

- Only one commercial break at the half-hour.

- Between 8 p.m. and signoff time there'll be only one commercial spot on the hour.

More power: KPEN, San Francisco, upped its power to 120,000.

Fm rep firm branches out: Fine Music Hi-Fi Broadcasters in San Francisco and Chicago.

Thisa 'n' data: Arnold Bakers, Port Chester, N. Y., making **WJZZ-FM,** Fairfield, Conn, history by signing up as the station's first advertiser . . .

WDHF-FM, Chicago, began 16½ hours daily, weekdays, programing. 31 October . . . **WWMT-FM,** New Orleans, getting together with area fm radio distributors to plot a large-scale advertising program in an effort to sell fm listening and radios.

REPRESENTATIVES

Some 20 Petry stations promotion men will get together for the rep firm's fourth annual pre-

BPA convention seminar in New Orleans, next Sunday afternoon.

Headed by Petry v.p. and tv promotion man, Bob Hutton, and Bill Steese the company's radio promotion manager, the group will explore ideas on audience promotion, sales presentations, merchandising, research and trade paper advertising.

How best to cooperate with a rep is also a subject on the agenda.

PG&W's latest brochure hits hard at the theme: spot provides a powerful advertising force.

Contained in the brochure and illustrating this theme are trade ads—a current campaign—which promotes along with the medium the markets and stations PG&W represents.

Personnel moves: Robert L. Schuessler from George P. Hollingbery to Petry tv sales staff, Atlanta . . . Harry Harkins from Katz, Atlanta, to Clarke Brown, Atlanta, as account executive . . . Richard O'Connell, Devney-O'Connell executive v.p., elected president, The League in Aid of Crippled Children.

Rep appointments: WKMH, Detroit, from Petry to Everett-McKinney.

FILM

Off-network re-run shows often boast of their track records but few have led the double life of ITC's *Broken Arrow*.

The series had runs on ABC TV at two different times and for two entirely different types of advertisers: Tuesdays at 9 p.m. for GE and Miles, and Sundays at 4:30 p.m. for Ralston Purina and Mars.

Sales: ITC's *Brave Stallion* renewed by Drake Bakeries (Y&R) on WPIX, New York; WBZ-TV, Boston, and WPRO-TV, Providence, and also sold to KYTV, Springfield, Mo.; *Jeff's Colie* to WFBC-TV, Greenville; WXYZ-TV, Detroit; WALA-TV, Mobile; KTSM-TV, El Paso; WRC-TV, Washington; WAGM-TV, Presque Isle; KMTV, Omaha, and KTVE, Eldorado, Ark.; *Cannonball* renewed by WCPO-TV, Cincinnati; KMSB-TV, Minneapolis; Consumer's Co-op on KBLR-TV, Goodland, and United Van Lines on WAGM-TV, Presque Isle,

and also sold to KTVE, Eldorado; *Susie* to WBKB-TV, Chicago; WPTV, West Palm Beach, and WMAR-TV, Baltimore; *Interpol Calling* to WAGA-TV, Atlanta, and General Electric in Louisville; *Four Just Men* to KTVE; New York Confidential to KMSB-TV, Minneapolis; *Stage 7* to Marine Midland Bank (BBDO) on WBEN-TV, Buffalo; and *Your Star Showcase* to KTVE.

Programs and producers: Danny Kaye and Sylvia Fine have formed

Belmont Television, naming Robert Forrest as v.p. and executive producer . . . Casper Chouinard and Charles M. Richter have formed **Tele-Talent, Inc.**, in Minneapolis at 1513 Foshay Tower . . . MPI of 136 East 57th St., New York, will distribute *Believe It or Not*, a 104-episode five minute series (see also **Personnel**, below).

Commercials: Charlotte Lee to Keitz & Herndon of Dallas as production coordinator . . . Milton Perl-



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day at night.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke 69,700 homes
 Father Knows Best . . 77,700 homes
 6:00 p.m. News . . . 76,000 homes
 10:00 p.m. News . . . 64,000 homes

*February Lincoln NSI

The Felzer Stations

- WKZO-TV — GRAND RAPIDS-KALAMAZOO
- WKZO RADIO — KALAMAZOO-BATTLE CREEK
- WJEF RADIO — GRAND RAPIDS
- WJEF-FM — GRAND RAPIDS-KALAMAZOO
- WWTV — CADILLAC, MICHIGAN
- KOLN-TV — LINCOLN, NEBRASKA

You might be surprised at just *how* big Nebraska's other big market—Lincoln-Land—really is, and at how *economically* it can be reached via KOLN-TV.

During prime 6 to 9 p.m. viewing time, 57,000 Lincoln-Land homes tune in KOLN-TV according to latest Nielsen. Compare that with *any* other station in Nebraska.

Then compare cost-per-thousand figures for nighttime network shows.

Avery-Knodel can fill in the other details on KOLN-TV—Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

50,000 WATTS CBS

WGBS

RADIO

MIAMI

TOTAL
INFORMATION
RADIO

STARTS JAN. 16, 1961
FOR 15 WEEKS
FIRST TIME IN MIAMI
COMMUNITY CLUB
AWARDS CALL KATZ
TODAY

the **STORER** station
barked by 33 years
of responsible broadcasting

CALL KATZ

man joins Dynamic Films as producer . . . **Bob Klein** and **Alan Barzman**, formerly of Freberg, Ltd., have formed **Klein/Barzman** in Los Angeles at 706 North La Cienga Blvd. . . . **Gil Meyer** joins Bill Sturm as sales v.p.

Merchandising: CBS Films 1960 merchandising trophy to **Jean Hendrix** of WSB-TV, Atlanta.

Strictly personnel: **George Hankoff** leaving Screen Gems' national sales department . . . **Jack Heim** named feature sales director of Seven Arts Associated . . . **Marshall E. Ormond** and **Thomas P. Miles** join Chicago regional sales staff of NBC TV Film Sales of CNP . . . **Hardie Frieberg** is president of Major Programs, Inc., (MPI) and has named account executives **Owen Duffy** in the northeast, **Ed Simmel** in the far west, and **Bruce Collier** in Texas and Oklahoma . . . **Lionell Lober** to UA as executive assistant to Max E. Youngstein . . . **Jack Sobel** to Screen Gems as national sales manager . . . **Robert L. Glaser** to CBS Films, Chicago, as account executive . . . **Edward K. Cooper** raised to domestic sales service manager and **Stanley Moldow** to international sales service manager at CBS Films.

PUBLIC SERVICE

This looks like the big year for IBM and the other electronic calculators out in the grassroots as far as viewers and listeners are concerned.

Station reports to SPONSOR indicate that local and regional election returns will be based on tieups made with firms equipped with such mechanisms.

Incidentally, in one Corinthian market, tv, radio and the local newspaper have got together for a joint exchange of returns data collected by them and processed by an IBM machine. In other words, for one night they've forgotten their business rivalries.

Tv and radio stations in increasing number have taken to telling their public service stories in documented form at intervals.

Among the latest cases in point:

WGAL-TV, Lancaster, Pa., which packaged in a fancy brochure a detailed account of its educational programming. Title: *Education and Channel 8*.

Chattanooga's five radio stations WAPO, WDEF, WDOD, WDXB, and WOGA, are getting together in an all-out plan to help the local division of the Christmas Seal campaign.

A station-to-station rotation plan is being worked out to keep the local citizens constantly in mind of the current Seal campaign in progress.

Here and there: KHVH and KHVH-TV, Honolulu, pre-empted all commercial programs and announcements on the night before election to hold an old-fashioned Hawaiian election rally called Aloha State Election Rally . . . KOMO-TV, Seattle, made it easy for people to vote by giving out condensed ballots . . . WRC Radio, Washington, D. C., presented *Operation Alert*, 1 November, a story of the defense of the North American continent . . . WOR-TV, N.Y.C., bolstered its belief that voters could gain better understanding of the candidates by re-examination of the four great debates, re-ran the entire series last week . . . WFBM-TV, Indianapolis, began telecasting its award winning local public affairs program, *Insight*, 30 October . . . KXOK, St. Louis, to carry its Operation Schools Closed service during the current school year.

Kudos: KTLA, Hollywood, Dorothy Gardiner, awarded special public service certificate from the Civil Service Commission of the City of Los Angeles . . . KCRS, Midland, Tex., presented with Pitluk Trophy, and special merit citation for its traffic safety program . . . WRCV, Philadelphia, recipient of American Bar Association's 1960 Gavel Award for Law in Action series . . . WOOD-TV, Grand Rapids, Mich., cited by The Radio and Television News Directors Assn. for editorial series. Special RTNDA award went to station reporter-photographer Del Blumenshine for his documentary program on the city's skid row *The Wasted World* . . . WOND, Atlantic City, winner of annual New Jersey Broadcasters Assn. public service award.

Tv and radio NEWSMAKERS



Jack Sobel has been appointed national sales manager of Screen Gems. Sobel has resigned from GAC-TV where he was vice president and director of sales. He had been at GAC for the past 10 years. At Screen Gems, Sobel's first task will be to set sales plans for Screen Gems' new program expansion, which includes the development of several live network shows,

some new animated formats, and filmed series scheduled for network and syndication to be shot on locations throughout the world.

Craig Rogers has been named Pacific Coast network sales manager, CBS Radio. A radio executive for over 25 years, Rogers was an account executive at CBS Los Angeles o&o KNX since 1958. He began his career as traffic manager of KDYL, Salt Lake City, in 1934, and became program director in 1941. After a stint in the war he was made program director and later a sales executive for the Intermountain Radio Network. Following a military term in the Korean war, he joined the Don Lee Network.



Warren J. Boorum has been named director of advertising and promotion for the Metropolitan Broadcasting Corp. He comes to Metropolitan from Radio Advertising Bureau where he had been vice president and director of member service. Boorum joined RAB in 1954 as assistant director of local promotion. Previously he was director of advertising and promotion for



WTOP-AM-FM-TV, Washington. Boorum began his career in broadcasting at KRSN, Los Alamos, N. M., and WWDC, Washington, D. C.

Shepard Chartoc has joined Helene Curtis Industries in the newly created position of tv/radio coordinator. He will be involved with the creative and production aspects of all Helene Curtis tv and radio commercials, as well as time and program purchasing. Helene Curtis is currently sponsoring four CBS TV shows, *To Tell The Truth* and *Witness* at night, and *As The World Turns* and *Edge of Night* during the day. Prior to joining Helene Curtis, Chartoc was v.p., tv/radio director of Gordon Best Co.



IN 4 STATION DETROIT

WJBK-TV

CONSISTENTLY
LEADS THE MARKET

ARB says:

FIRST month after
month Channel 2
has led the overall share-
of-audience race in Detroit,
with leads ranging up to 22%
greater share than the No. 2
station 9 AM to sign-off,
Sunday through Saturday.
(May, 1960)

FIRST every book since
November, 1959.

NIELSEN says:

FIRST month after
month Channel 2
has led the parade in Nielsen
as well. First in four out of
the six 3-hour periods in
May-June, 1960; first in all six
periods in July. First in 31 out
of 38 quarter-hour periods,
Monday through Friday,
7:30 AM-5 PM in July.

Call KATZ

DETROIT WJBK-TV

the **STORER** station backed
by 33 years of responsible broadcasting

NATIONAL SALES OFFICES:
625 Madison Ave., N. Y. 22
230 N. Michigan Ave., Chicago 1

The seller's viewpoint

The syndicator's major pitch to national and regional advertisers has long been that the client can pick his own markets. Taking off from this point, Oliver A. Unger, president of National Telefilm Associates, points out that market selectivity is tv's real "magazine concept," in that advertisers who buy tv programming selectively are like advertisers who buy specialized magazines to reach selective audiences. But, Unger adds, advertisers can also buy syndicated shows and get the same coverage as they would on a network.



HOW TO AVOID WASTE CIRCULATION

There has been much talk in recent months that television would be far better off with a magazine concept. I say that syndication would be much better off with a magazine concept. We really are talking apples and oranges, so let me be more definitive.

The idea of letting the networks run their own programming without outside interference from the advertiser is certainly a worthy thought, but under our present system it is doubtful whether Madison Avenue or the sponsor would ever comply. However, the sponsor who wishes to reach a selective audience or a specialized group could use the same techniques as do the advertisers in specialized magazines. The television advertiser does so by purchasing regional or syndicated shows. If he wants mass audience, there is the high-circulation magazine such as *Life*, but if he wants a specialized group, whether it be income or intellect, he can buy *The New Yorker* or *Harper's*.

Thus, when a television advertiser wants concentration he will avoid a network which may have a waste area for him (such as an anti-freeze manufacturer) and stick to specific areas resulting in less money paid out and the possibility of 100% of the desired coverage, avoiding waste circulation. There is also the argument put forth that you have to buy network for saturation coverage. That is just not true any longer. Our own *Play Of The Week* is in 60 markets; yet it reaches over 75% of the television homes in the United States.

The regional buy is not something new. More and

more national distributors are using this technique. For example, Socony-Mobil Oil had *The Sheriff of Cochise* covering its most important markets. D-X Sunray Oil is in 31 markets with *Grand Jury*, and most recently Budweiser has purchased 200 markets for the first run of the syndicated feature *The Third Man*. The real problem is represented by many poor entries for syndication which are produced by "fly-by-nights" and shoestring producers. Fortunately, for the television audience, this product of "junk" is no longer being accepted, so that only those syndicators who deal in quality are in business.

Another interesting situation has developed that will give additional strength to the syndicator: that is the recent FCC ruling which gives local option time an additional half hour. It is a little too early to determine whether or not this extra half hour, which will be turned back to the local station, will be utilized for local or syndicated programs by the station itself. It has been the opinion that affiliated stations will continue to carry network programs. It looks, however, as though they will at least have the prerogative of selecting their own programming.

Personally, I believe that the packager or syndicator is in an excellent position in that he can be supplier to not only the local station but to the networks as well, providing he delivers quality. I think that the time is very close when the buyers' market definitely will become the sellers' market for syndication.



those who live on air...

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

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

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

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

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

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SPONSOR SPEAKS

Tv's \$20 million donation

Our lead story this week ("Tv's \$20 Million Gift to the Presidential Campaign," page 29) puts the spotlight on one of the most amazing phenomena in American life—the voluntary cash contribution by a single private industry to the country's political understanding and education.

Tv networks and stations will donate at least that amount of revenue and expenses to covering the election, and it will be a free gift, freely given.

Some idea of the magnitude of tv's gift can be gained from the fact that Senator Thruston B. Morton, Republican Chairman, recently estimated that his party would have to raise \$4,500,000 to cover campaign expenses.

Apparently tv, alone, will contribute more than twice as many hard dollars to the election race as both parties will raise from all other sources.

It is an extraordinary record, and one which we believe should be brought forcefully to the attention of the industry's vocal critics.

Tv, in 1960, has proved its public service responsibility and awareness beyond all shadow of a doubt.

The record on the Great Debates

While we are still on the subject of campaign coverage, there is one other item that has never received the public attention it deserves.

This is the fact that both Republican and Democratic leaders refused to follow the recommendations of the tv industry in setting up rules for the Great Debates.

The network committee composed of John C. Daly, ABC, Sig Mickelson, CBS, John F. Keating, Mutual, and William R. McAndrew, NBC, proposed first that the debates employ "traditional debating procedures."

When this idea was rejected, the committee suggested an alternate format under which the candidates would question each other directly and comment on each other's responses.

Neither of these proposals found favor with the supporters of Vice President Nixon and Senator Kennedy.

But important and stirring as the Great Debates proved to be, we think that they would have been even more effective if the recommendations of tv experts had been followed. ■

10-SECOND SPOTS

Food for thought: CBS threw a big spread at Leone's Restaurant for tv and sports writers—and the N. Y. Football Giants—to introduce a new season of Prudential Insurance Company of America's *Twentieth Century*. The first program, "The Violent World of Sam Huff," was previewed for the assemblage. After the showing, which depicted broken bones, pulled muscles, and crunched noses with sound-effects and close-up photography, SPONSOR asked middle linebacker Huff if he carried any insurance. "Yes, I do," he replied, "but come to think of it—it's not Prudential."

Thought for food: At the CBS preview, the Giants' coach, Jim Lee Howell, was asked how he liked the food, and whether he thought the team could train on Leone's fare. "This high-class food may be all right for you television people," he replied, "but for my boys they'd have to throw in some pizza."

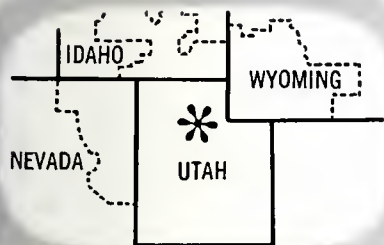
Ugh! From an ABC Radio release—Featured on *Flair* this week: "Boris Karloff advises how to overcome children's temper tantrums." *If that isn't the horror story of the week!*

Influence of tv dept.: A SPONSOR staffer has a 20-month-old cousin, Jenifer Grant, who sits in front of the magic box at news time and answers back. Whenever the tv says, "Lamumba," she shouts, "Kasavubu." Whenever it says, "Mboya," she says, "Nkrumah" (and vice versa to both). What NBC wants to know is: *when they say, "Huntley," does she say, "Brinkley?"*

Tv Ad of the Week: We heard it the other night on one of the network channels—"No use being nicked when you could be Schicked!" *Now, how are you going to argue with that?*

Eye, ay! ABC TV says that Walter Brennan, star of *The Real McCoys*, says that "the eyes of an actor determine ability. Audiences may not realize it, but much of the time they are watching an actor's eyes." You're right, Walter. *Our favorite is Marilyn Monroe, with those crazy 38-23-36 eyes.*

The major selling force
in the four-state empire
of the Mountain West...



KSL TV



SALT LAKE CITY
CHANNEL

5

appoints

BLAIR TELEVISION ASSOCIATES

as national representative
effective November 9, 1960

How
about
that!

MADISON
WISCONSIN

ROCKFORD
ILLINOIS



... it's two with one!

The smart buyer knows that you can buy Channel 3 for coverage of the basic MADISON-SOUTHERN Wisconsin Market . . . and the ROCKFORD-NORTHERN Illinois Market. And Channel 3 is primary CBS for both markets!

WISC-TV
CHANNEL
MADISON, WISC.



Represented Nationally by
Peters, Griffin, Woodward, Inc.

