

# SPONSOR

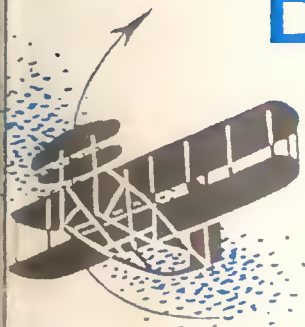
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

6

MARCH 1961  
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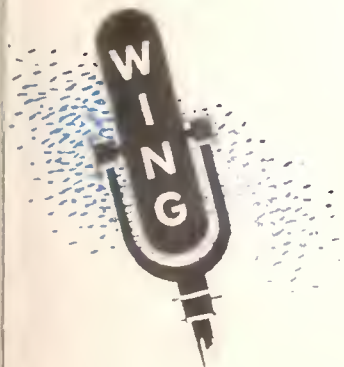
## First IN the air...

### DAYTON, OHIO



Home of the Wright Brothers, fathers of aviation, home of Wright-Patterson Air Force Base, Headquarters for Air Materiel Command... this cosmopolitan, industrial, air-minded city is now the 3rd largest market in Ohio.

## First ON the air...



High-flying WING has captured the hearts (and ears) of air-minded Dayton. More national and local advertisers spend more dollars on WING than any other Dayton station because WING delivers more audience and sales.



robert e. eastman & co., inc. national representative



TRAILS STATIONS: WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.

### ANSWERING 10 MISCONCEPTIONS ABOUT RADIO

Representatives pick the 10 most common misconceptions about radio and answer them

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### Latest lineup facts about fall web tv

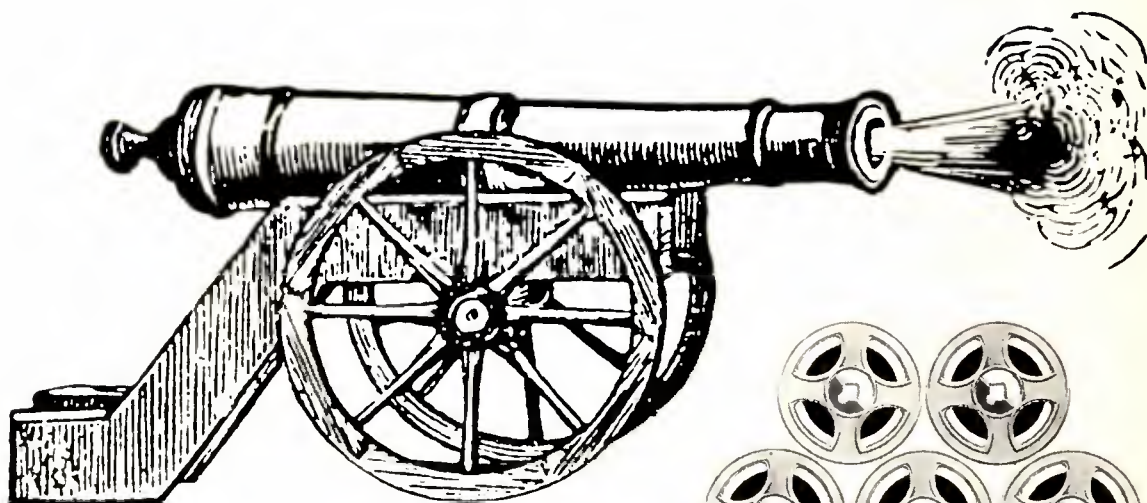
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### Why Johnson likes its video tasteful

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### Is there an answer to tv ad costs?

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## Bombard San Francisco Night and Day

Combine all your spots—prime time minutes, morning ID's, afternoon 20's, film, live and videotape commercials—for the most advantageous Penetration Plan discounts in San Francisco.

Additional discounts on 13, 26 and 52-week night and day penetration schedules!

Call KTVU or H-R Television Inc. for excellent availabilities in live sports, The Play of the Week, high-rated live, syndicated and kids shows.

**KTVU**

HANNEE

SAN FRANCISCO • OAKLAND One Jack London Square, Oakland 7, California

SAN FRANCISCO BAY AREA





Mid-city grass and trees. Spring brings strollers and their transistors back to Rittenhouse Square, one of the five original squares laid out by William Penn.

**Sound of Spring:** Soon high heels and shoes will be clicking on the bare pavement of Philadelphia's Rittenhouse Square, unmuffled by winter snow and ice. Another sound of Spring: The warming and enlightening voice of **WIP**, as active in the public weal in good weather as through Winter's many snow emergencies. A 40-year record of public service and Metropolitan's *fresh* concepts of service are rapidly moving **WIP** to the foremost audience position in Philadelphia. Advertisers are keeping pace with the times . . . on **WIP, Metrodelphia, Pa.**

# Whatever



## you use

# WDBO-TV

CH.6 • CBS • ORLANDO

## is DOMINANT

# 1st in CENTRAL FLORIDA

### NIELSEN • DEC. 1960

Metro Share

STA.	MON. - FRI.		SUN. - SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
WDBO	%	%	%	%
'B'	59	51	49	47
'C'	27	23	27	26
'C'	13	24	22	24

Homes Reached

STA.	MON. - FRI.		SUN. - SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
WDBO	(00)	(00)	(00)	(00)
WDBO	277	279	515	387
'B'	128	128	316	215
'C'	53	108	237	203

### ARB • NOV. 1960

(9AM - MIDNIGHT, SUN. thru SAT.)

Metro Share

#### WDBO-TV DELIVERS

- 36.4% more than Sta. 'B'
- 97.3% more than Sta. 'C'

Homes Reached

#### WDBO-TV DELIVERS

- 29.7% more than Sta. 'B'
- 64.4% more than Sta. 'C'

BLAIR TVA has more FACTS!

© Vol. 15, No. 10 • 6 MARCH 1961



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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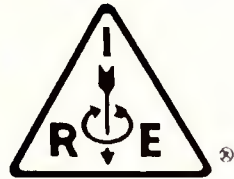
Fred Levine, Accounting Manager, George

Becker; Michael Crocco; Syd Guttman;

Hermine Mindlin; Wilke Rich; Irene Sulz-

bach

For that



# NEW IDEA

visit the

# IRE SHOW

March 20-23, 1961

New York

Coliseum and Waldorf-Astoria Hotel

Members \$1.00, Non-members \$3.00

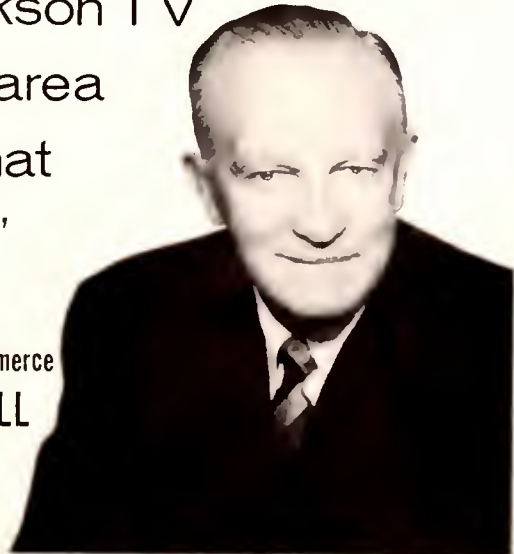
Age limit—over 18

“America looks to the South  
for economic growth, and  
the Jackson TV  
market area  
leads that  
growth.”

Past President,  
U.S. Chamber of Commerce

**BOYD CAMPBELL**

Pres., Mississippi  
School Supply



**WJTV** Katz

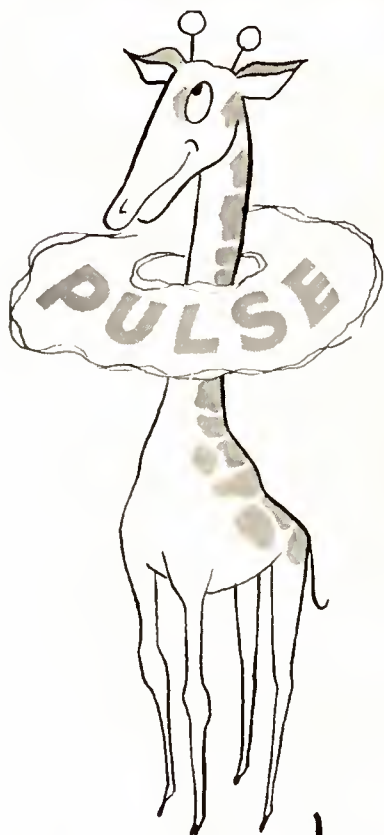
**12**

**WLBT** Hollingbery

**3**

Serving the Jackson, Miss., Television Market

# KRIZ PHOENIX



*Really up there!*

KRIZ reaches more homes in the Phoenix metropolitan area in the course of a week than any other station.\*

Based on seven days a week, 24 hours a day, KRIZ reaches 43.7% of the total radio homes in the nation's fastest-growing city.

\*Cumulative Pulse Audience Phoenix, Arizona (Metropolitan area), November, 1960.

## KRIZ

call robert e. eastman & co., inc.

KO2A

## NEWSMAKER of the week

*A major move in Time Inc.'s further expansion into the domestic news area and into the international scene was keyed last week with the hiring of Sig Mickelson (who retired a month ago as president of CBS News) as a top-echelon executive in a new post within the growing broadcast division. His area: "international broadcasting and broadcast news."*

**The newsmaker:** Sig Mickelson, 47-year-old news pioneer who has gained the respect of print as well as broadcast colleagues for his management and news decisions and leadership, joins Time, Inc. at a crucial point in its national and international broadcast development.

The publishing company now owns and operates four radio, four television and one fm station: KLZ and KLZ-TV, Denver; WFBM, WFBM-TV and WFBM-FM, Indianapolis; WTCN and WTCN-TV, Minneapolis, and WOOD and WOOD-TV, Grand Rapids, Mich. It's expanding nationally in looking for additional properties to fill out the maximum limit for ownership and, since last September, Time, Inc. "has been actively exploring broadcasting and other communications activities abroad."



*Sig Mickelson*

Currently, Board Chairman Andrew Heiskell is winding-up a six-month tour of overseas bureaus where he also "explored opportunities in the international field."

Mickelson's two-fold realm is destined to be active. Domestically, the parent company recently opened New York and Washington news bureaus. He has sound grounding in all facets of news, domestic and international. He's been active for many years in projects of Eurovision and the European Broadcasting Union, and has first-hand knowledge of and contacts in many parts of the world.

Though only 47, he's been in publishing and/or broadcast for 25 years as a newspaper reporter and editor, teacher and professor, newscaster and broadcast editor. He first joined Columbia in 1913 as news editor of its WCCO, Minneapolis, moving six years later to New York as director of public affairs. In 1951 he became director of news and public affairs for CBS TV and in '54 was named v.p. of CBS and general manager of the News Division, becoming president of the latter in 1959.

He's expected to work with the mass of news and information material filed by Time-Life correspondents. Mickelson is a member of the Overseas Press Club, The Players, the Council of Foreign Relations and Sigma Delta Chi, honorary journalistic fraternity. ◆



# 23 REASONS

WHY PITTSBURGH IS A CLEAN CITY:



All these soaps and cleansers are spotted on the channel 11 air. And like all smart spot advertisers, they're cleaning up in the huge Pittsburgh market area. Are you?

CHANNEL



*The eyes of Pittsburgh*

Represented nationally by Blair-TV

- |              |               |
|--------------|---------------|
| AJAX         | MR. CLEAN     |
| CHEER        | NUSOFT        |
| CLOROX       | OXYDOL        |
| COMET        | PEARL CLEANER |
| DUZ          | SPIC & SPAN   |
| FAB          | TIDE          |
| IVORY FLAKES | 20 MULE TEAM  |
| IVORY LIQUID | BORAX         |
| IVORY SNOW   | 20 MULE TEAM  |
| IVORY SOAP   | BORAXO        |
| JOY          | WISK          |
| LESTARE      | ZEST          |
| LESTOIL      |               |

**Fastest  
Draw  
in the  
West  
(East)  
(North)  
(South)**





For most of America's television viewers the enchanted frontier of the old West casts a never-ending spell. They watch Westerns in greater numbers than any other kind of television program.

Today four of the six most popular shows in television are Westerns, and three of the four can be found on the CBS Television Network. In fact, for more than three years one of our Westerns ("Gunsmoke") has consistently drawn the biggest nationwide audiences in television.

Not every advertiser, however, is interested in Westerns. Depending on his product or marketing objectives, a comedy or a drama or a mystery may bring him better results. To him, the crucial test is: *How well is the network doing with the kind of programming he wants to sponsor?*

The advertiser who applies this test will find that the CBS Television Network *attracts the biggest average audiences in every category of entertainment.* And it achieves this remarkable record with *the most evenly balanced schedule in network television.*

THE NIELSEN RECORD FOR ALL REGULARLY SCHEDULED NIGHTTIME PROGRAMS, OCTOBER 1960-JANUARY 1961						
PROGRAM CATEGORY	CBS		Network B		Network C	
	%	RATING	%	RATING	%	RATING
COMEDY	26	20.2	20	18.8	10	16.7
DRAMA	13	16.3	0	-	8	13.6
VARIETY & PERSONALITY	18	21.0	6	15.3	21	18.5
WESTERN	12	25.8	21	20.6	28	22.5
MYSTERY & ADVENTURE	20	19.8	47	18.6	23	14.7
NEWS, PUBLIC AFFAIRS, SPORTS	11	14.0	6	9.9	10	14.2
TOTAL NIGHTTIME	100	19.7	100	18.3	100	17.7

% of schedule time. RATING: Avg., 8 nat'l repts., AA 6-11 pm. Program names on request.

There are *two* important points to keep in mind: One, you will not find *as many* Westerns on the CBS Television Network as you will elsewhere, but you will find *the best*. Two, it is this ability to produce the best entertainment of every kind that continues to attract television's largest audiences.

**CBS TELEVISION NETWORK** 

## MULTIPLE STATION OPERATORS

(Radio and/or TV)

Veteran broadcaster, with 25 years good background, can help you operate your stations at top profit and efficiency and handle National Sales. Seeking permanent position with growth potential. All replies will be treated in complete confidence.

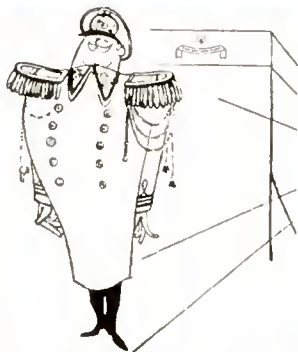
**Reply:**

**Box 104**

**SPONSOR**

**40 E. 49th Street**

**New York 17, N. Y.**



INTRODUCING THE NEW  
**DRYDEN-EAST**  
HOTEL

39th St., East of Lexington Ave.  
**NEW YORK**

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22    Suites to \$60  
Special rates by the month or lease

Robert Sarason, General Manager

ORegion 9-3900

Telotype NY-1-4295

by Joe Csida

## Sponsor backstage

### Bold leader

The Governor, as the cliché has it, came on like *Gangbusters*. Newly appointed President LeRoy Collins's speech to the National Association of Broadcasters Joint Board a couple of weeks ago was the roughest, toughest, in many ways anti-broadcasting speech I've ever heard an NAB president deliver. And I go back to Judge Justin Miller's earliest days as the Association's leader, in 1945, when I was privileged to tour Europe with the distinguished jurist and a group of key radio men, and hear him speak in country after country about and for American broadcasting.



I believe I either heard in person or read carefully every speech that the late Harold Fellows made as the head of the NAB. Hal, in his most eloquent and dynamic day never made the kind of address the good Governor made in his maiden presentation. And I believe the basic reason for this was that Hal, naturally enough, knew a great deal more about the broadcasting business than President Collins does. It may well be that Hal knew a great deal more about the industry, and how it must carry on the fight to serve the public interest most effectively than the Governor is likely to learn over the next dozen years.

Please don't misunderstand me. I have been and am an admirer of Governor Collins. I hailed his appointment to the Association's presidency and I am sure he will do great things for the industry. As a matter of cold fact I admired his maiden speech for the very evident qualities of leadership it showed and for the bold, courageous manner in which he stated his case.

But I look forward most eagerly to June, when the Governor declared he would present to the Board a plan for the reorganization of the NAB, presumably to enable the association to achieve the critically needed objectives Collins spelled out on 10 February.

### Sound proposals

Like, for instance, bringing about a situation wherein the NAB, and not the individual radio and television networks are the spokesmen for the industry.

Like, for instance, working toward the point where the NAB, as an association "becomes involved more effectively in improving the kind and quality of programming in prime time, the extent as well as the nature of advertising and the machinery for assuring effective self-discipline in all these areas."

Those quotes are the Governor's, and he covered the programming factor in two other sections of his speech. In one he said:

"... It is the substance of broadcasting rather than the image of that substance which demands our most earnest and determined efforts."



In the other, he said:

"... if any program is an influence for debasement and is inimical to the public welfare, regardless of how popular, in my opinion its public broadcast cannot be justified."

The Governor has certainly put his finger right on the basic truth about broadcasting and the job it does in the public interest, and the image it creates before that public. The programs are the answer of course. And always will be. And Hal Fellows, and Judge Miller and all the NAB presidents before them, and Bill Paley and Frank Stanton, and General Sarnoff and Bobby and Bob Kintner, and Leonard Goldenson and Ollie Treyz and all the critics who properly deery so much of the programing, and all the advertisers who pay for the programs are all aware that the quality of the programs on television are what will determine television's favor or lack of same with the people of this country.

No one has yet come up with the answer to the equally basic question as to what constitutes a program which, in the Governor's words, is "... an influence for debasement, inimical to the public welfare."

There, indeed, is and always has been, the *rib*. The network heads believe they know, and they are responsible to the stockholders of their individual multi-million dollar corporations, not only for maintaining a wholesome and positive public image, but for earning a reasonable profit on their investment.

The critics believe they know, and they are responsible to the people who read them and, to some degree, count on them for guidance.

The advertisers, surely the more socially conscious of them, believe they know, and they too want to maintain a wholesome and positive image, while making a moderate net profit.

Every Congressman, it seems, believes he knows, as does almost every educator, parent, women's club president and bottle washer.

### Tough challenge

I believe the Governor is right in telling his board that the NAB must never be complacent, that it must take positive steps, not just negative ones, to upgrade the quality of broadcasting. Many great men in broadcasting itself have said just that many times before him, and the best men in broadcasting will never stop saying it, and will never stop trying to make it come true to an ever increasing degree.

But the harsh facts of life must be recognized: The networks are not going to let the NAB or any other organization call the shots on their programing. And such advertisers as Procter and Gamble and General Foods, to name just two as the 20 February SPONSORSCOPE did, are going to continue to bring some influence to bear on the programing decisions of the networks themselves.

If Governor Collins has an approach for making all network heads, and the purse-string controllers of all major American advertisers follow the NAB's guidance and counsel in uplifting programing (presuming the NAB is ready to give such guidance and counsel), more power to him.

I agree that unless the industry, somehow, finds ways to constantly do a better programing job and eliminate more and more of the violence and crime in tv shows and other obviously undesirable program elements, there is a great likelihood the Government will move in. What we need is a leader who can show us how.

In the meantime, as did the forty members of the Board when the Governor completed his speech, I stand and applaud him.

# Bright Spot

## FOR BUSINESS

TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

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

CBS AND TOP LOCAL PROGRAMING

# WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE  
a John H. Phipps  
Broadcasting Station

**BLAIR TELEVISION ASSOCIATES**  
National Representatives

*you can't cover*

## ATLANTA

*without*

# WAOK

*America's*

*Most Powerful*

## 24 HOUR

*Negro Station*

SALES RESULTS THRU  
POWERFUL PERSONALITY  
PROGRAMMING

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

# WAOK

ATLANTA

For Details And Avails Contact  
Daren F. McGavren Co. or Stan  
Raymond—WAOK—Atlanta, Ga.

Buy In Combination With  
WRMA, Montgomery, Ala.

**WLAC-TV** CBS  
nashville

the way station  
to the  
central  
south

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

**WTRF-TV** STORY BOARD



T. R. Effic!

A BURGLAR'S WIFE was badgering for money. "Okay, Okay, stop nagging," grumbled the man. "I'll get you some as soon as the bank closes!"

wtrf-tv Wheeling

THE SLOTHFUL CANNIBAL complained that he would soon have to seek employment after years of eating off his relatives.

Wheeling wtrf-tv

OVERHEARD: "Trouble with being a good sport, you have to lose to prove it."

wtrf-tv Wheeling

EXEC VP BOB FERCUSON (wtrf-tv's Abominable "Know"Man) claims he knows a gal who is 37-27-17. She's 37 years old, has a 27 inch TV set and a 17 cubic foot food freezer.

Wheeling wtrf-tv

SIGN IN A LAUNDRY WINDOW: "Ladies who drive by and drop off their clothes receive prompt and courteous attention."

wtrf-tv Wheeling

A MISER is tough to live with but he sure makes a helluva good ancestor. (Thanks to Hedy Kieber, Bellaire, Ohio)

Wheeling wtrf-tv

WANT A COPY of the agency list of Top 100 U. S. TV Markets? Ask George P. Hollingbery or contact us. We dominate #34 on that list. Yes, and WTRF-TV, Wheeling has a bonus merchandising plan too. Want sales results?

wtrf-tv Wheeling

WHAT THIS COUNTRY needs is cheap ice got plenty of cheap skates

CHANNEL SEVEN **WB** WHEELING, WEST VIRGINIA

# Timebuyers at work

**Diana S. Wallach**, of the Kenneth Rader Co., New York, exclaims, "Merchandising! Merchandising! Merchandising!" "Are they selling time or merchandising? So many pitches are made on merchandising," laments Miss Wallach, "that it seems the salesman doesn't understand the primary function of advertising—to move goods. With any advertising medium, the final choice for the advertised product must be predicated on reaching the greatest number of potential customers. So instead of coming well armed with the pertinent data needed by the buyer to determine whether his station can do an effective 'moving' job, they are usually prepared with a great story on how the station will help merchandise the trade. When we buy time our primary interest is the audience. They do the buying. With or without merchandising, if the product is in demand, the wholesaler or retailer will naturally re-order. It is much more important to know type of audience, rather than what merchandising extras can be had."



**Joan Baker**, Shaller-Rubin, Inc., New York, examines the significance of media strategy in the total marketing program developed on behalf of her agency's clients. "From the inception of an advertising and promotion campaign," Miss Baker explains, "the media department, which has been integrated with the marketing department, works very closely with the account executives and plans board. We find this of utmost importance in the field of test marketing. The decision to use radio and/or television evolves after a study of the availabilities and costs in each market and a determination as to whether these media could deliver our message effectively, to the segment of consumers we are trying to reach, at a cost that is consistent with the



available marketing dollars. Of course, every attempt to move merchandise requires individual study and individual media selection. Generally, we have found that radio affords us greater flexibility, because it can be used as either a primary or a supportive medium, whereas television most often is used as the primary or exclusive consumer medium in our agency's campaigns."





**“WAGA-TV’s EDITORIAL IS A SIGNIFICANT INFLUENCE TOWARDS ... AN INFORMED ELECTORATE ...”** Bobby Jones

Since May, 1960, the telecast of editorials twice each weekday evening has brought a “free and responsible” independent editorial voice to the Atlanta area. ■ In the words of Robert T. Jones, Jr., world-famous champion golfer, lawyer, businessman and one of Atlanta’s favorite citizens ... “On the theory that good government begins at home, it is vastly important that local issues should be resolved by an informed electorate. I believe sincerely that WAGA-TV editorial is a significant influence towards this end.” ■ One of the basic programming objectives of WAGA-TV is to promote community betterment ... the development of an active, informed citizenry ... to cooperate with the recognized governmental, civic, charitable, religious, educational, and other agencies dedicated to these ends.

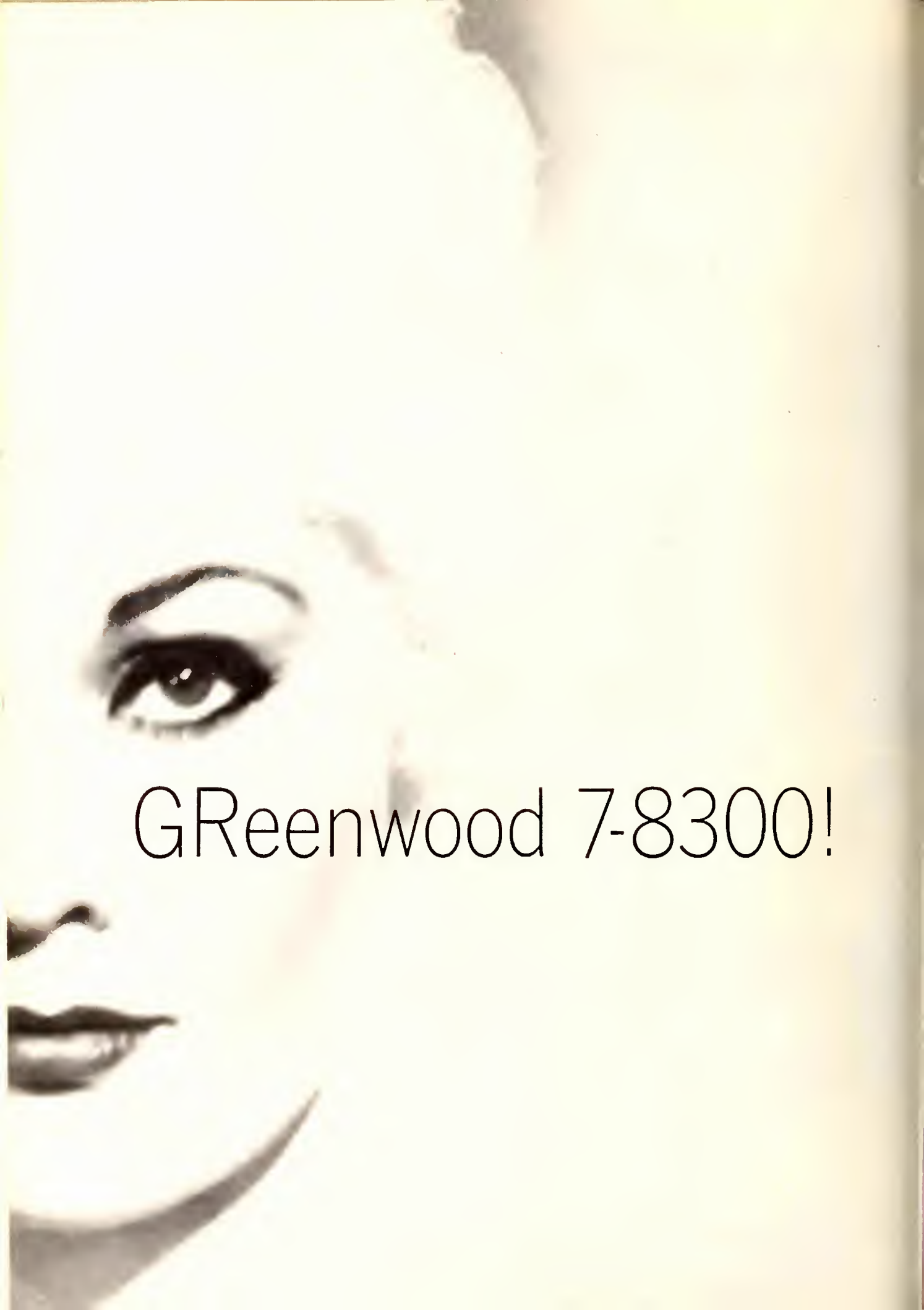


Bobby Jones

*famous on the local scene...for public service*

**waga·tv 5**

**THE STORER STATION IN ATLANTA**



GReenwood 7-8300!



Kim is the name.

And you can reach her, and many more of Hollywood's biggest stars, with a call to WCAU-TV Philadelphia.

Channel 10 has just added, to its already fabulous feature film library, two new star-studded packages of more than three hundred major post-'48 movies—from both Warner Brothers and Columbia Pictures—never before seen on television.

In the months ahead, Philadelphians will be tuning to 10 to see big premieres like *The Caine Mutiny*, *Born Yesterday*, *A Star is Born*, *The High and the Mighty* and *Rebel Without a Cause...* with big stars like Marlon Brando, Rock Hudson, Judy Holliday, Jack Lemmon, John Wayne, Judy Garland, Doris Day. All coming to Channel 10's top-rated Early Show and Late Show!

In short, "colossal" motion picture entertainment and a "stupendous" advertising buy.

Get the picture?

Dial GREENWOOD 7-8300 or write to **WCAU-TV**

Channel 10, Philadelphia • CBS Owned

Represented by CBS Television Spot Sales

# 49th and Madison

## Salutations

We have noted with considerable interest the editorial comment in SPONSOR and point with appreciation to the new "Sponsor-Week." This is just the concentrated news reporting idea that the industry magazines have needed for many years. Salutations from WKDA on another SPONSOR first.

James P. Cecil  
promotion manager  
WKDA Broadcasting Inc.  
Nashville, Tenn.

## Washington news

I always look forward to reading SPONSOR. Of particular interest to us

in this field is the page, "Washington Week."

Could we have your permission to reprint this page in your 13 February issue? Our little publication goes out to about 600 names.

Mrs. Clara S. Logan  
president  
National Association for  
Better Radio and  
Television  
Los Angeles, California

• We are glad to grant permission. The column deals with views brought out at the Senate Commerce Committee's hearing on Newton N. Minow's nomination as FCC Chairman.

## Correction

The "Sponsor Scope" from the 16 January issue has just been brought

to my attention . . . so somewhat belatedly, and academically, too, I am writing to make a correction on behalf of our client, Grant Advertising, Inc.

Under merged agencies, "Sponsor Scope" cited Grant's Los Angeles merger with Robinson, Fenwick & Haynes and stated that the ensuing name was Grant, Fenwick & Baker. This is incorrect. The ensuing name was Grant Advertising, Inc.

The correction, however, is academic since the two agencies dissolved their merger early in January, and Grant moved back to its former address at 1680 North Vine, Hollywood, with Robert L. Dellinger as General Manager.

Judith Gaylor  
public relations counsellor  
Martial & Company, Inc.  
New York, N. Y.

## Aesthetics

For a number of years I have kept a picture of a white rose which I found in SPONSOR dated 31 August 1957. I have always meant to write and ask you the name of the company from which you purchased the glossy print. Perhaps it is much too late to get that information but I decided to write you anyway.

Miss Lillian L. Neu  
National Mutual Benefit  
Madison 1, Wisconsin

• We applaud Miss Neu's long recollection of an outstanding photo. The rose was supplied by Jay Victor Advertising Agency, Newark.

## Worthy message

On behalf of the Board of Directors of the Radio Free Europe Fund—I know I speak for Radio Free Europe as well—may I thank you for the magnificent support you gave us in "Broadcast Leaders Back UN," 6 February issue of SPONSOR. The broadcasting industry has outdone itself for us this year and the results are fantastic.

I do think, as you obviously must also, that the basic ad developed by the Advertising Council and the voluntary agency, Ted Bates, is a particularly good one, but no matter how good, without the support of people like you we would not be able to get our message across to the public.

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



**WAVE-TV viewers have  
28.8% more HEAVY BEARDS**

*—and they buy 28.8% more of your (or  
your competitors') shaving products, too!*



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., Dec., 1960.


CHANNEL 3 • MAXIMUM POWER  
NBC  
LOUISVILLE

NBC SPOT SALES, National Representatives



## WESTERN ROUND-UP!



Heading your way—for the first time in television—a library of three of the most successful Western adventure programs ever presented. A walloping 250 half-hours in all: 81 episodes of **ANNIE OAKLEY** (named the "Best Western Performer" on television for two consecutive years by The Billboard)...78 episodes of **RANGE RIDER** ("Action with a capital A is the byword in these films." Radio Television Daily)...and 91 episodes of **GENE AUTRY** ("King of the Cowboys" and one of the biggest money-makers in the Western field). This sure-fire three-in-one library, backed by a national merchandising campaign, is available now for unlimited run (and profits) from  **CBS FILMS**

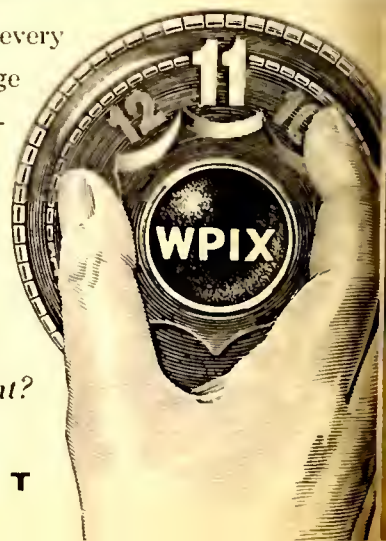


Unprivate

The programming standards of a television station are exposed every minute of every hour of every day. All you need do is *look* to see that WPIX-11, New York's Prestige Independent, has the "network look" . . . network-proved and network caliber programs night after night. Programs like M Squad, Air Power, the Honeymooners, Mike Hammer, You Are There. When you, the advertiser, painstakingly produce TV commercials, you have a right to expect they will be presented in programs that do justice to your product *and* your company. WPIX-11 is the only New York Independent Television Station qualified to display the Seal of Good Practice.

*where are your 60 second commercials tonight?*

**NEW YORK'S PRESTIGE INDEPENDENT**





# SPONSOR-SCOPE

6 MARCH 1961

Copyright 1961

SPONSOR  
PUBLICATIONS INC.

What might be deemed ABC TV's biggest breakthrough so far in the 1961-62 selling season: the recruitment of Lever, American Tobacco and Kellogg to its prime nighttime schedule.

American Tobacco, which hasn't had anything going with that network since 1957, is, in effect, splitting its largess almost equally between ABC TV and NBC TV, whereas this season NBC has all of it.

As it now shapes up, American Tobacco's schedule for the fall involves an alternate week of Bachelor Father and two minutes a week on Cheyenne. With NBC the account will have a weekly third each of Wells Fargo and Thriller.

How much this switch to ABC was influenced by NBC's assignment of Bonanza to Chevrolet and other developments American Tobacco wouldn't say.

The hottest spot tv account at the moment is Duncan Hines, which is buying a barrage of spot tv through both Compton and Gardner.

The schedules out of Gardner for Early American cake mixes will go into 50 markets with a late March start, while the operation at Compton constitutes a continuing stepup of schedules in market after market in behalf of the layer cake mixes.

Compton was also active in buying for Crisco oil and Mobile. Another New York source of business: Lifebuoy (SSCB), a long market list but limited schedules, for 26 March start.

Some spot tv buys out of the midwest the past week: B. F. Goodrich sneakers (FC&B); Mishawaka Rubber Co.'s Red Ball Jets (Campbell-Mithun); Southern Bell Telephone (Gardner, St. Louis) five-state area.

Brown & Williamson's (Bates) resurgence into spot radio, with Kool and Viceroy as the brands, is turning out to be just a supporting action.

The markets are being handpicked for those areas where the tv reach and frequency isn't up to what B&W would like it to be.

Bates buyers are concentrating on traffic periods. Spots per week: 7 to 21.

Other spot radio the past week: Extra dentifrice (Harvey & Thomas, Philadelphia), participations in the syndicated Carlton Fredericks show in 30 markets; B&W's Tuberoso snuff (Bates), 16 southern markets for a minimum of 13 weeks.

S. C. Johnson has earmarked \$2.5 million for spot tv for the 1961-62 season.

All that sellers of that medium can do is keep their fingers crossed that Johnson won't do what it did this season. Most of the million designated for spot wound up in CBS TV daytime. (See story on Johnson's Wax, page 38.)

ABC TV last week took another stab at inducing Campbell Soup (BBDO) to swing Lassie from CBS TV, which would give ABC TV a Campbell sister series to the Donna Reed show.

The pitch, at Campbell's Camden quarters, also included the use of daytime.

Campbell, incidentally, will probably be using more spot radio than ever the balance of this year.

Judging from a spot check taken by SPONSOR-SCOPE among reps last week, new spot tv business (in February) showed its first decline in years.

For January most reps contacted said that sales had held even with a year ago. Others reported a bit of a decline.

March expectations are quite mixed: the consensus is that there'll be lots of more or less good vacancies for advertisers for spring promotions. The inference is that business is not expected to be strong.

It looks at the moment as if Noreleo will embrace spot tv exclusively for its spring push, which covers Father's Day, Easter and graduations.

In other words, it will be that blitz takeoff in 110 markets which proved so eminently successful for Christmas.

Even though a nighttime tv series is often removed merely to serve the scheduling or control convenience of a network, it's still interesting to box-score the casualty rate for a specific season.

The casualty picture was thrown out of true perspective the past two seasons by trends toward (1) more network programing control; (2) increased number of one-hour series; (3) expansion of the spot carrier concept.

Hence the following table on program turnover might be appraised for the past two seasons in terms of the foregoing facets of network operation:

	1960-61	1959-60	1958-59	1957-58
Total number of series entries	114	119	114	120
Total series dropped	48	49	30	34
Casualty rate for all sponsored series	42%	41%	26%	28%
Total new series started since the fall	50	47	36	45
Total newcomers dropped	31	29	17	26
Casualty rate for new series	62%	61%	47%	58%

Frigidaire, now with D-F-S, has a new commercial with a honeymooners' theme which it's going to test in several tv markets.

Last year the freezer spent about \$2.5 million in network tv and only \$40,000 in the spot side of the medium.

The cutting back of tv and radio budgets by the Ford dealer groups pose for station operators a conundrum of no small dimensions.

And that question is: how can air media meet the challenge created by the dealer credo—particularly when business gets tough—that the more effective advertising is the advertising which mentions your name?

JWT, the agency for these groups, would, if so disposed, tell the stations this: we think tv and radio are the prime media for selling autos but, with business being tough, dealers feel it would be to their advantage if their names were seen in print. And things being as they are, the tendency is to go along with them and see whether this is so.

Like many other things, there's a paradox about this dealer position. The dealers in the Lincoln-Mercury division have just bought a heavy spurt in tv.

Gumbinner would like American Tobacco to give spot the edge in its tv expenditures for dual filter Tareyton.

The agency's asked reps to help buttress its arguments in behalf of spot by contributing as much relevant ammunition as they can muster from their case history files and sales promotion literature.

This season the brand has been participating in Bachelor Father.



For an anecdote on how two competitors fared in network tv this season you couldn't find a more piquant one than this: **Lever vs. P&G.**

P&G is emerging from the current season with what probably is the **worst program record in the company's tv history.** The shows P&G is pulling out of after a single go-round are Peter Loves Mary, Tom Ewell and The Law and Mr. Jones and it's also bowing out of The Detectives, Wyatt Earp and The Rebel.

In contrast, **Lever has had this season massive audience roller-uppers** in Candid Camera, Jack Benny, Have Gun and Pricce Is Right and is in the **enviable position of hesitating** about continuing Checkmate because it's "only getting" 11-12 million homes as compared to the others.

Bringing you up to date on this pair's fall plotting: P&G's bought the Dick Van Dyke show on CBS TV Tuesday 8 p.m., the Snow Whites on NBC TV Sunday 8:30 and is looking for another half-hour for the ABC TV Tuesday 9-9:30 slot.

**Lever's only new buy to date:** half of Calvin & the Colonel, ABC TV, 8:30 Tuesday. It's still debating whether to accept NBC's placement of Pricce Is Right on Monday.

**In the area of nighttime program pricing the trend at ABC TV is more and more toward a flat price which covers both the original uses and repeats.**

The system apparently works in favor of both the supplier of the film series and the network. The producer prefers to take a single price per installment and not figure on repeats, even if the end figure is less. The network sees this advantage in free repeats: a **better chance to make a 52-week deal** with advertisers.

Both the new Calvin & the Colonel and Top Cat series have been sold on this basis: **\$76,455 gross per program.** Average for the 26 original and 26 repeats: **\$38,250 gross.**

**Offering which probably came in for most comment among agency tv program buyers the past week:** NBC TV's price quotes for Dinah Shore in the fall (Wednesday 8:30-9:30).

The slate: 20 shows with Dinah Shore at **\$165,000 each;** 20 shows with divers stars, **\$135,000 each;** 12 repeats of Dinah Shore shows, **\$60,000 each.** This talent package adds up to \$6.72 million, or **\$130,000 average per show.** Time included, close to **\$12 million.**

**Network costs in tv will be going up another notch for the 1961-62 season, though most of the hike will derive from talent.**

A canvas of the networks disclosed this comparison of the one-time nighttime rate for a half-hour in a maximum hookup:

NETWORK	FALL OF 1960	FALL OF 1961
ABC TV	\$64,500	\$68,000
CBS TV	79,200	80,400
NBC TV	77,700	78,700

**Brown & Williamson (Bates) last week cut loose with a bang as it placed orders for the fall in network tv.**

Its line will be represented on the networks **every night of the week but Friday.** Most of the participations are in mid-evening.

**The shows:** Checkmate, Naked City, Surfside 6, Bus Stop and Las Vegas.

**ABC TV's Ollie Treyz last week was telling agency people that the network had so far booked \$80 million worth of business for the 1961-62 season.**

He cited this figure after sales had **chalked up three-and-a-half minutes from American Tobacco,** sold Hathaway and the Chimps (Friday 7:30 p.m.) to Ralston and R. J. Reynolds and spotted Bristol-Myers and Lever in Top Cat (Wednesday 8:30 p.m.).

CBS TV may have a case in contending that a documentary-public service program in prime time pulls down the next week's rating, but there's still this fact: the audience for that type of programing jumped appreciably in 1960.

The source for that trend is Nielsen and for documentation witness this breakdown of public service evening programing culled from the 1 November-11 December NTIs for each year:

YEAR	AVG. TOTAL TV AUDIENCE	AVG. AVERAGE AUDIENCE	AVG. SHARE
1958	13.8	11.5	20
1959	11.5	10.9	20
1960	16.1	12.9	24

Note: The number of documentary-public service programs rated in those periods in 1958 were 6, in 1959, 10 and in 1960, 16. Four of the 16 rated well over 20 and two of them were close to the 20-mark.

For those concerned with the absence of any new live shows on the tv network schedules for the fall, here's a word of cheer.

J. Walter Thompson is working on one that would debut in early October. It won't be submitted to a network until all details have been wrapped up.

Not that the refiner wants to make an issue of it but Texaco thinks that NBC TV stations have been missing a good bet by failing to maintain liaison with dealers.

Says Texaco: the stations shouldn't expect the money to come over the transom. Also, by showing an interest toward the dealers in connection with the NBC news strip the stations could serve a twin purpose: (1) possibly pull out some extra billings for themselves; (2) keep the dealers sold on the medium.

TvB research thinks it should be noted that January 1961 showed quite a recovery in the percentage of programs reaching over 10 million homes from the January 1960 level.

TvB's reference is to an item in the 20 February SPONSOR-SCOPE.

The figures show that the 1961 percentage is still below the 1959 figure when there was not so much slicing up of the audience as a result of intensified competition from a third network.

With Nielsen as the source, following is a comparison of the percentage of programs that reached over 10 million homes or less for the last three Januaries.

HOMES REACHED	JAN. 1961 %	JAN. 1960 %	JAN. 1959 %
Over 10 million homes	51%	43%	54%
5-10 million homes	45%	46%	36%
3-5 million homes	3%	9%	7%
Under 3 million homes	1%	2%	3%

Note: In January 1961 nighttime programs totalled 124; 1960, 130; 1959, 126.

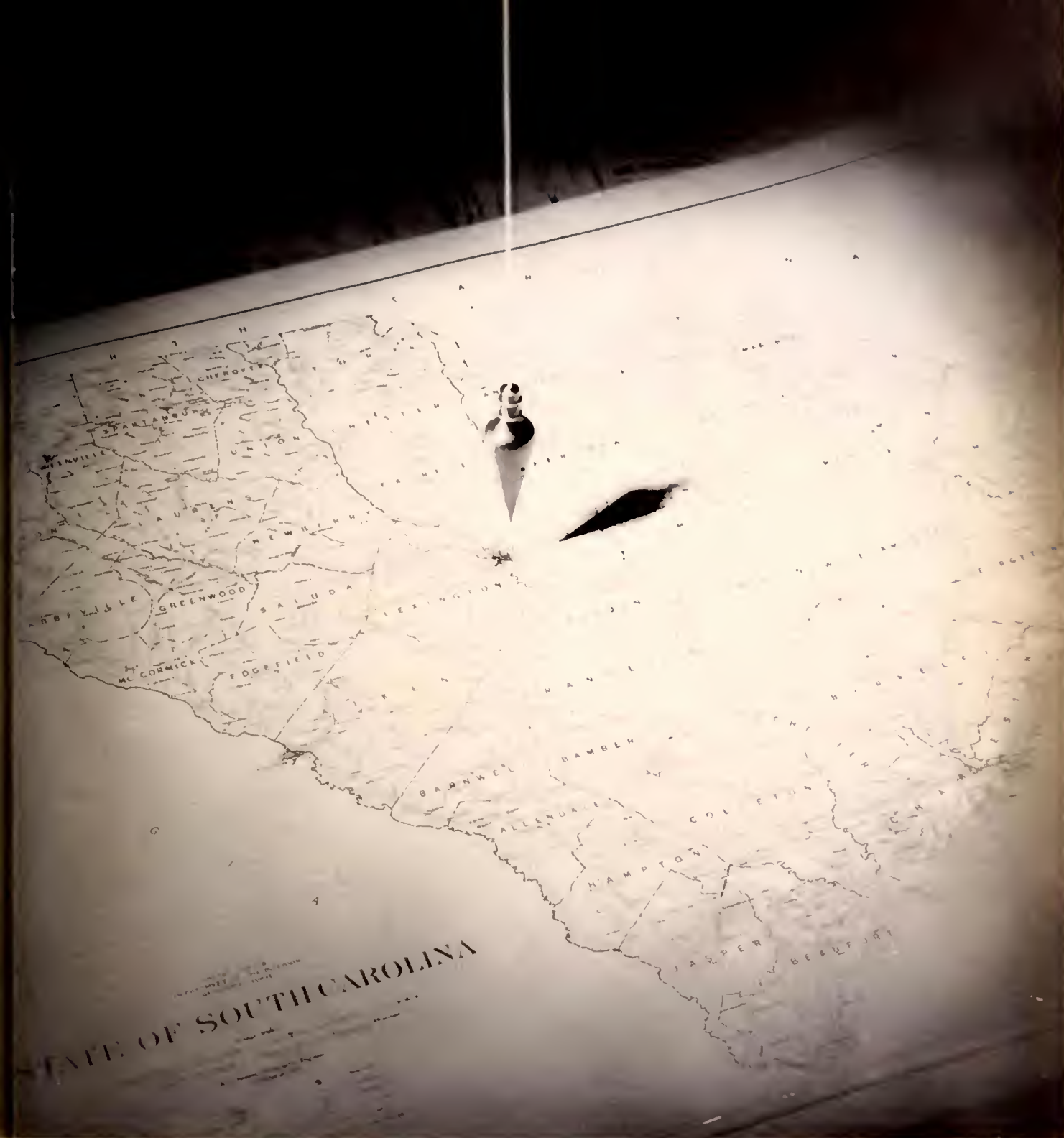
If you should in the next several weeks find it hard to corner department heads in the various P&G agencies, just bear with them.

They may be completely immersed in getting ready for that annual March budget meeting in Cincinnati.

Remember these nine agencies not only have to rationalize every recommended expenditure but to come up with statistical evidence showing that what they say is so.

**For other news coverage in this issue:** see Newsmaker of the Week, page 6; Spot Buys, page 43; Sponsor-Week Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Film-Scope, page 56.





**PLUM:** Almost as precisely as with a builder's plumb bob, Columbia is centered geographically in South Carolina. Hub of the state, it's the center to which all eyes (like all roads) turn. And people! Total of 257,961 in the 1960 Census, making it the state's largest metropolitan area, and second only to Charlotte in *both* Carolinas, and still building. □ Add WIS-television, with its 78.7% share of the home market audience, according to Nielsen . . . add WIS-television's central 1526-foot tower that delivers (in this strategic central location) more of the state than any other station can reach . . . and you come out with a real PLUM of a buy. □ South Carolina's major selling force is

# WIStelevision

NBC/ABC—Columbia, South Carolina  
Charles A. Batson, *Managing Director*

A STATION OF THE BROADCASTING COMPANY OF THE SOUTH

G. Richard Shafto, *Executive Vice President*



WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala

By Any Yardstick

# THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

# WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative  
or C. P. Persons, Jr., General Manager





6 March 1961

# SPONSOR-WEEK

- ▶ **Broadcasters, admen fight to quell 'recession' thinking**
- ▶ **New MBC move may be door-opener to own rep firm**
- ▶ **Reynolds is first to buy \$30,000 minutes in NBC movie**

## MOBIL OIL FIRES UP AD DRIVE

The oil industry is firing up for a big intra-industry ad battle this year with the latest move taken by Mobil Oil, New York, which Thursday switched what it terms a "\$12-million" account from Compton to Ted Bates.

A heavy spot tv client, Mobil Oil is understood to have selected Bates primarily for its advertising and sales philosophy. But its astuteness in the spot tv realm is known to have been a major consideration, and it's expected that Bates' media recommendations—due within a month—will hinge on the same medium but vary in copy content, sales approach and production technique.

The biggest factor in agency selection: Board Chairman Rosser Reeves' privately circulated book, "Reality in Advertising."

However, Bates "has a completely free hand in making whatever recommendations it chooses," says Carl Steinmetz, budget and media manager for the giant oil company (which has annual sales of more than \$1.6 billion).

"What we've done in the past will not necessarily be a guide to the future," he said. "We're taking a completely new look. We like Bates because of its selling philosophy

and sales creation, its very successful record with clients, its clean-cut and effective principles."

Mobil Oil announced officially that it bills \$12 million annually for advertising, but this box-car figure includes

many promotion and merchandising aids (such as station signs, maps).

Actual expenditure for advertising last year approximated \$5 million, two-thirds to spot television (with a bit for "Monitor" on NBC Radio) and remainder in newspapers and magazines.

Compton will carry through with the spring spot tv wave for the Mobilgas economy run promotion, getting credit for all billings through 30 June.

Steinmetz likes spot tv for its flexibility, with markets matched to need. Consumer products of the company are Mobilgas regular and special and Mobilheat heating oil, with bulk of ad money pushing gasolines.

### SPONSOR buys U.S. Radio, U.S. FM

Purchase of Arnold Alpert Publications, Inc. (U.S. Radio and U.S. FM) by SPONSOR Publications, Inc., was announced Thursday in New York by Norman R. Glenn, President. Acquisition was effective 1 March, with staff and offices of the two radio magazines remaining at 50 W. 57th Street, New York. Arnold Alpert, publisher of the radio magazines, becomes vice president and assistant publisher of the Sponsor Corporation and will headquarter at its New York office, 40 E. 49th St. Bernard Platt continues as executive vice president. In addition to SPONSOR, U.S. Radio and U.S. FM, a Canadian magazine titled CANADIAN SPONSOR is published in Toronto.



Rosser Reeves



**FARMERS CHECK BULL MARKET**

*... in the Land of Milk and <sup>M</sup> Honey*

Meet two of our typical farmers — smart businessmen who invest in the good things of America — men with the money to provide delightful living. This is the bountiful land we serve with

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

*In the Land of Milk and <sup>M</sup> Honey!*

**WBAY-TV** 

GREEN BAY, WISCONSIN



HAYON P. VANS, General Manager • Represented by THE KATZ AGENCY





**ABC TV NAMES SCHERICK TO TOP SALES POST IN NETWORK SHUFFLE**

Shuffling of sales emphasis took place at ABC TV last week as Edgar J. Scherick was named v.p. in charge of network sales, replacing William P. Mullen who has held the post since 1958.



**E. J. Scherick**

Scherick, said network President Ollie Treyz in making the announcement, "has been a key factor both in sales and programing in (our) climb during the past year to the No. 1 network sports position."

Scherick headed his own company, Sports Programs, for the past four years and has worked as executive producer on several ABC TV sports shows. A former sports specialist for CBS TV, Scherick also worked at Dancer-Fitzgerald-Sample agency.

**ONE DEATH AND ONE REVIVAL IS CHICAGO'S FARM BOX SCORE**

**Chicago)** Two developments in farm broadcast are taking place in Chicago, the farm market's heartland.

1. Massey-Ferguson, Inc., which last October launched a new concept in farm advertising—an early-morning tv show—is cancelling "Today on the Farm" with the 18 March program.

2. The "National Barn Dance," a 36-year mainstay with WLS, Chicago, until last May when it gave way to rock and roll, is being revived by WGN there as a prospective color and simulcast feature.

Massey-Ferguson's removal from "Today on the Farm," parked NBC TV's cancellation of the program, the only Chicago-originated net tv show this season. Reason for the move: low sets-in-use figures for a 7 a.m. Saturday slot.

**Day tv will help introduce new Sego, Pet Milk's entry for weight control**

**St. Louis)** Pet Milk Co. is shooting tape commercials in Tampa for a new dietary weight-control product called Sego.

Newest entry to the expanding market for weight contraction is a canned liquid and may be sold in an "eight pack" as a two-day supply although marketing plans have not been firmed.

March intro is planned in four markets, two Northern and two Western, with daytime tv supplementing newspaper schedules.

Agency: Gardner Advertising, St. Louis.

**REYNOLDS, RCA BUY \$30,000 MINUTES ON NBC NIGHT MOVIE**

NBC TV's new venture into nighttime network programing with its weekly post-'50 movies has picked up two sponsors readying a fall start.

1. R. J. Reynolds, through William Esty, has signed for two one-minute participations—pegged at \$30,000 each—for the two-hour (9-11 p.m.) feature.

2. RCA, through McCann-Erickson, is checking into an undetermined number of the feature films and is interested primarily in those filmed in color for colorcasting.

Mitchell Johnson, vice president for tv at Esty, says his client likes "something that's new, which jolts tv, which the medium needs every once in a while." The buy, he says, is "strictly for circulation" as "you can't get identification"



**Mitchell Johnson**

sharing a 120-minute show with 11 other clients.

Reynolds is mulling whether it should use its two commercials for all its cigarettes (Camel, Winston, Salem).

**KODAK SIGNS FOR TV NATURAL: NBC'S NEW 'WORLD OF COLOR'**

One of the biggest boosts for color tv came last week from Eastman Kodak, which has signed as alternate sponsor of "Walt Disney's Wonderful World of Color" on NBC TV next season.

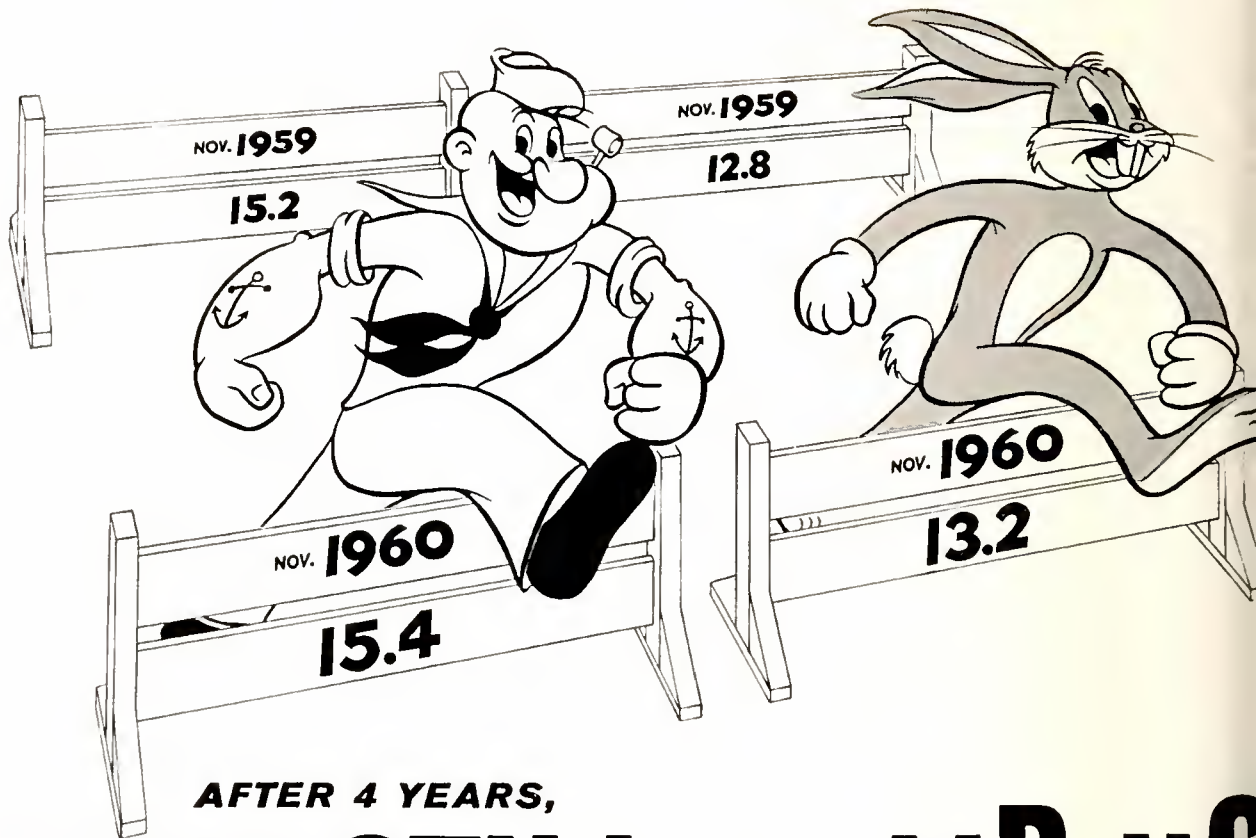
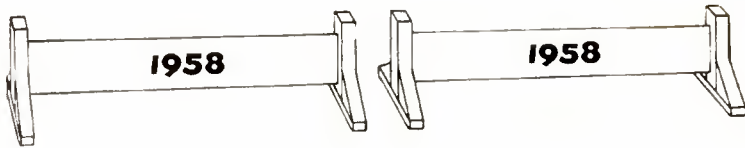
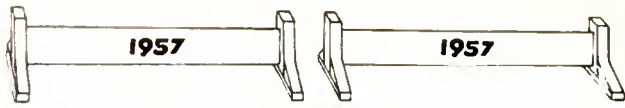
James E. McGhee, v.p. of domestic sales and advertising, commenting on the buy said "color tv has come of age, will be of even greater importance in years to come."

The series replaces "The Ed Sullivan Show" for Kodak and will be aired Sundays, 7:30-8:30. A plus for Kodak: the merchandising value with dealers.

Color tv still has a long way to go in circulation, however. American Research Bureau noted a fortnight ago that total sets in homes number 600,000—a penetration of 1.3% of all tv homes.

Another color entry for next season is RCA, which will share in sponsorship of color feature films to be carried Saturday nights from 9-11 on NBC TV.

The network next week marks "Festival of Color Week," with 50% of its daytime shows to be telecast in color from 13 to 17 March.



**AFTER 4 YEARS,  
RATINGS ARE STILL JUMPING**

UAA's Popeye and Warner Bros. cartoons, after four years on the air, are rating higher this year than last. Popeye scored a Nov. 1960 ARB average of 15.4 in 122 markets. Warner Bros. cartoons scored a solid 13.2 in 104 markets. This outstanding result\* includes all markets for which ratings are available, regardless of station, time period or competition. No wonder that stations, almost without exception, have been renewing these profitable cartoon programs. Be sure you stay on this winning team. Call or wire.

\*Tabulation of individual market ratings available on request.

©United Artists Associated, Inc.

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

NEW YORK 247 Park Avenue, MU 7-7800

CHICAGO 75 E. Wacker Dr., DE 2-2030

DALLAS 1511 Bryan St., RI 7-8553

LOS ANGELES 1041 N. Formosa Ave., HO 7-5111



### Lorillard: 'Tv most effective medium'

P. Lorillard's 1960 annual report documents both implicitly and explicitly the importance of advertising for its 40,290 shareholders. Advertising gets two pages of copy contrasted with two for the entire international operation, one each for manufacturing and for leaf.

Report notes: "Tv has proved itself the most effective sales medium yet developed, gave no evidence of having reached anything like a saturation point."

### ADULT CARTOONS ON RISE, WITH ABC SLATING 3 FOR NIGHTTIME

The era of the adult cartoon moves into broader scope on tv screens next season, with three slated for ABC TV at this point. They are:

- The new "Top Cat," a Screen Gems production, which will be co-sponsored on Wednesdays from 8:30-9 p.m. by Kellogg (Leo Burnett) and Bristol-Myers (Y&R);
- "Calvin and the Colonel," another new entry produced by the "Leave it to Beaver" duo, Joe Connelly and Bob Mosher, which will be aired Tuesday from 8:30-9 with co-sponsorship by Lever Bros. (J. Walter Thompson) and Whitehall (Ted Bates);
- The continuing "Flintstones," first entry in the adult cartoon field which this past year has bagged favorable ratings for Miles Labs. (Wade) and R. J. Reynolds (Esty).

One advantage of the cartoon's fantasy situation: a ready switch from the show "stars" to a tailor-made commercial.

### Metropolitan names Neuwirth to radio sales slot which may key new venture

Next week, H. D. (Bud) Neuwirth takes over a new Metropolitan Broadcasting Corp. post as v.p. and director of radio sales. He's currently director of sales for the group's WIP, Philadelphia, after joining the company last year as assistant to President-Board Chairman John W. Kluge.

Trade observers interpret the move as giving some substance to the continuing report that the growing MBC station group will set up its own station representative organization with Neuwirth as chief executive in it.

The new post responsibilities tie in closely with this concept as his function is described officially as being "in



H. D. Neuwirth

charge of coordinating sales activities for MBC's various radio properties" (WIP; WNEW, New York; WHK, Cleveland, with KMBC, Kansas City, pending).

### INDUSTRY SPARKS DRIVE TO COUNTER RECESSION THINKING

Mounting action by broadcasters and major advertising groups is being taken to combat recession thinking and buying slowdowns. New moves last week included:

- Individual station projects with an upbeat note, such as on-the-air campaigns launched by KABC, Los Angeles, with its "buy now" effort, and WEZL, Richmond, with omission of all news "concerning bad business conditions, layoffs, work stoppages, etc.," as well as moves by WTOP, Washington, and WIP, Philadelphia.

- Intensification of Advertising Council activity with Thursday's launching of a new (similar to '58) "Confidence in a Growing America" program, from which McCann-Erickson is providing ad materials to all media.

- Re-affirmation by Arthur Fatt, president of Grey agency, New York, that business needs "help and encouragement from government because it's "a national instrument of economic progress."

Most action stresses the upbeat features of today's economy rather than omitting all downbeat mentions, as WEZL told its advertisers it's now doing.

KABC's monthly public service project currently is the "Buy now" theme, a "positive and concentrated" tactic to "instill needed confidence and start an immediate upswing."

One of the early pace-setters to negate recession thinking is U. S. Steel, which last September allocated tv commercials to "Watching America Grow."

The Ad Council drive, cooperated in by major advertisers, agencies and all media, was kicked-off in Washington by Secretary of Commerce Luther Hodges. A similar campaign in 1958 resulted in \$20 million worth of donated advertising for the cause.

WIP, Philadelphia, has launched a third phase of action countering a "sagging economy" by airing news of job openings. First: optimistic statements from business leaders; second, "Buy now in Philadelphia."

The WTOP, Washington, effort is keyed to "Buy now what you need now."

### Tv and radio will spark sales of new Candy Coffee Beans in national drive

National ad program is in the works now for Candy Coffee Beans, new confection imported from Finland. Coronet Marketing Corp. last week named Ben B. Bliss agency, New York, to handle advertising.

Supermarkets and chains distribute the coffee candy and merchandising will be keyed to radio and tv more than to other media.

# HANG THE CITY POPULATION!




*The Charlotte TV MARKET is First  
in the Southeast with 642,500 Homes\**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!

The real kicker is that WBTV delivers 55.3% more TV Homes than Charlotte Station "B"! \*\*

\* Television Magazine—1961  
\*\* ARB 1960 Coverage Study—  
Average Daily Total Homes Delivered



*Compare these SE Markets! \**

Charlotte .....	642,500
Miami .....	561,500
Atlanta .....	535,300
Louisville .....	420,200
New Orleans .....	366,900
Richmond .....	267,200

# WBTV

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

# 10 MISCONCEPTIONS ABOUT RADIO

Among a host of misunderstandings about spot radio's role, a poll of the reps shows that 10 such headaches stand out

The ever-present problem of refuting misconceptions about radio, has been keeping radio reps on their toes since the first tv antenna found its way to the first housetop years ago. Although radio selling is a flourishing business, there is the constant headache of clarifying what reps consider "fallacies," "mistruths," and "ignorance" about radio on the part of many agencies and advertisers.

A SPONSOR check of about 10 reps in New York last week revealed that, while the 10 cited on this page are far and away the most prevalent misconceptions about radio, there are literally endless lists of such problems that radio's sellers face in their day to day jobs.

The check also proved that the problem is virtually universal among radio station representatives. Each executive interviewed replied that he had a host of points he would like to make. One vice president of a rep house said, "If you've got about a week, I can get started on the subject."

The rock and roll and teenage audience problem was the most prevalent among rep responses. However, misconceptions involving almost

## YOU'RE WRONG IF YOU BELIEVE

1. Radio listening is unattentive

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2. Most radio is rock 'n' roll

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3. Most all radio stations will cut rates

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4. Radio buys must be made in prime time

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5. Audience is mainly composed of teenagers

---

6. You can't do a '61 marketing job using '41 tools

---

7. Today's radio is on the rocks

---

8. Advertising must be visual to be effective

---

9. Radio buying must be confined to minutes

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10. Radio buying involves too much detail



every area of radio broadcasting were touched upon.

Here are some of the other misconceptions about radio cited by reps, along with their refutations:

• The only way to cover widely populated areas is with power signals—"In such cases," says Bolling

Co.'s president George Bolling, "many markets suffer simply because of their proximity to large power stations. It is a daily selling job to convince advertisers that people *live and buy and listen* in their *home town*."

• Dramatic rating rises reflect

"bought audiences"—"There's no such thing as a bought audience," Steve Machcinski, Adam Young executive vice president, contends. "The best advertising in the world cannot sell an inferior product, and the most intensive promotion cannot make listeners *stay* on a station if ba-

## HERE'S HOW THE STATION REPS REFUTE THE 10 MOST



### 1. Radio listening is unattentive

"BUYERS WHO believe this fallacy overlook the fact that people listen alone," points out Bob Eastman, pres., Robert Eastman Co. "Women listen mostly in their kitchens, men in their cars, teenagers in bedrooms—and their level of receptivity is high. Commercial recognition surveys will show that, dollar for dollar, radio gets through better than any other medium."



### 2. Most radio is rock 'n' roll

"WHAT ABOUT the classical music station, the all-talk station, the album station, the western music station, the personality station, the foreign language station, the educational station, the traditional station, the sports station, the good music station, or the all-news station, among others?" asks George Skinner, director of radio programming services, The Katz Agency.



### 3. Most all radio stations will cut rates

"THIS MISCONCEPTION can grow only out of the fact that 10, 12, 15 or more stations are competing for the same national dollar in any one of the top 25-50 markets, and while the top stations will NOT lower rates or bargain with agencies, a few lower-rated stations have been known to make a price to sell their lesser time periods," said Peggy Stone, president, Radio T.V. Reps.



### 4. Radio buys must be made in prime time

"WHILE A large share of listening takes place in autos, other out-of-home locations and on in-home sets between 6-9 a.m. and 4-7 p.m., please note that 50% of all housewives listen to radio 6 a.m.-12 noon on Sat.; 47%, 12 noon-4 p.m., Monday-Friday, and 6 p.m.-midnight, Monday-Friday reaches as many as 75% different homes as during peak time," pointed out Jim Alsbaugh, v.p., H-R.



### 5. Radio's audience is mainly composed of teenagers

"IN EFFECT, teenagers constitute a very small minority of a station's total audience. Many buyer's don't realize that radio has the ability to reach definite selective groups," said Jack Masla, pres., Jack Masla Co. Others add: "Buyers who note a station's 'high teen count' ignore the fact that the station has a 'higher adult count'."

sic ingredients are lacking. A listener is just as valid a sales prospect no matter what originally induced him to dial a station."

• Tv sells—we've tried radio and nothing happens—"Why blame it on the medium," asks Peters, Griffin, Woodward director of sales develop-

ment Lud Richards. "It has been proved time and again that spot radio moves merchandise, from cigarettes to soup. An advertiser should approach spot radio from the point of view of *how* can he use it successfully. When he goes into test markets, he should test copy, types of stations,

times of the day, local personalities, and not the medium itself."

• Reps and salesmen of radio are inferior to tv salesmen and reps. "Although this is a ridiculous generalization, many believe it," said Powell Ensign, vice president, Ever-

*(Please turn to page 16)*

## COMMON MISCONCEPTIONS ABOUT SPOT RADIO



### 6. You can't do a '61 marketing job using '41 tools

"**RADIO HAS** changed considerably and so have the methods of using it effectively. Radio's reach, commercial format, identity of a station, the station's image in the community and the number of spots an advertiser must use in order to do a proper marketing job, are areas where buyers must realign their thinking," said Al Sheppard, sales manager, Select Station Representatives.



### 7. Today's radio is on the rocks.

"**THIS IS** false because by every standard of measurement, radio is in its greatest growth period. Check set sales, total advertising revenue, national spot revenue, local revenue, new stations, pending applications and construction permits. The sixties have already proved a new launching pad for radio as a vibrant, healthy medium," said Mort Bassett, exec. v.p., Broadcast Time Sales.



### 8. Advertising must be visual to be effective

"**WE CAN'T** agree," says Lud Richards, Peters, Griffin, Woodward, dir. of sales development. "The combination of words, music and sound effects can create strong mental pictures that allow the consumer to relate the product benefit to a personal frame of reference rather than that of an art director of a panel of 'creative experts'."



### 9. Radio buying must be confined to minutes

"**COPYWRITERS** and advertisers seem to have forgotten how to use anything but redundant minutes," says Bolling Co. pres., George Bolling. "Advertisers, especially those with established products; can use shorter copy more effectively with less expenditure." Others add: "We can't figure out why national advertisers continue to overlook 20- and 30-second spots."



### 10. Radio buying involves too much detail

"**THERE IS** no more detail in placing a radio campaign than in placing any other advertising campaign," asserts Lloyd G. Venard, president, Venard, Rintoul & McConnell. "This is particularly true of saturation buys," he said. Others add: "Esty, BBDO, and many others don't seem to find this problem. All they want are results for the client."



# LATEST LINEUP FACTS ON WEB

**A**ction-adventure will be the order of the day next fall with situation comedy running a close second, according to the networks' tentative nighttime schedules.

Since the big sales trend is an up-swing in spot carriers (see SPONSOR

27 February 1961) the opposite side of that coin is a programing trend to many more hour-long film shows. A typical tv night next season will have six scattered action shows and six or seven half-hour situation comedies (e.g. Monday).

All three networks plan to open their Sunday schedules at 6:30 in the fall. ABC TV might start at 6 p.m., should it decide to bring back the Maverick boys. In this case, *Maverick* at 6 p.m. will be followed by an animated comedy series. If the

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
7:30	TANGANYIKA A	DENNIS THE MENACE Sc	WALT DISNEY PRESENTS A	CHEYENNE W	TO TELL THE TRUTH P	THE AMERICANS A	BUGS BUNNY Ac	GUNSMOKE Re	LARAMIE W	HONG KON
8:00		ED SULLIVAN SHOW V			PETE & GLADYS Sc		OPEN	Dick Van Dyke C		
8:30	LAWMAN W		THE SNOW WHITES A	RIFLEMAN W	ROBERT YOUNG SHOW C	THE PRICE IS RIGHT P	Calvin & the Colonel Ac	DOBIE GILLIS Sc	ALFRED HITCHCOCK My	Top Cat A
9:00	BUS STOP A	G.E. THEATRE Dr	BONANZA A	SURFSIDE SIX A	DANNY THOMAS SHOW Sc	87TH PRECINCT A	LAS VEGAS A	TOM EWELL SHOW	DICK POWELL HOUR Dr	HAWAIIAN EYE
9:30		JACK BENNY PROGRAM C			ANDY GRIFFITH SHOW Sc			RED SKELTON SHOW C		
10:00	ASPHALT JUNGLE A	CANDID CAMERA C	DuPONT SHOW Dr	ADVENTURES IN PARADISE A	HENNESEY Sc	THRILLER M	CORRUPTERS A	GARRY MOORE SHOW V	CAIN'S 100 A	NAKED CI
10:30		WHAT'S MY LINE P			I'VE GOT A SECRET P					

A—Action-adventure; W—western; Sc—situation comedy; V—variety; Dr—drama; C—comedy; P—panel; U—unselected; My—

# TV FALL NIGHTTIME PROGRAMS

decision is to drop *Maverick*, the cartoon will begin at 6:30 and another half-hour show will be selected for 7-7:30 p.m.

CBS TV will continue this season's Sunday night lineup starting at 6:30 p.m. The Prudential-sponsored doc-

umentary *Twentieth Century* will be back at 6:30 and *Lassie*, with Campbell Soup as sponsor, will ride herd on 7-7:30 p.m. At present NBC TV has two open spots at 6:30 and 7 p.m. on Sunday. One network spokesman, however, guessed that another

hour-long adventure show would probably be selected for the spot.

Although Dinah Shore is presently sans sponsor, she will be back in the network variety bin next season along with Ed Sullivan, Perry Como and Garry Moore.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
ADVENTURE SHOW (probably backfront)	WAGON TRAIN W	GUESTWARD HO	NEW HOUR SHOW (probably frontier Circus)	OUTLAWS W	THE HATHAWAYS Sc	RAWHIDE W	ADVENTURE SHOW (probably Big Tent)	ROARING 20's A	PERRY MASON My	WELLS FARGO W
VENTURE SHOW (probably backfront)	OPEN	DONNA REED Sc	BOB CUMMINGS SHOW Sc	Name That Tune Aud	FLINTSTONES Ac	ROUTE 66 A	Dinah Shore V	LEAVE IT TO BEAVER Sc	CHECKMATE A	TALL MAN W
THE FRESHMAN Sc	PERRY COMO SHOW V	MY THREE SONS Sc	GUNSLINGER W	BACHELOR FATHER Sc	77 SUNSET STRIP A	TWILIGHT ZONE Dr	ORAMA HOUR U	LAWRENCE WELK M	HAVE GUN, WILL TRAVEL W	POST '48 FEATURES Fm
STRONG ARCADE ATRE—STEEL HOUR Dr	ADVENTURE SHOW U	UNTOUCHABLES A	CBS REPORTS PA	SING ALONG WITH MITCH M	ADVENTURE Tent	THE DEFENOERS A (only if Eye-witness is dropped by Firestone)	PUBLIC AFFAIRS	FIGHTS Sp	GUNSMOKE W	

mystery; Ac—animated comedy; Re—reruns; PA—public affairs; Tent—tentative; M—music; Sp—sports; Fm—feature movies; Aud—audience; U—up



# JOHNSON STANDS BY 'TASTEFUL' VIDEO

Wax firm won't joint trend to pure circulation buys, likes 'respectful, clean, inoffensive television'

However, move toward spot tv may be related to web program shifts in which Johnson will lose three shows

**"E**ven if we could get all the wax business by sponsoring television like that, I would rather not be identified with such entertainment." Howard M. Packard, president, S. C. John-

son & Son Inc., was quoted, recently, as saying while he watched an episode of *The Untouchables*.

Johnson's rigid standards of sponsor identification—established during the 15-year network radio associa-

tion with Fibber McGee and Molly—has played an increasingly important role in the company's advertising strategy as new products have been introduced, and in the company's desire to accurately project the corporate personality of Johnson's Wax.

Toward these ends, Johnson currently invests about 90% of its advertising budget in network television (a SPONSOR-estimated \$12 million) on a lineup of five CBS TV half-hours. *The Garry Moore Show*, *Ann Sothern*, *Angel* and *Zane Grey Theatre* are alternately sponsored; beginning 28 February, Johnson assumed full sponsorship of the *Red Skelton Show*.

Why has network television been the dominant force behind Johnson's advertising? Douglas L. Smith, director of the company's advertising and merchandising, puts it this way: "The intimacy of television makes it an effective advertising medium for

**Skelton and Moore represent Johnson's concepts of good tv**



**OF THE FIVE SHOWS** sponsored (in most cases, by alternate half-hours) by S. C. Johnson this season, only Red Skelton and Garry Moore will return. Both embody the company's ideas of good entertainment. CBS TV-dropped 'Angel' had 12 rating but firm liked it



## New brands, heavy net tv highlight Johnson story in recent years

**PRODUCT** diversification is supported by network tv (90% of ad budget). Veteran Glo-Coat brand is supplemented by other waxes (top row) but Johnson also branched into other product areas (bottom row) during the past decade

the demonstrable qualities of Johnson products." Significantly, however, Johnson is moving more heavily into spot tv.

Johnson's product philosophy, while essentially the same as that inspired by its founder 75 years ago—i.e., recognize a basic human need and fulfill it with a product better than the competition can make—has acquired some new dimensions, necessitated by modern marketing complexities. According to Smith, it now reads: "Any new products we place on the market must possess *at least one point of demonstrable superiority*, recognizable by the user, over competitive products, in performance, packaging, or in methods of use."

During the 1950's Johnson's Wax began some significant product diversification ventures into such fields as insect killers (Raid) and repellents (Off!), air fresheners (Glade), and its latest, in national distribution less than a year, a line of shoe polish.

The household products of Johnson's Wax are in total distribution, for the most part, in grocery, drug, hardware, and variety stores. Their various uses—for floors and furniture, autos and for new, diversified areas—are universal, and the prod-

ucts are needed at some time or another by just about everybody. Because of the mass distribution and the mass market, coupled with the demonstrable advantage requirements, network television fulfills Johnson's advertising requisites, according to Smith. "But," adds Smith, "our total advertising program would certainly be one-dimensional if we did not rely on other important media such as daily newspapers, shelter magazines, Sunday supplements, weeklies and outdoor and transportation advertising."

As to Johnson's corporate person-

**DOUGLAS L. SMITH**, Johnson ad dir., is well-known as wax company's spokesman



ality, says Smith, "We like to think of ourselves as a warm, friendly kind of company—a real friend of the housewife, offering products that make her life easier and happier." Doug Smith himself might be described as a living symbol of the positive, wholesome qualities which the corporation seeks to project. Smith, a well-known spokesman for the company, has become a sort of missionary for advertising's responsibility to the public, appearing on many speaking rostrums of late, at national association meetings such as the AFA, ANA, and various ad clubs throughout the country.

Johnson's ideas of its business image apply, of course, to its commercials, as well as to programing.

"We feel that our commercials should be helpful, tasteful, instructive, and accurate," says Smith. "Modest enough so we will be invited into the living room again, but ardent enough to remind people to reach for Johnson products when they shop."

In the matter of programs, Johnson feels that sponsor identification, despite the trend away from it, is eminently desirable and that advertisers are entitled to it, according to Smith. "Although networks control their programing in an increasingly



# SAG, AFTRA, AND TV

possessive and dictatorial way," he says. "we feel an obligation to the audience—to our customers who ultimately pay the bills by buying our products. We take a stand in maintaining our principles and our influence for what we feel represents good taste and respectful, clean, inoffensive entertainment."

In the face of increased network program control, this position may become difficult for Johnson to defend. When they were informed by the network recently that *Zane Grey Theatre* was slated for removal from a time period that Johnson had co-sponsored for three years and a new show was scheduled in its place, Johnson chose to decline its sponsorship which was offered to the company as an incumbent advertiser—because its people had seen the pilot and felt it was offensive.

Two other Johnson-sponsored shows, *Angel* and *Ann Sothern*, are—regretfully for Johnson—soon to be shelved by CBS. "Although *Angel* has only a 12 rating, we would like to keep it," says Smith. "It's clean, honest entertainment."

This program replacement attitude on the part of networks may be responsible for Johnson's current moves out of the medium. Johnson, although looking for suitable new network shows for next season, has already earmarked between \$2.5 and \$3 million for spot tv.

Johnson's network advertising practice has been to rotate product commercials on all shows, exposure depending on each product's current needs.

Three agencies handle Johnson's consumer product business: B&B has paste waxes, Jubilee, Glade, and Pledge; M&B for Glo-Coat, Pride, Stride, and the new shoe polish; FC&B has automotive products, Raid, Off!, Kleer, and Holiday.

Some trade observers feel that the spot tv allocation for next year may be a harbinger for more new product introduction from Johnson's Wax. Its phenomenal success with new shoe polishes has also given rise to this speculation.

The shoe polish line, in national distribution for less than a year, has already captured about 15% of the

(Please turn to page 50)

Part three of special SPONSOR series asks "Is there a better way to negotiate television union contracts?"

Sharp increases in 1960-63 tv commercial scales illustrate weakness of the industry's negotiating system

The conclusion of the 1960 SAG-AFTRA negotiations and the announcement of new 1960-1963 union scales for talent in tv commercials (retroactive to 16 November 1960) produced at least four major effects within the advertising industry:

1) *Dismay* on the part of some spot tv advertisers such as Robert Hall Clothes, Inc. which announced

that, because of the new rates, it was forced to shift a large proportion of its budget out of tv and into other media.

2) *Furious activity* on the part of many agencies and advertisers to discover how, by more careful casting, production and scheduling practices they could keep commercial costs down despite the wage increases.

## Who should negotiate and sign union

Recent SAG-AFTRA negotiations on talent costs for tv commercials revealed weaknesses in the industry system of negotiating such contracts.

	TV NETWORKS	TV STATIONS
1. Are they affected by the outcome of union contract negotiations?	Yes	Yes
2. Are they actual employers of talent in tv commercials?	Rarely	Rarely
3. Do they have a legal right to negotiate and sign contracts?	Yes	Yes
4. Have they indicated willingness to negotiate and sign?	Yes	?
5. Do they have real "expertise" in such negotiations?	Yes	?
6. Do they have factual data on how talent in commercials is used?	No	No
7. Could they carry real weight in such negotiations?	Yes	?

# COMMERCIAL COSTS

3) *Resentment* on the part of certain industry segments, including stations, station representatives, and regional agencies and advertisers who felt that they had had no part in a settlement which directly affected their economic health.

4) *Increasing skepticism* among many agencies and advertisers about the 23-year-old machinery of negotiating union contracts involving tv advertising, and a general question, "isn't there a better way?"

A SPONSOR check reveals that the number of tv advertisers who will desert tv or materially cut down overall tv investments as a result of the new union scales will probably be relatively small. However, there will

be some reductions, and such companies as Sears and Montgomery Ward have complained that the new union rates will prevent them from expanding their tv plans.

As to the possibility of keeping costs down by more careful casting, and scheduling, most agencies report that this can often be done, though it involves elaborate bookkeeping operations, scrupulous co-ordination between the creative radio/tv, media, and account sections, and intensive study of union rates, rules, rulings and interpretations.

Meanwhile, however, SPONSOR understands that P&G has felt it necessary to increase its "repayment pool" from \$600,000 to \$2 million to pro-

## An important story told in three parts

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

**PART II** (27 Feb.) told how 1960-1963 SAG-AFTRA contracts were negotiated, and summarizes results

**PART III** (in this issue) asks "Is there a better way?" and describes proposals for changing negotiations

## contracts for talent in tv commercials?

The chart below shows various groups affected by union bargaining and some significant points about each. See text for full explanation.

FILM PRODUCERS	ADVERTISING AGENCIES	TV ADVERTISERS	ASSOCIATIONS— NAB, TVB, SRA	ASSOCIATIONS— AAAA, ANA
Yes	Yes	Yes	Yes	Yes
Partially	Yes	Yes	No	No
Yes	Yes	Yes	No	No
Yes	No	No	No	No
Some	Yes	Some	No	Some
No	Yes	Some	No	Yes
Some	Yes	Yes	No	No

vide for additional talent payments under the new codes.

As to the two remaining questions—the resentment of industry groups who felt they had been neglected, and the problem "How can we plan to do it better in 1963?" SPONSOR's study reveals no easy answers.

The weaknesses of the present negotiation framework, as evidenced in the 1960 union parleys, were these:

- *The "single package" concept*, under which many different union contracts involving many different (and even conflicting) industry interests are negotiated and signed as a whole, made it difficult to present a strong front on any one part of the package.

- *The position of the networks* as, in effect, chief negotiators and signers for the industry prolonged a "legal fiction," proved embarrassing to the networks themselves, and to a degree weakened the final settlement of tv commercials contracts.

- *The bargaining power* of agencies and advertisers was sapped by the fact that they were "observers" rather than negotiators and signers of contracts, and hence could never exercise the ultimate negotiating weapon of "we'll take a strike," rather than yield to demands.

- *The enormous complexity* of tv advertising, and the hundreds of ways in which it is used by different types of accounts, made it difficult to collect data, and almost inevitable that, in the press of negotiations, some phases of tv, and some tv advertisers would



be unintentionally neglected and penalized.

• *The crushing burden* of industry responsibility that was placed on a handful of overworked and under-appreciated agency, network, producer, and advertiser executives was highly unfair and unreasonable.

But is there a better way?

Before examining some of the problems involved in finding a new system of negotiations and some of the proposals that have been advanced, it is probably well to restate some basic objectives.

1. *Health of the medium.* The one overpowering reason for discovering a more effective basis of union relations is to ensure the health of the tv medium.

Many advertisers and agencies today are deeply concerned about tv's rising costs. Certain recent switches of tv budgets to print reflect their conviction that tv, despite its effectiveness, is getting too expensive.

It would be tragic—not only for advertisers, but for talent and unions as well—if faulty, careless, archaic, or unrealistic bargaining methods allowed tv to become so overpriced it could not compete with other media.

2. *Fairness to all tv users.* National, local, spot, and syndication accounts are all involved in tv advertising and any new basis of negotiations must protect the interests and varying needs of each group.

3. *Fairness to talent.* Though it has been reported to SPONSOR that some agencies and advertisers are still in the "dark ages" in their attitudes toward unions, still the unionization of tv talent is an accomplished fact. It must be recognized and performers must be dealt with fairly. Incidentally this means all types of talent, not simply those who may have achieved power positions within their unions.

4. *Realism about the problem.* The area of union negotiations is an enormously complex field requiring a high degree of "expertise." It is not a place for novices, no matter how emotional or well intentioned. The basic fact to be remembered about the average negotiation is a brutal one. Usually union representatives are under heavy member pres-

sure to ask for more and more. Usually employer representatives must fight hard to maintain even the status quo.

Let's look now at some of the proposals which have been offered for changing the basis of negotiations:

*Why shouldn't tv stations, rather than networks negotiate contracts involving talent on spot commercials?*

On the surface this makes some sense. Certainly stations have a direct interest in spot revenues and in keeping spot costs within reason. Networks, except for their o&o stations, don't have this strong interest.

But examination shows the weaknesses in the argument. Except in rare instances tv stations are not the *direct employers* of spot talent. Most spot schedules are filled with commercials in which an agency or advertiser has been the employer.

Stations have no control over how many times or in how many cities a spot is played. Nor do they have talent records showing these facts.

Furthermore, at least three other factors militate against naming tv stations as negotiators, 1) they have had no long continuous experience in negotiating contracts involving advertising talent costs, 2) individually they would carry little weight in collective bargaining, and 3) there is no organization of tv stations which can operate in this area.

*How about having the NAB, TvB, or SRA do the negotiating?*

There are immediate problems of legality involved. Trade associations are generally prevented by law from operating in this manner.

Moreover, neither the NAB, or TvB or SRA, despite their closeness to the industry and to spot tv, have factual data on how talent is used in tv commercials, nor have they, within present staffs, negotiators trained in union matters involving tv advertising.

It is significant that none of the broadcast associations have even signified either their ability or willingness to negotiate and sign such contracts.

*Why shouldn't film and tape producing firms be sole negotiators and signers of all union contracts involving recorded tv commercials?*

At least three reasons. Such firms have relatively little experience in  
(Please turn to page 50)

# SPOT TV

◆ Fourth quarter time sales show 6.3% increase over same three-months in 1959

◆ Full-year time billings in spot tv hit \$616 million; last quarter's: \$163 million

**T**he recession did not prevent an increase in spot tv time billings during 1960's last quarter.

TvB revealed today (6 March) that gross time billings for the medium went up 6.3% over the corresponding period in 1959.

The actual figures, gathered by the N. C. Rorabaugh Co., for the last three months of 1960, came to \$163 million. Though estimating procedures for spot tv time sales were changed last year by Rorabaugh (see "Summer tv spending was up," SPONSOR, 12 December 1960, page 34) the comparison with 1959 is on the basis of similar estimating procedures.

For the year 1960, total spot tv gross time billings came to \$616,701,000, or an increase of 7.9% over 1959, also on the basis of similar estimating procedures.

In addition to billings totals, TvB released the following information for the quarter: (1) the top 100 national and regional spot tv spenders, (2) spending by industry and product classification and (3) spending by time of day and type of buy. Details on the full year for spot tv will be published in a few weeks. All data are in terms of gross time expenditures.

Advertisers appearing in the top 100 group for the first time were Corning Glass Works, with billings of \$135,000; Ideal Toy Corp., with billings of \$445,900 and J. Nelson Prewitt Inc., with billings of \$405,000. Procter & Gamble led the leaders as usual, with billings far above the second place spender, General Foods.



# BILLINGS WERE UP 8% IN 1960


Expenditures by time of day followed past patterns. Daytime accounted for 31% of the total; early evening took 17.9%; prime time took 32% and late night accounted for 19.1%. Broken down by type of activity, spot spending came out as follows: announcements accounted for 76.4% of all time bought; I.D.'s accounted for 10.5% and programs accounted for 13.1%.

In the industry category area, the

number one spender was, naturally, food and grocery products. Total spending in this category came to \$16,630,000 or 23% of the total.

Within the food and grocery category, coffee, tea, and food drinks accounted for the largest single slice of business — \$11,550,000. Next came baked goods, then dry goods and then margarine and shortenings. Food stores themselves spent \$2,117,000 during the quarter.

Number two spending category was drugs. The total here was a little over \$15 million, with cold remedies accounting for more than a third of the total. Headache and indigestion remedies followed in that order. "Weight aids" was last on the list of drug products with a figure of \$90,000. And drug stores spent \$279,000.

Cosmetics and toiletries was number three in order of spending, accounting for \$13,819,000. 

## Top 100 spot tv clients for the fourth quarter of 1960

1. Procter & Gamble	\$11,990,500
2. General Foods	4,765,700
3. Lever Bros.	3,779,300
4. Colgate-Palmolive	3,003,600
5. Miles Laboratories	2,918,700
6. Bristol-Myers	2,632,200
7. Standard Brands	2,534,700
8. Brown & Williamson	2,340,500
9. Warner-Lambert	2,282,200
10. Continental Baking	2,219,000
11. American Home Prod.	2,134,100
12. Pillsbury	1,913,700
13. Hunt Foods	1,801,900
14. William Wrigley Jr.	1,778,200
15. International Latex	1,710,700
16. American Chicle	1,705,800
17. Lestoil Products	1,622,900
18. American Tobacco	1,523,300
19. Kellogg	1,479,000
20. Ford Motor Co. dealers	1,464,200
21. J. A. Folger	1,383,900
22. Richardson-Merrill	1,307,800
23. P. Lorillard	1,286,200
24. Corn Products	1,220,700
25. Gillette	1,184,700
26. Philip Morris	1,176,000
27. Quaker Oats	1,175,700
28. Nestle	1,168,200
29. Coca-Cola Co. bottlers	1,112,000
30. North Amer. Philips	1,099,800
31. Food Mfrs. Inc.	1,056,800
32. Minute Maid	1,056,100
33. Avon Products	1,025,600

34. General Motors dealers	\$1,017,100
35. United Merch. Mfrs.	942,100
36. Anheuser-Busch	931,000
37. Carnation	858,600
38. General Toy	858,200
39. Consolidated Cigar	817,100
40. Wander Co.	792,500
41. Mobil Oil	781,900
42. Pepsi-Cola Co. bottlers	776,900
43. Shell Oil	748,800
44. Maybelline	748,700
45. S. C. Johnson	742,800
46. Sun Oil	738,700
47. Natl. Cranberry Assn.	729,000
48. Parker Pen	713,400
49. R. J. Reynolds	683,700
50. E. & J. Gallo	680,600
51. U.S. Borax & Chemical	676,400
52. Carling Brewing	674,100
53. Helena Rubinstein	649,300
54. Humble Oil	639,100
55. Hills Bros.	613,800
56. Chock-Full-O'Nuts	599,200
57. Miller Brewing	590,900
58. Andrew Jergens	584,300
59. Max Factor	564,000
60. Aerosol Corp. of Amer.	561,100
61. General Motors	551,700
62. Sterling Drug	544,600
63. Falstaff Brewing	543,000
64. Plough	542,500
65. Jos. Schlitz Brewing	541,700
66. Welch Grape Juice	531,500

67. Pabst Brewing	\$518,700
68. General Electric	505,500
69. Lanvin Parfums	502,000
70. Louis Marx & Co.	484,000
71. Amer. Motors dealers	472,400
72. Amer. Bakeries Co.	467,700
73. Norwich Pharmacal	456,200
74. Ideal Toy	445,900
75. Atlantic Refining	436,800
76. Corning Glass Works	435,300
77. Mars	429,300
78. Carter Products	427,000
79. Campbell Soup	425,000
80. Standard Oil (Ind.)	424,100
81. Piel Bros.	424,100
82. Hertz	421,200
83. United Vintners	419,900
84. Theo. Hamm Brewing	410,900
85. A&P	409,900
86. General Mills	409,300
87. Peter Paul	407,600
88. Sardeau	406,800
89. J. Nelson Prewitt	405,500
90. Scott Paper	405,000
91. Chesebrough-Ponds	400,400
92. Heublein	400,100
93. Pharma-Craft	396,000
94. Pepperidge Farm	390,400
95. Atlantis Sales	375,900
96. Simoniz	370,200
97. American Motors Corp.	363,400
98. Golden Press	363,000
99. Holsum Baking bakeries	363,000
100. National Dairy Prod.	358,500



**FRESH COPY** gets a thorough going-over at La Rosa's Brooklyn headquarters. In on the session (l to r): Vincent P. La Rosa, v.p. in charge of South, East and mid-West sales; Vincent S. La Rosa, v.p. in charge of New England sales-advertising; Vincent F. La Rosa, v.p. in charge of metro N. Y. sales-export; Vincent Daraio, v.p.-account supervisor, Hicks & Greist; Arthur Mayer, copy chief, H&G; Tom Proctor, asst. acct. sup.

## Radio is tops with leader La Rosa

- Pasta producer spearheads advertising drive with 60-100 minutes per week in 22 markets via 39 stations
- Bulk of spots feature venerable "La Rosa man," but live delivery assigned to 'dominant' personalities

**L**a Rosa is on the move, adding products, distribution and sales, and radio is the prime mover, as it has been for about 30 years.

V. La Rosa & Sons, Brooklyn, has claimed the number one sales position in the dry macaroni products field since 1937. Its Italian-type food product list currently is well over 100, including prepared foods, soups, grated cheese, etc., and is ever-growing. Mid-western distribution is way up since purchase of plants in Chicago and Milwaukee in 1959, and plans call for further expansion eventually to reach national proportions.

The ad budget has been pushing upward by 10-15% per year. And through it all spot radio maintains top-media status.

As advertising-New England sales v.p. Vincent S. La Rosa puts it, radio provides the company with the coverage it wants, "efficiently, with no waste of circulation." The medium allows for reaching the all-important housewife audience frequently, with enough time (60 seconds) to explain how to use La Rosa's products, so many of which are new, states Vincent S. La Rosa.

The current spot flight, which got

underway 6 February and runs through June, embraces 39 stations in 22 markets, primarily in the northern tier of states east of the Mississippi. Spots fall into the 7 a.m.-7 p.m. period, "wherever the station's strength lies," in the words of Vincent Daraio, v.p.-account supervisor at La Rosa's agency Hicks & Greist. Their frequency ranges from 60 to 100 spots per week per market, all 60 seconds in length.

The 7 p.m. cutoff is based on the nature of La Rosa products, mostly designed for supper consumption. Says H&G timebuyer Len Soglio, after 7 p.m. with that evening's meal completed, the audience is not likely to be sufficiently enticed by food commercials to carry them over to the next day's shopping.

Currently the La Rosa commercials are primarily c.t.s., as has been the pattern, but this year client and agency are taking a long look at station



personalities. "We're asking the hot ones, the personalities who really dominate their market, to deliver our message live, their way," relates Dariaio. We appreciate their feel of the market and public reliance on what they have to say."

Another new approach to the media strategy contemplated for this year is a departure from the summer advertising hiatus common in this food field. La Rosa, understandably, wants to do something about that traditional seasonal slump, and while the project is still in the planning stage, it looks as if radio would have the major role in a test of effectiveness of summer promotion.

Radio has done its share of opening new markets for La Rosa. Ad manager Vincent S. La Rosa cites York, Pa., where last fall the advertiser pounded away with some 80 spots per week covering all stations in the market. The stations' personalities pitched in, visiting local chains on behalf of La Rosa. After two weeks of a radio-only kick-off, La Rosa introduced newspaper ads but continued with the radio spots. La Rosa is firmly entrenched in York.

Since 1956, with time out for occasional changes of pace, La Rosa's radio copy has revolved around "the La Rosa man," a silver-throated, Italian-accented "company spokesman." He is there for entertainment as well as product sell. H&G's copy chief Arthur Mayer places him in "comedy-conflict" situations, surrounding him with strident characters determined to give him a hard time. In developing the scripts Mayer keeps in close contact with the La Rosa family, drawing on their personality for the La Rosa man's oratory. He calls the finished copy a product of "inter-action between client and agency."

The advertiser's salesmen report consistent play-back from dealers of the La Rosa man and his trademark phrase, "A kiss in the kitchen," which he says is the housewife's reward from her husband for using La Rosa. As for the ultimate consumers, La Rosa found out how they felt when, over this past fall, the La Rosa man was replaced by a sophisticated Westchester couple, "Brad and Laverne." "Hundreds of letters came in asking

why the La Rosa man was off the air, and requesting his return." Dariaio reports. They got their wish; the La Rosa man was reinstated with the current spot flight.

The La Rosa man gets mixed up with such characters as a hostile taxi driver who taunts him with, "Oh brudder, have yon gotta line. Ain't you ashamed tellin' dem poor dames dere gonna get kissed in da kitchen if dey use La Rosa?" But the La Rosa man calmly wins these people over by the time the 60 seconds is up. The advertiser never has concocted a picture of the La Rosa man for package or display purposes, preferring to leave his appearance to the imagination of the public.

The La Rosa man is heard, voice over, in the adult portion of the company's tv commercials. La Rosa allots about 20% of its ad budget to spot tv, which is evenly divided into adult and children's segments, and covers 14 stations in 11 markets.

The adult-level tv spots are nearly all film, with minutes the predominant length, though there is a sprinkling of 20's. On the children's programs, live delivery is utilized throughout, with the copy devoted in part to products designed especially for children, such as the newly developed "Space Wheels" and "Mac

from Mars," and in part to the regular adult line.

La Rosa's air media advertising has come a long way since those early days, circa 1930, when it launched an Italian language radio campaign. In 1937, with second-generation Italians coming of age and speaking English, La Rosa added English programming to its radio effort. The two languages received about equal emphasis until 1949, when La Rosa launched a major English campaign (see "La Rosa Follows the Skippy Pattern," SPONSOR, 11 March 1949). It was a half-hour, daily drama show on seven eastern stations. From that time on, the Italian-language broadcasts receded.

SPONSOR next picked up its narration of La Rosa's broadcast activities in 1958, with a study of its use of tv kids' shows ("Look Who Buys the Spaghetti," 13 December '58). At that point the advertiser averaged 93 spots per week via 21 stations in 13 markets. It aroused the children's interest in an adult product with a contest to name the La Rosa trademark rose, which had to be cut off the box and sent with entries. La Rosa continues to pitch the kids and though the emphasis is on children's products, the advertising calls on them to help sell the adult item. ■



**TASTE TESTING** is underway near La Rosa's Hatboro, Pa., Plant, with Hicks & Greist copy chief Arthur Mayer taking note of the folks' reactions to a few of the company's new products



# What can local timebuyers learn from national timebuyer methods?

**Joe M. Baisch**, *v.p. and general manager, WREX-TV, Rockford, Ill.*

First, let us confine the question to the specific area of tv buying.

Secondly, as a frame of reference, permit me to define my impression



*Learning to buy objectively, rather than by prejudice and intuition*

of a typical national timebuyer: He is a knowledgeable professional—a technician skilled in the specific areas of purchasing media, functioning with calculation tempered by good judgment, backed up by facts, figures and documentation filling a prime need in the complex tv industry, working under competent guidance and experienced direction toward well-defined goals to reach his client's objectives. He utilizes the armament of media in planning and effecting strategic competitive maneuvers. His decisions contribute one of the most important ingredients of the total "market mix."

In contrast, many local advertising buyers are unscientific, and most of them work from inadequate information at hand. They are guided in the main by personal impressions, their own habits and personal tastes.

The principal lesson local buyers can learn from national timebuyers is objectivity in media selection, in the development and placement and aiming the commercial ammunition at specific targets to move goods or services.

For a vast array of products and services, daytime television is today's best buy. Women control the purchasing purse strings for the operations of the general household, and

share, as well, many of the decisions affecting household capital expenditures with their husbands. The majority of local buyers miss this great potential by insisting their commercial messages be placed from 6:00 P.M. to 10:30 P.M.

Too often, local ad managers are prejudiced and conditioned by their own program ideas and production concepts. Many feel they should have a voice in programing and the content. They accept with great reluctance that programing and content is the final responsibility only of the station, the sole licensee of the FCC.

The attitude of some is "If I'm paying for it why can't I have what I want when I want it?" This type is disinterested in such things as audience flow, program balance, network commitments, sponsor conflicts and they are too slowly learning to accept the idea of preemptions.

These problems are realistically faced constantly by most national timebuyers.

Also, the national timebuyer is aware that circulation cost is an important yardstick in determining the efficiency of media buying. Local buyers have not been sold on this important concept. Further, they are almost apathetic when a salesman breaks their expenditures into cost per thousand bases. Many of them are yet oriented exclusively to print, and are intrigued with glossy proofs or printed ads. They can handle it physically, examine and admire it and for strange reasons beyond my comprehension automatically assume that every newspaper home reads every word with the same admiration. Others on the local level are dominated by newspaper oriented staffs which are geared to print layouts and print production techniques, and have elected to remain ignorant of the dynamic and compelling medium which embodies sight, sound, action and emotion!

To summarize, the prime lesson local buyers can learn from national timebuyers is *objectivity*.

**Howard V. Wry**, *promotion manager, WHNB-TV, Hartford-New Britain*

There is certainly much that a local buyer can learn from his Madison Avenue, Michigan Avenue or, for that matter, Peachtree Street colleagues.

There are very few local buyers as such. Many local advertisers buy direct, of course, and the "buyer" is the owner or advertising manager of the advertising firm. Even local agencies seldom have full-time buyers—the timebuyer generally doubles as agency president, creative director or even copywriter.

Naturally, wearing so many hats, the local buyer hasn't got the time (and in some cases the specialized knowledge) to correctly analyze competing media. This is offset, in many



*A good knowledge of the use of ratings and the use of market research*

cases, by the buyer's first hand, in-depth, knowledge of his market, and his ability to monitor the local stations.

However, the major areas in which local buyers can learn from national timebuyers is to utilize the scientific approach to station selection, and the appreciation of research.

Local buyers, like their national brethren, should take more time to plan and analyze. Local buyers should more often take into consideration who their major prospects are, whether their potential custom-

ers fall into a broad or narrow income group, and who actually does the retail buying. They should ask themselves the question, how can I most efficiently reach the greatest number of these potential purchasers?

Some local buyers have little understanding of rating surveys, and an equal amount of concern for them. While admittedly, rating reports are not the *sine qua non* of broadcast buying, they certainly provide an invaluable guide. Many local buyers unfortunately completely disdain ratings, or don't know how to use them, and therefore disavow themselves of a useful buying tool. There is, however, increasing use of ratings by local agencies.

Local buyers have one significant advantage over national mediemen. Most of them, especially the direct buyers, can judge the effectiveness of their buying by daily gauging sales results. After all, it is easy to lose sight of the fact that the great objective of media buying is not getting the largest possible audience for your money, but getting the cash register to jingle the most. How can you quarrel with a merchant who tells you that he buys solely on the basis of day to day sales totals?

One of the greatest disadvantages of local buyers is that they cannot readily make market-to-market comparisons as can national agency men. A national time-buyer can spot unlikely trends. For example, he notices that a certain woman's product unaccountably does very well on sports shows, or possibly children's shows. He then takes advantage of this intelligence by buying similar shows in other markets.

This is difficult for local agencies to do. Some of them, however, correspond with smaller agencies in other cities, and compare notes.

Finally, local buyers can take a leaf from the book of national time buyers by continually making media contact to upgrade their schedules and getting more favorable adjacencies for their spots.

**Richard Morgan**, general manager,  
WPTA, Fort Wayne, Ind.

If you're involved in the operation of a television station in one of the non-major—major markets this will

sound familiar. . .

Miss Traffic is efficiently pounding



*Knowing how to prepare a media plan and how to put plan to work*

away at the upcoming log, but stops to inquire of Miss Continuity if the

spot to be run that date by Mr. So-and-So-Local-Advertiser is to be live, slide, film, etc.

Miss Continuity doesn't know . . . no copy has arrived . . . refers the question to Mr. Sales Manager. "You mean he didn't call you? Said he would . . . said he'd give you the items and you could write the thing up. I'll call him right away." He does, and sure enough Mr. So-and-So-Local-Advertiser has forgotten all about the 120 words he wanted to tell

*(Please turn to page 46)*



WITH MEDIA SELECTION BECOMING  
INCREASINGLY MORE  
COMPLICATED

**YOUR  
NO. 1 BUY  
IS  
STILL**



The San Francisco Bay Area is one of the nation's most competitive radio markets, yet KEWB has been going steady for over a year now with no more than one percentage point variation from the healthy 1960 average of 15.4% Share (Total Rated Periods, Pulse). Less fluctuation than any other station. And we're soooooo easy to buy!

national representative,  
Katz Agency, Inc.

CROWELL-COLLIER BROADCASTING CORP.

**A SOUND CITIZEN OF THE BAY AREA**



## 10 MISCONCEPTIONS

(Continued from page 33)

ett-McKinney. "It is not true that the better people gravitate to tv. It also should be noted that the pay scales are comparable."

• In today's radio, the advertiser must buy saturation—"False," says Broadcast Time Sales' executive vice president Mort Bassett, "because: while the tremendous economy and efficiency of today's radio invites saturation, the programing techniques of radio are available and utilized by major advertisers in many fields. Newscasts, blocks of musical programing, special events and sports are outside the popular saturation lighting, but do the job delivering high audience and advertiser identification."

• "We don't buy formula radio"—"The word 'formula' is a dirty word," says Robert Eastman Co. president Bob Eastman. "Buyers don't understand that it simply means 'plan.' Planned programing is the reason for radio's great resurgence of popularity. The news and public service influence of today's radio far exceeds anything prior to 1950. The critics overlook the fact that you must first get the people into 'the tent' before you can inform, serve or sell them. Formula radio ranges in programing from the classics to Top 40 to talk. Formula radio is certainly superior in all regards to haphazard, unplanned programing."

The list is seemingly endless. George Skinner, director of radio programing services, The Katz Agency, cited and refuted two more. These are: "who listens to radio anymore?" and "all radio listening is done in automobiles."

To the first point, Skinner comments: "This is as ridiculous as asking, 'since the invention of the automobile, who walks anymore?' It would be easier to explain who doesn't listen to radio." He cites the facts that 96.3% of U.S. homes have at least one radio; 70% of all automobiles have radios with 82.7% of new cars radio-equipped. "And you can't overlook the many portable sets in use," he added.

On the second point, Skinner points out: "Unless most cars are wired with 110 volt AC current, millions of sets are being sold to people who never can use them. Auto lis-

tening is high—but it's a unique bonus to the measured at-home listening audience."

In several instances, both buyer and seller were called upon to "have better understanding" concerning a specific problem. For instance, Doug Wallach, sales manager, Grant Webb & Co., asked stations to "stop merely stating conclusions without making statements of fact which the rep in turn can quote when making pitches." As he pointed out, many national advertisers can't be aware of what's happening in every community, and are making buys solely on ratings.

"In many cases," Wallach continued, "the national advertiser finds that the station with the highest ratings is not the best sales tool in the market. The dilemma in which the advertiser finds himself causes him to say in one breath 'give me success stories and objective evidence,' and a moment later buy the station with the highest ratings—a situation that often bewilders and discourages station managers as well as reps."

Wallach concluded that "the best response reps can make is to keep probing for the facts about his station, and present them accordingly."

In the same vein, Lloyd G. Venard, president, Venard, Rintoul & McConnell said: "Any good radio station which supplies enough factual material on radio successes during the past five years, will not only get business scheduled for its market but will be able to add the market to the list in many cases."

In regard to specific radio buying practices, NBC Spot Sales manager, new business and promotion, Bill Fromm, commented, "I do not believe there *are* any general misconceptions there are only poor buying practices, caused by *lack of time*. For example, there is a readiness to sort stations as eggs are sorted. This station goes into the "good music" bin, that one is a "talk station," the other a "top 10." The buyer simply doesn't have the time to personally rate the hundreds of major market stations, let alone the additional hundreds in the lesser markets. And, unfortunately, the mountains of station promotional material and rep informational literature that pour over the buyer's desk only serve to cloud the issues still more." ■

## SPONSOR ASKS

(Continued from page 45)

those 20,000 plus families you agreed to deliver for him.

A hasty decision is made . . . hasty copy is written . . . and before the paint dries on the artwork . . . the 60 second message manages to be there for the right "tick" on the clock. But . . . "it could have been so much better."

If a local timebuyer-advertiser could spend some time with one of the major advertising agencies, he could not help but be impressed with an appreciation for planning. He would become aware of the many varied details that are analyzed prior to the decision to buy a market, a station, a spot. Who are the major prospects for this item or service? What income group? Who does the actual buying? When can the greatest number of these purchasers be reached? Who are the competitors?

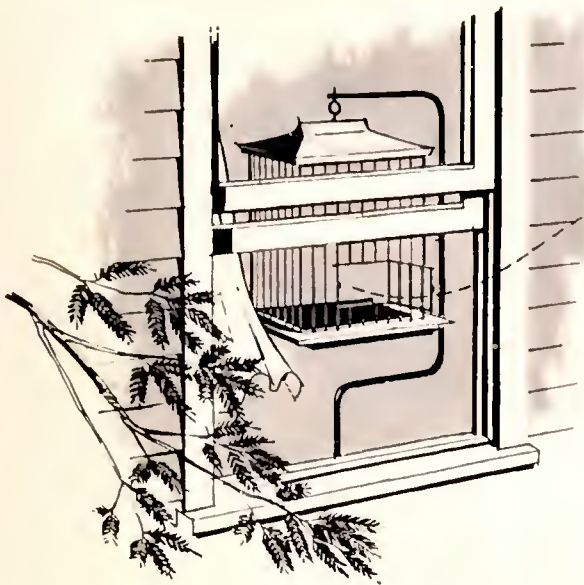
This is basic market analysis that every local timebuyer should use. The national timebuyer calls this market analysis, but if that's too technical for the local timebuyer, call it "Knowing Your Customers." Changes occur in their needs, their desires, and their habits. The awareness of these, and a plan to adapt his business to them should be the goal of the local timebuyer.

Putting his plan into operation involves important coordination with the radio or tv station. This is vital to the effective production of his commercials. Production involves deadlines for getting things done, and this is why the national timebuyer often mails the film commercials before all the paper work for buying the spots is completed.

The local timebuyer does have one big advantage over the national timebuyer. His daily inspection of his sales results can give much more immediate appraisal of his plan's success, but caution let it be the aggregate of many days, rather than one particular day that determines the appraisal.

Researching . . . Planning . . . Putting the plan to work . . . Checking it are common functions for the national and local timebuyer. For the privilege of being a local businessman, the local timebuyer should keep aware of the obligation he has in this important area. ■





## From lost parakeets

"I wish to express my sincere appreciation for your assistance which resulted in the immediate location and return of my son's parakeet on Monday, November 21, 1960. You are certainly to be commended on this valuable public service so courteously rendered."

THOS. G. CAMP, Silver Spring, Md.

## to "new-found" streets

"One of the few bright spots during the storm preceding Inauguration Day was the fast removal of the snow from the Capitol grounds and Pennsylvania Avenue in time for the ceremony and parade. WWDC contributed greatly to the recruitment of the manpower that accomplished this tremendous job so quickly. It would not have been possible to recruit the snow shovelers and truck drivers throughout the night without your frequent spot announcements. Thank you very much."

FRED Z. HETZEL, Director  
U. S. Department of Labor, United States  
Employment Service for the District of Columbia

## ... the station that keeps people in mind

We don't have to tell you that radio is many-sided. It's a keenly competitive business operation, yet a public service. Its sounds are as remote as the ends of the earth, yet as personal as the ears that absorb them. It's enjoyed equally by the sun-soaking vacationer and the bed-ridden convalescent.

What do all these seeming paradoxes have in common? PEOPLE. The people who project radio

(owners, program directors, performers)—and the people who listen. Build a bridge between them, and you create a kind of modern magic. From it many things flow—entertainment and information for listeners and SALES for advertisers.

We have been building a "people bridge" for years. That's why we're the station for *you* to keep in mind when you sit down to plan your next radio budget.



# WWDC

*Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

*And in growing Jacksonville, Fla.—it's WWDC-owned WMBR*

# WPTF

## Raleigh-Durham



has **TWICE**  
as many  
adult listeners

**THAN** any other station in  
the nation's 28th radio market.

Source: 32-county area PULSE:

<b>WPTF</b>	<b>55.1%</b>
<b>Station B</b>	<b>24.1</b>
<b>Station C</b>	<b>5.2</b>
<b>Station D</b>	<b>9.2</b>
<b>Station E</b>	<b>6.4</b>



# WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham  
and Eastern North Carolina

P. H. Mason, General Manager  
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.  
National Representatives

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Procter & Gamble Co.**, Cincinnati: Slight adding in 25 markets and new schedules in about 50 for Spic & Span. Placements of prime minutes and early and late night minutes and 20's start this month and run through the P&G contract year. Buyer: John Galbraith. Agency: Young & Rubicam, New York.

**Mobil Oil Co.**, St. Louis: Campaign for its gasolines and oils begins 13 March and runs till forbid in over 50 markets. Buys are prime minutes and 20's, fringe night minutes and weekend sport adjacencies. Buyer: Noel Becker. Agency: Compton Adv., New York.

**International Milling Co.**, Minneapolis: Going into about 15 markets 19 March with a campaign for Robin Hood flour. Schedules of Wednesday-Thursday-Friday day minutes, around 10 per week per market, are placed for three weeks. Buyer: Naney Sweet; Wade Adv., Chi.

**Lever Bros. Co.**, New York: Schedules on Praise begin this month in about 55 markets. Lineup is for 34 weeks using moderate frequencies of late night minutes primarily. Buyers: Ralph Bodle and Mary Dwyer. Agency: Kenyon & Eckhardt, Inc., New York.

**American Sugar Refining Co.**, New York: Buying schedules for Domino sugar to start 27 March for 10 weeks. About 25 markets get day and night minutes and 20's. Buyer: Gerry Van Horsen. Agency: Ted Bates & Co., New York.

**Quaker Oats Co.**, Chicago: Following its current testing, introductory campaign for Life cereal will begin in April. Schedules of day minutes will be used in the top 50 markets. Media director: John DeBevec. Agency: J. Walter Thompson Co., Chicago.

### RADIO BUYS

**Ward Baking Co.**, New York: Campaign for its breads and cakes begins in March on a staggered basis, in 25-30 markets. Heavy schedules of traffic and day minutes will be scheduled for 30 weeks in most markets. Buyer: Mary Lou Benjamin. Agency: Grey A. A., New York.

**Shulton, Inc.**, New York: Schedules on Good-Aire start this month in 25-30 markets. Day and traffic minutes are set for nine weeks over a 13-week period. Tv schedules, reported here last issue, have been bought in a small number of markets. Buyer: Flora DeBenedetto. Agency: Ralph Allum Co., New York.

**Purc Oil Co.**, Chicago: In addition to its tv schedules starting this month in about 30 markets, radio schedules will run for 30 weeks in around 15 markets. Traffic minutes are being used on a 10-20 per week per market frequency. Buyer: Ed Fitzmorris. Agency: Leo Burnett Co., Inc., Chicago.

**current . . . informative . . . historical . . . important**

**BRITISH INFORMATION SERVICES**

Presents

A Television Series to Coincide with this Timely Parade of Events Within

**The Commonwealth of Nations**

COMMONWEALTH PRIME MINISTERS MEETING, LONDON, MARCH 8, 1961

Tanganyika Constitutional Conference at Dar Es Salaam, March 27, 1961

Sierra Leone to Achieve Independence, April 27, 1961

Commonwealth Day, May 24, 1961

Conference to Set Independence Date for West Indies Federation, May 31, 1961

Uganda Conference, London, Spring, 1961

Mauritius Constitutional Conference, June, 1961

and invites you to book

# The Commonwealth of Nations

VITAL 13 HALF-HOUR TV FILM SERIES

- |                                    |                                |                                       |
|------------------------------------|--------------------------------|---------------------------------------|
| 1. The Sceptre And The Mace        | 5. Can It Hold Together?       | 9. They Called It White Man's Burden! |
| 2. Portrait Of The Family          | 6. The Invisible Keystone      | 10. Storm Clouds Over The Colonies    |
| 3. Four Centuries Of Growing Pains | 7. Poverty And Plenty          | 11. The Colonies Look Ahead           |
| 4. Crisis In Asia                  | 8. Colonialism: Ogre or Angel? | 12. Road To Independence              |
|                                    |                                | 13. New Nation In The West Indies     |

THE COMMONWEALTH OF NATIONS adds a challenging dimension to the history behind today's headlines. A unique and exciting audience experience.

**Program This Provocative Public Affairs TV Series Now!**



DISTRIBUTED BY RADIO-TV DIVISION

**BRITISH INFORMATION SERVICES**

45 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

Produced by THE NATIONAL FILM BOARD OF CANADA—Narrated by Edgar McInnis, President,  
Canadian Institute of International Affairs

This series is available FREE except for shipping charges



## S. C. JOHNSON

(Continued from page 38)

market, according to reports from the grocery trade. (The overall dollar volume of shoe polish sales has been estimated at around \$80 million for 1960.) When Johnson entered this market last spring, it offered grocers a deal that was too good to refuse, according to trade sources. Once the product got on the shelves, the combination of the Johnson name and heavy backing on network television moved it, and has kept it moving ever since, say the grocers. (The demonstrable quality of the shoe polish product is the package-applier, a new concept in home shoe polishing.)

Johnson's shoe polish retails for around 49¢, considered a premium price for an item in this line. (Most popular brands range from 25¢ to 29¢.) The Johnson entry, according to grocers, seems to have stimulated shoe polish sales generally, with lower priced brands moving better than ever. Johnson's success at the high price level has created some significant marketing changes among other high priced brands, however. A previous top seller in the 49¢ range has recently introduced a 29¢ line. Another premium brand has been forced off the shelves of a large mid-west chain because of the Johnson competition. SPONSOR estimates that Johnson backed its shoe polish introduction with approximately \$3 million in network tv.

The wax and polish industry, including floor, furniture, and auto types, has been estimated at around \$250 million for 1960. By 1970, estimators foresee a gain of another \$100 million. The reason for their optimism is two-fold. First, the aerosol container has made polishing easier and more acceptable for home use. Secondly, advances in chemistry has made possible new types of waxes for new plastics used in modern flooring. Johnson's Klear is an example of the latter, its reputation has been built on the claim that it will not yellow light-colored flooring.

"We never hesitate to obsolete our own products," says Smith. "If we don't, our competitors will."

For example, take Glo-Coat, one of the oldest staples in Johnson's line and still one of the strongest. It is used predominantly by families with young children because of the senff-

resistant and durability claims. Though it has maximum distribution and although improved and developed with self-polishing qualities, Glo-Coat has been made somewhat obsolete by Stride, a newer Johnson development. Stride, also a self-polishing type, has a wash and wear claim. Klear, Johnson's latest floor polish entry, with a non-yellowing claim, is obsoleting Stride.

Most Johnson product copy claims stress ease of operation, elimination of work. But Johnson feels that its responsibility to the public goes beyond backing its product claims by assuring superlative results. Summing up his company's advertising philosophy, Smith has this to say:

"Today, as sponsors, our obligations and responsibilities are increasing rather than diminishing. We cannot escape the onus that stems from the conscience of an advertiser who will strive to uplift—who will set some standards and adhere to them." In today's current atmosphere, the Johnson attitude will certainly do advertising no harm. ▀

## SAG-AFTRA

(Continued from page 40)

such negotiations. They lack the financial power to withstand a strike in the face of unreasonable demands. And, most important, their position as *actual employers* of commercials talent is very dubious.

Though film and tape firms do employ talent direct for original studio sessions, they do not control the question of where and how a spot will be used, two factors which have a bearing on fees paid.

*Should advertising agencies negotiate and sign union contracts?*

Of all the groups involved, advertising agencies have the most intimate knowledge of how, and where talent is employed in tv commercials. They are usually the actual employees.

Moreover since 1933 they have been closely involved as observers in union contract negotiations. A small group of agency men, mostly from AAAA agencies, has developed considerable "expertise" in this area.

However, an advertising agency's legal status is that of an *agent*. This means that contracts signed by it become binding on the principal—the advertiser. They are, actually contracts of the advertiser.

Before, therefore, agencies can act

as negotiators and signers of union contracts they must have agreement to such procedures from their advertiser clients.

*Why won't advertisers negotiate and sign contracts themselves?* Certain large accounts declare such a practice would involve them in "fantastic" union problems with other employees. They dread "having a picket line of tv performers around my plant."

A number of corporation lawyers argue that the costs involved in tv commercials are "peanuts" compared to total plant payroll, and advise their companies against becoming involved—no matter what the cost.

*Can't the ANA and AAAA negotiate for advertisers and agencies?*

Not officially—and for the same reasons which prevent the NAB, TvB, and SRA from so doing. As associations they are not legally allowed to.

Both the ANA and AAAA can and do collect information on industry practices. They can help organize committees of advertisers and agency men. But members of these committees are acting as *individuals*. Their decisions are not "official" ANA or AAAA policies.

*What then is the answer to the log jam?*

SPONSOR believes that the only possible way in which the negotiating system on tv commercials costs can be improved will involve:

1) Separation of those union contracts which deal with tv commercials from the overall union package and separate negotiation of such contracts. As long as tv commercials contracts are tied up in collective bargaining with contracts involving program talent, sustaining talent etc. there will always be flaws in the negotiations, and a chance for conflict of interest between networks, stations, film producers, advertisers, agencies.

2) Assumption by a substantial group of important tv advertisers and their agencies of the full responsibility for negotiating and signing contracts on tv commercials. Since, in the opinion of most experts, they are actually the employers of tv commercials talent, this means merely doing away with a "legal fiction."

3) The setting up of a comprehensive and probably permanent machinery to gather facts from all types of tv advertisers and their agencies on the uses of talent in tv commer-

entials, union problems etc.

Unless advertisers and agencies can agree to undertake these steps, there seems little hope of real improvements in the negotiating system.

*A concrete proposal.* Within recent weeks a concrete proposal for accomplishing much of the above has been circulating in leading agency and advertiser circles.

It was written by an important radio/television executive in an agency billing over \$100 million yearly. So sensitive is the subject, however, that neither the executive or his firm can be named. (One of the agency's top accounts is ununionized.) Nor does it represent therefore an official agency stand.

The proposal calls for:

a) Setting up a full-time Advertiser-Agency Office, supported and paid for by 25 leading agencies and 25 leading advertisers, with annual dues of \$5000 each per annum.

b) Employment of the most capable labor relations attorney available at a salary of \$10,000 to \$60,000.

c) Four assistants to administer the services of the office plus clerical help.

d) The office to act as an information bureau in answering questions on union matters from all agencies and advertisers (not just members); to act as a clearing house for members on all union dealings such as obtaining of waivers, and to gather factual records and information.

Services of the office would be free to member agencies and advertisers, and a modest fee would be charged non-members.

The proposal does not envision immediate assumption by the office of the negotiating and signing burden but such an eventuality is obviously part of the plan.

In any event, the office would be substantially responsible for preparing the advertiser-agency case in forthcoming negotiations.

*The Canadian System.* In Canada, the problem of union-advertiser-agency relations has been solved in a way which has prompted study in U.S. circles.

A joint committee of the Canadian Association of Advertising Agencies and the Association of Canadian Advertisers meets with the union (Canadian Council of Authors and Artists). No formal contracts and agreements are signed—but union rates and schedules are the product

of such meetings.

Whether such an informal system is workable in this country is open to question. But a number of agency men here are intrigued by "no signatures" feature.


*Is it really important to improve the negotiating system?*

A number of industry members have asked—"what real difference does it make?"

They point out that payments to talent in commercials represent a relatively minor part of the total television advertising bill, and suggest that dif-

ferences of a few dollars in the scale paid to an actor in a television spot are not worth troubling about.

Sponsor's study of the subject leads us to believe that this is an extremely short-sighted and dangerous attitude. Though union scale rates seem small individually they total a multi-million dollar bill and they do influence the usage of the medium.

Between now and the fall of 1963 when new SAG-AFTRA agreements are negotiated we hope that serious industry attention is given to this complex and difficult problem. 

# TOTAL RETAIL SALES IN WWTV-LAND SURPASS THOSE IN 5 ENTIRE STATES!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (MCS No. 3).

Families in the Northern Lower Michigan area covered by WWTV, Cadillac- Traverse City, compose a greater retail sales market than you'll find in 5 entire states\*.

WWTV is the only medium covering this 36-county area. You'd have to use 13 daily newspapers or 16 radio stations to duplicate WWTV's coverage. WWTV is by all odds the great favorite in this area as proved by its No. 1 position in 433 of 450 quarter hours surveyed, Sunday through Saturday, 8 a.m.-Midnight (NSI, Cadillac- Traverse City—June 6-July 3, 1960).

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

\*Retail sales in the WWTV area are \$809.8 million—more than in N.H., Alaska, Hawaii, Del. or Nev. (Source: SRDS, October 15, 1960)

## The Felzer Stations

- WXZO-TV — GRAND RAPIDS-KALAMAZOO
- WXZO RADIO — KALAMAZOO-BATTLE CREEK
- WJEF RADIO — GRAND RAPIDS
- WJEF-FM — GRAND RAPIDS-KALAMAZOO
- WWTV — CADILLAC-TRAVERSE CITY
- KOLN-TV — LINCOLN, NEBRASKA



# WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC  
Officially Authorized for CADILLAC-TRAVERSE CITY  
Serving Northern Lower Michigan

Avery Knodel, Inc., Exclusive National Representatives



# SPONSOR WEEK WRAP-UP

**WALKIE-TALKIE** is employed by San Francisco model, Kari Sandino, as she and her unseen partner (across the street), talk to businessmen, shoppers, and each other as they describe and advertise the new programming of shows now in view over KPIX, channel 5, San Francisco



**SMILING** trio of speakers at the annual conference of the Chicago Chapter of American Women in Radio and Tv are: Montez Tjaden, pres.-elect of Nat'l AWRT; Virginia Graham, tv actress; and Ruby Anderson, Chicago pres.



**ON THE FLOOR** of the American Stock Exchange for the opening transaction of one million shares of Rollins' stock are O. Wayne Rollins (r), pres. of Rollins Broadcasting, Inc., and Edward McCormick, exchange pres.



## Advertisers

**Alcoa (F&S&R)** is set in network tv for the fall.

The aluminum company will again be on ABC TV but with a different format.

That format will consist of hour and half-hour drama anthologies alternating through the season, excepting when preempted for a Bell & Howell public affairs special. The time: Tuesday 10 p.m. The producer of the Alcoa films: MCA-Revue.

**Hamm's Beer**, according to ARB's December 1960 tally, placed first, for the seventh consecutive year in the list of best-linked tv commercials.

Alka-Seltzer took second place honors while Ford slipped down a notch to rank third.

The list shapes up like this:

Commercials	% commercial mention
1 Hamm's Beer	7.1
2 Alka-Seltzer	4.0

**BOWLING** to lose money are business and sports personalities in the WTAE, Pittsburgh, Pa., March of Dimes "Celebrity Bowl." Each bowler donated \$1.00 for each pin knocked down. Franklin Snyder, v.p. of WTAE, collects from Pittsburgh's Mayor Joseph Barr, as Steeler Coach Buddy Parker holds ball



3 Ford	3.4
4 Johnson Baby Products	3.3
5 Maxwell House Coffee	3.1
6 Burgermeister Beer	3.0
Piels Beer	3.0
7 Falstaff Beer	2.9
8 Chun King	2.8
9 Kraft	2.1
10 Kellogg	1.9
11 Chevrolet	1.6
Mr. Clean	1.6
Polaroid	1.6
12 Jello	1.5
L&M Cigarettes	1.5

**Campaigns:**

• **Mercury-Comet**, has a large radio spot campaign going in the New York, New Jersey and Connecticut markets for its *The Big Drive* theme. Scheduled to run through March, the promotion will put to work some 1000 spots per week on local radio stations. Agency: Kenyon & Eckhardt.

• **Ronzoni Macaroni** is supplementing its Phil Silvers tv show ads with a choice traffic schedule on radio

in the New York metro area, New Jersey and Connecticut. Agency: Mogul, Williams & Saylor.

• **Harrison Radiator** is using 192 local radio stations for its current January to July promotion with heavy concentration in the south-eastern, south central and south-western regions. A total of 10,000 minute singing commercials featuring top musical talent is being scheduled during the peak traffic hours — 4 p.m. to 7 p.m. Agency: D. P. Brothier, Detroit.

**PEOPLE ON THE MOVE:** **John Menz**, from field sales manager to national sales manager, and **Thomas J. Scanlon**, from advertising manager to advertising and merchandising manager, Chun King, Duluth . . . **Howard Gersten**, from product advertising manager (Polident and Poli-grip lines) to assistant advertising manager, Block Drug, Jersey City, N.J.

**New products:** Shulton, Inc., debut-

ing its first proprietary drugs with the formation of a new division: Colfax Laboratories.

**Kudos:** **John H. Breck, Inc.**, recipient of award for its minute tv commercial of its Breck Hair Set Mist from the Advertising Club of Springfield (Mass.).

**Agencies**

**Agency appointments:** Nalley's, Tacoma, Wash. (packaged food products) to **Compton**, San Francisco . . . Helzberg's Diamond Shops (15) Kansas City, to **Allmayer, Fox & Reshkin**, that city . . . Strick Trailer, division of Fruehauf Trailer Co. to **Enyart & Rose**, L.A. . . . Exquisite Form Brassiere, to **Kastor, Hilton, Chesley, Clifford & Atherton**, for its Exquisite Form Brassiere and Feminine Form divisions . . . The American Petroleum Institute to **J. Walter Thompson** . . . DuMont Emerson, marketing subsidiary of

*(Please turn to page 60)*

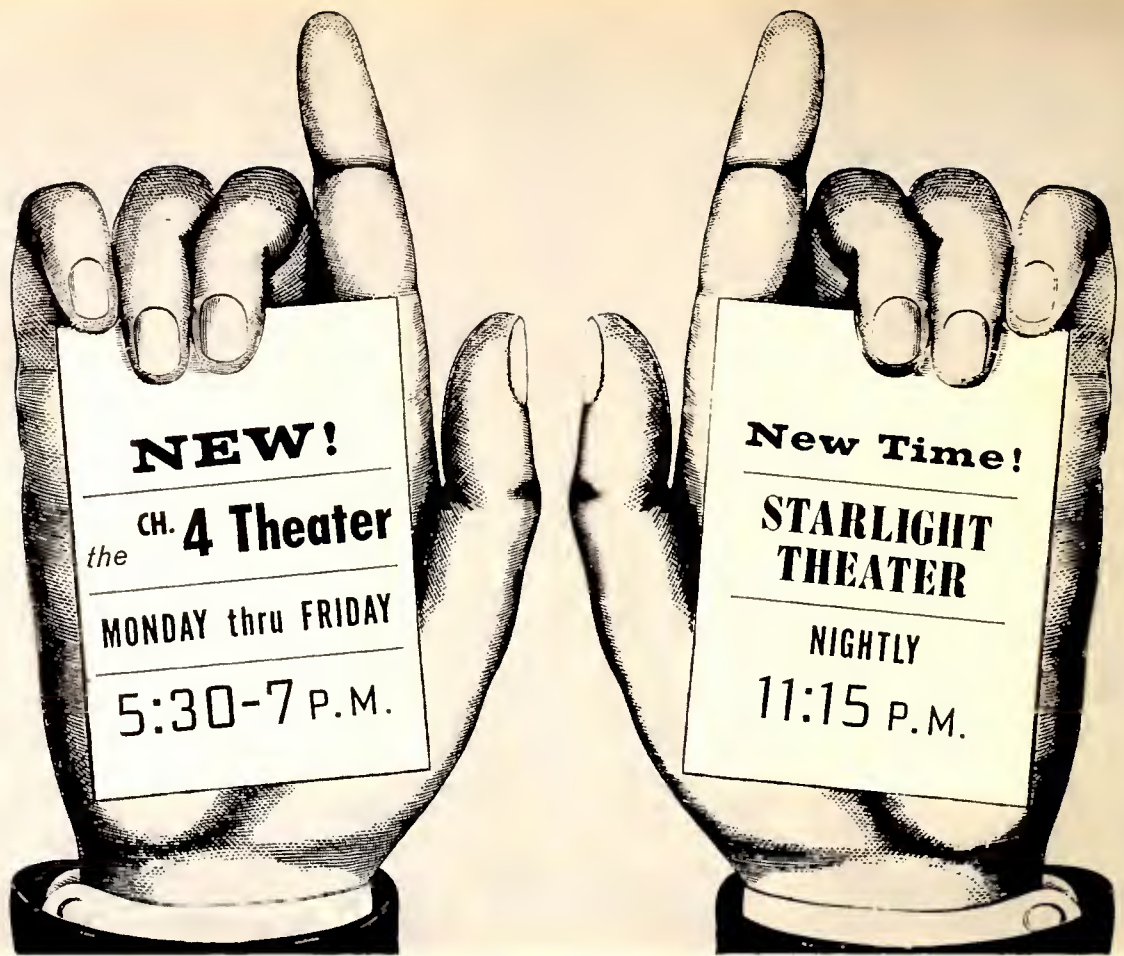


**FESTIVAL** of Negro Music and Drama presented its eighth annual Town Hall concert, broadcast over WLIB, N.Y. A leading choir, the Interracial Fellowship Chorus, presented excerpts from "Joshua"

**CELEBRATING** world's biggest birthday party, WCMB radio, Harrisburg, Pa., are Bob Storch, Ogilvy, Benson and Mather Adv't., Bud Simmen, WEED radio, Rocky Mount, N.C., and Art Topal, OBM







## two more reasons why your TV dollars count for more on **CH. 4**... Buffalo!

New programming and scheduling of our full-length feature films means *new opportunities* for advertisers in the rich, vital Western New York Market.

Western New Yorkers like their film-fare at home and we're giving them more to like than ever before. The new early feature films on the "CH. 4 Theater" opens a whole new audience to meet and sell in this *six-billion-dollar-plus* retail market.

And the new time for "Starlight Theater" brings this favorite film feature on earlier to attract even more viewers to Buffalo's most popular late-evening film show.

Both programs carry the finest product Hollywood has made available to WBEN-TV. Here's your big chance to do a big job in this important metropolitan area.

*Get the facts from Harrington, Righter & Parsons,  
National Representatives*

# WBEN-TV

The Buffalo Evening News Station



CH.

# 4

CBS in Buffalo

# WASHINGTON WEEK

6 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Newton N. Minow last Thursday was officially sworn in as a member of the FCC, and automatically became its new chairman: it will soon be learned whether the FCC direction can, or will, be changed.

Minow is committed to keeping a weather eye on station programing, but he has steadfastly refused to define what this means in terms of actual regulation. He is also committed to refining FCC procedures, if not to engage in outright reorganization, to cut red tape and to speed decisions.

There has been more guessing about Minow, with less real evidence to go on, than has been the case with any other FCC appointee in memory. His words about the job ahead of him have been hedged in all cases, and in most cases have permitted different individuals to draw different conclusions.

From now on, he will have to act, and in this case actions will speak much more persuasively than his words have managed.

Minow certainly has studied the job he is taking over as thoroughly as any predecessor ever did in advance, with the exception of career employees elevated to the post, such as Hyde and Ford, or those with experience in the business, such as engineer Craven.

**Selection of Kenneth Cox as FCC general counsel could provide some clues as to the regulatory directions Minow will seek to take.**

Cox is well known in Washington for his conduct of probes, particularly into the problems of uhf tv, subscription tv, for the Senate Commerce Committee. Cox was friendly toward pay-tv, was receptive to if not entirely committed to, a switch of all tv to uhf to provide more competitive channels.

While in his capacity as special counsel for the Committee, the Cox probing and questioning was not to be taken as anything more than inquiring, most observers felt he would be an advocate of strong regulation. Since he was, himself, considered for appointment to the FCC, considerable effort was spent in analyzing his record in this connection.

Although Cox will have no vote at the FCC, the post he assumes is a powerful one in any regulatory agency. It will be his job to interpret what the law requires for the Commission. Although this, in turn, is somewhat weakened by the fact that each commissioner has his own legal assistant.

**The FCC, under a new or old chairman, seems firmly set on adopting the new application form in pretty much the shape it has been proposed: only two commissioners, Hyde and Craven, registered contrary opinions.**

This means that, if no commissioner changes his mind and even if Minow very unexpectedly chooses to vote against the new forms, they will still carry by a razor-thin 4-3 margin.

Hyde and Craven expressed strong fears that the new forms would put the FCC into the business of prescribing programing.

**NAB seeks to get into the Times Films case on the grounds that censorship in motion pictures might lead to censorship in tv.**

This is apparently in line with the united front against censorship now being presented by many media of information following the original Times Films decision.

The case in question challenged the right of the City of Chicago to require submission of motion picture films before they can be exhibited publicly. Supreme Court decision upheld the Chicago law, thus failing to strike down pre-censorship.



# FILM-SCOPE

6 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

**MGM is about to put its post-1948 feature film product into television distribution: probably worth \$45 million if 200 of the 270 features it handled make their way to tv screens.**

MGM and Goldwyn are still among the few major holdouts, studios which have not made any tv commitment for their post-1948 pictures.

Here are those major studios which have given libraries or packages of post-1948 features to syndicators for tv distribution so far:

STUDIO	DISTRIBUTOR
Columbia	Screen Gems
Paramount	Colorama
20th Century-Fox*	NTA
United Artists	UAA
Warner Bros.	Seven Arts Associated
Misc. foreign	Flamingo

\*Besides these syndicated TCF pictures, another group was sold to NBC TV.

**Mister Magoo, made by UPA and sold by Television Personalities, Inc., has scored some healthy early ratings in major markets where local program directors have put together enough episodes to make up entire half-hours.**

Two such early ratings are 14.2 Trendex on WGN-TV at 8 p.m. Wednesday, and 8.1 Arbitron on WNEW-TV, New York, at 7 p.m. Thursday.

**Series is sold to a total of 69 stations; sales have totalled \$1.3 million to date; program contains 104 five-minute episodes.**

TPI's strategy has been to sell Mister Magoo as a library; hence it has been left entirely to local programers to decide to assemble half-hour blocks.

**KHJ-TV, Los Angeles, has made what's reportedly an \$800,000 purchase of 40 Warner Bros. Films of the 50's.**

That's \$20,000 per picture for the Los Angeles market.

For the distributor, Seven Arts Associated, station is the 47th to have acquired local rights to the feature package.

**Intereontinental Television (IT) will try to make the most of the merchandising opportunities behind its Golden Time cartoon series.**

The show's 39 half hours are made in cooperation with Little Golden Books and Records and could be backed up for promotion by their 100,000 retail outlets.

Against IT's chances of making a network deal could be two factors: network children's shows have been languishing for some time, and also it's an open secret that **local-level promotion of network shows hasn't been anything to rave about.**

Most heavily and expertly promoted of shows of this type are those non-network ones like the Kellogg-Screen Gems group of three national spot shows, Huckleberry Hound, Quick Draw McGraw, and Yogi Bear.

Observers speculate that for IT to take full advantage of the merchandising inherent in Golden Time some form of syndication—national spot, regional or local—would be necessary to tap sufficient local promotion workers.

Legalized price-fixing is being talked about seriously as a possible solution to some of syndication's new sales troubles.

Such an unprecedented step, if it could obtain governmental sanction, has been described as the only way to dispose of current back-logs of product without a round of disastrous price-cuts and distress sales.

But syndicators themselves rather than the government are perhaps the chief obstacles to such a step: it's being asked whether enough of them would approve of it and then if some would not violate the spirit of such an agreement by later finding evasions in the fine print.

Here's a tip to local advertisers who are interested in institutional campaigns: don't overlook the possibility of becoming a patron of regular syndicated shows on educational stations.

First Burgermeister Beer (BBDO) in San Francisco was the patron of NTA's Open End on KQED and surprisingly enjoyed a noticeable sales response.

Now Bank of America (Johnson & Lewis) is emulating this pattern as the patron of Robert Herridge Theater on the same educational station.

Patronage provides opening and closing courtesies but no commercials.

For syndicators it is a new third way to sell programs, besides sponsor sales and commercial-station sales.

The Herridge show, incidentally, is probably being sold in the most flexible pattern yet seen in syndication: in addition to this educational station sale, 2) it is used as occasional special by Albany Savings (WTEN), 3) as a summer replacement series in New York (WCBS-TV), 4) as a regular weekly syndicated series by almost 20 other stations, 5) and as a network show in Canada and Australia (CBC and ABC).

Latest Herridge sales are KONA-TV, Honolulu; WSJV-TV, Elkhart; WTOL-TV, Toledo; WRCV-TV, Washington, and WGN-TV, Chicago.

It ain't so—says Programs for Television, in regard to a complaint of Atlanta reps about the placement there of Art Linkletter and the Kids for Gordon Foods, as reported in FILM-SCOPE for 20 February.

Replying to a charge by reps that the syndicator, placing the show directly for the advertiser, was not observing accepted criteria of media selection, Programs for Television points out that it was completely following criteria on day, time, and audience flow set down by Gordon's agency, Kirkland, White, and Schell of Atlanta.

An open challenge to theatre-audience testing of tv commercials has been put forth by the Center for Research in Marketing.

The communications division of the Peekskill, N. Y., company declared it found such sharp differences in result between its CC/TV (closed circuit tv) method and theater-audience testing that only the conditions of the test could explain the discrepancy.

Insisting on the superiority of its own method, Center president William Capitman predicted that "group theater testing will soon be as dead as a smelt." (Schwerin emphatically disagrees with this prediction.)

Clients who have used CC/TV testing include Beech-Nut, Best Foods, Borden's, B&W, Cannon, Chemstrand, Chesebrough-Pond's, Crown Zellerbach, DuPont, Esso, Ford, General Foods, Hills Bros., J&J, Kimberly-Clark, Lever Bros., Liebmann, Lipton, Mennen, Minute Maid, NBC, Pillsbury, Salada, Star-Kist, Warner-Lambert, and Westinghouse.



# SPONSOR HEARS

6 MARCH 1961

Copyright 1961

SPONSOR  
PUBLICATIONS INC.

The fibres division of Eastman Chemical is on the receiving end of several agency pitches. It could bill around \$3.5 million in 1962.

The reason this section of Eastman probably didn't wind up at JWT, which has Kodak, is that Shell also turns out chemicals.

By the way, a number of the important ethical drug houses are making a reappraisal of their agency alliances.

Discount those reports about two of JWT's elder statesmen and giant figures in the business—Henry C. Flower and Samuel W. Meek—retiring this year.

The facts are these: they'll just taper off on day-to-day account work, but they'll be as deeply immersed as ever in working with Norman Strouse on the big picture and in lending counsel.

Flower'll be 65 1 January and Meek is 66.

Corn Products appears to be committed now to diversify toward a family of products within a single brand.

A case in point: multiplying a variety of Boscios in flavor and so forth.

This insures more supermarket shelf space and caters to the American penchant for variety.

CBS TV last week posed for the attention of GE a rather delicate but pertinent question relative to the 1961-62 plans of the GE Theatre.

The network wanted to know whether GE was cutting its budget on the series, thereby affecting the quality.

Rating-wise, the series has had its best season in five years.

An agency often in the spotlight is faced with this paradox: it's got one of the biggest tv departments in the business but the tv billings are far short of that needed to keep this experienced talent active.

The result: a number of them are scouting around for jobs.

Advocates of more public service programming in tv (on the local level) are hoping that station managers won't let the possibility of slimmer profit margins blunt their activity in this area.

The advocates note that the decline in revenue is only temporary but the obligation to the community is a continuing one.

The head of a rep firm has a picturesque way of bemoaning his difficulty in converting salesmen who have ridden on the crest of the television wave from order-takers into business-diggers.

"It's something like," he says, "trying to turn a distance walker into a 1,000-metre runner overnight."

Ho! Ho! Ho! BY GEORGE MAGOO...  
YOU'VE DONE IT AGAIN



© UPA PICTURES, INC. 1961

NEW YORK (WNEW) rating increase over replaced show . . . **TRIPLED**  
CHICAGO (WGN) rating increase over replaced show . . . **QUADRUPLED**  
LOS ANGELES (KTTV) rating increase over replaced show . . . **DOUBLED**

AND EVEN MORE IMPORTANT!  
**SRO** ON SPONSOR SPOTS

OVER  
75 MARKETS  
SOLD  
IN JUST  
90 DAYS

YOU'LL MAKE MORE MONEY EVERY DAY IN  
THE YEAR WITH MAGOO ON TELEVISION



©C.T.

NOW FROM THE SAME PRODUCER  
THE EXCITING CARTOON SERIES

## THE DICK TRACY SHOW

130 FIVE MINUTE ACTION-PACKED  
BRAND-NEW TELEVISION CARTOONS

THE FAMED COMIC STRIP CRIME FIGHTER  
WITH MOST OF THE WELL KNOWN VILLAINS;  
FLATTOP, B-B EYES, PRUNEFACE, THE MOLE, ETC.

ANIMATED BY THE AWARD WINNING UPA STUDIO

check availability in your market:

TELEVISION PERSONALITIES, INC.

Alvin E. Unger 527 Madison Ave.  
PLaza 2-3630 New York 22, N.Y.



## WRAP-UP

(Continued from page 53)

Emerson Radio & Phonograph, to **Robert Whitehill**, New York City, for its Emerson tv, radio and stereophonic hi fidelity instruments; Emerson Ionators, Quiet Kool air conditioners, dehumidifiers and air purifiers . . . Bay State Macaroni, Lawrence, (Viva Macaroni Products), to **Ingalls Associates**.

**Agency divorcement:** Doyle Dane Bernbach from Philip Morris (Alpine and Benson & Hedges cigarettes, about \$1 million).

**Name change:** Gardner and Stein, Chicago, to Gardner, Stein and Frank, Inc.

**This 'n' data:** The St. Louis division of the American Association of Advertising Agencies, played host to some 200 media and agency people at a continental breakfast in St. Louis' Coronado Hotel, last week.

**Kudos: Kal, Ehrlich and Merriek**, Washington, D. C. executive vice president **Alvin Q. Ehrlich**, proclaimed *Advertising Man of the Year* by the Advertising Club of Washington.

**PEOPLE ON THE MOVE:** **James M. Ellers**, to Warwick & Legler as v.p. and account group supervisor (Timex account) . . . **Harry A. Estes**, to administrative and business director, Knox Reeves, Minneapolis . . . **James Rupp**, to Southern regional manager, ARB . . . **Edward S. Early**, from brand manager, Philip Morris, to account executive (Fizzies Sparkling Drink Tablets and proprietary new products accounts) Lambert & Feasley . . . **George R. Garrett**, to radio tv department, Wermer & Schorr, Philadelphia . . . **Thomas P. Beaumont**, **Gilbert C. McDonald**, and **David J. Salmibier**, from contact department, to account supervisors, Young & Rubicam . . . **Alvin Kabaker**, v.p. and general manager, L.A. division Compton, taking on additional duties as head of company West Coast operations.

They were elected v.p.'s: **Loy Hanna**, at Chester Gore . . . **Francis L. Congdon**, **Thomas D. Murray**, **Albert Schroeder**, **Willard Klose, Jr.**, and **Eugene A. Trombley**, all at Cambell-Ewald, Detroit . . . **Karl L. Gauck**, at Erwin Wasey, Ruthrauff & Ryan, Philadelphia.

## Associations

**NAB president LeRoy Collins**, in a talk before the sixth annual conference of State Broadcasting Association Presidents in Washington last week, urged the development of broadcasting as a profession, and not as a trade.

These were among the points he made:

- The industry must be developed as a profession to reach a pinnacle of responsibility we can all be proud of.

- Broadcasters, for better or worse, have in their hands the most powerful means for influence ever known to man. How they use it depends upon broadcasters themselves.

- To deserve a professional status, the broadcaster must give a full measure of his talent. He must recognize that his greater and greater power in a free society carries with it a greater and greater responsibility to serve.

- Through broadcasting, our democratic institutions can be strengthened to become vigorous, moving, achieving, forces or, by lethargic indifference or misuse, they can crumble away.

**The Broadcasters Promotion Association is readying a series of awards in recognition of the best on-the-air promotion techniques.**

The awards, to be presented during the BPA's 1961 seminar, scheduled for New York City later this year, will be under the supervision of Awards Committee chairman, Dorothy Saunders, promotion manager of WLW-D, Dayton, Ohio, and a BPA director.

The rest of her committee:

Chuck Gay, WHIO, Dayton, Ohio; Harvey Clarke, CFPL, London, Ontario; Jack Dorr, WBNS-TV, Columbus, Ohio; Dave Kimble, Grey Advertising; and Steve Libby, Communica-

tions Counselors Incorporated, New York City.

## Tv Stations

**The three stations in the Keystone (Pa.) Market Group will now have the same rep: Blair TV Associates.**

To make this possible WHIP-TV, Harrisburg, has moved from Bolling and WSBA-TV, York, from Jack Masla. Triangle's WLYH-TV, Lebanon, had already been allied with Blair Associates.

All three stations are U's and are sold under a combined plan. The switch of reps, as is obvious, was made to make it more convenient to sell and service the group through a single channel.

**Ideas at work:**

- **WMT-TV**, Cedar Rapids, Iowa, attracted considerable interest — and some 649 competitors to its annual Swine Judging contest. Here's how the contest works: the station carts 12 hogs to the studios where they are videotaped from front, back and side views, (the tapes are later stored for use as segments of the station's farm show). Contestants are then asked to judge and grade the animals by watching scheduled playbacks of the tape. Tally sheets are sent to viewers from the station by request.

**Sports notes: WTCN**, Minneapolis-St. Paul, to telecast, exclusively, the 50-game schedule of both home and away games of the Minnesota Twins . . . **KTNT-TV**, Tacoma, Wash., to cover the 28 home baseball games of the Seattle Rainiers and the Tacoma Giants.

**Kudos: KDKA-TV**, and **WTAE**, both Pittsburgh, recipients of the Variety Clubs International Tent No. 1 citation: **KDKA-TV** for its fund raising efforts totaling more than \$1 million; **WTAE** for its outstanding assistance in Variety program for handicapped children . . . **WLOF-TV**, Orlando, Fla., personality **Lowell Fenner**, proclaimed *The Handsomest Host on Tv*, by the Florida Hairdressers and Cosmetologists Assn, Unit No. 7 . . . **The Phoenix**

**Savings and Loan Assn.** awarded special citation by the American Legion for its sponsorship of **WBAL-TV**, Baltimore, telecast, *Castro, Cuba and Communism*.

**New quarters:** **WFAA**, Dallas, Tex., to move its radio and tv studios into a \$3.5 million communications center located at Young and Record Streets, early in April.

**PEOPLE ON THE MOVE:** **James C. Steele**, from radio/tv creative director, Watts-Payne Advertising, Tulsa, to account executive, **KVOO-TV**, Tulsa . . . **Steve Shannon**, from promotion manager, **KPHO**, radio and tv, Phoenix, to assistant to the executive v.p., Meredith Broadcasting . . . **Betty Latty**, from promotion department, to promotion manager, **KPHO**, radio and tv, Phoenix . . . **R. W. Favaro**, from regional advertising and publicity director, 20th Century-Fox Film, to promotion and public relations director, **KMSP-TV**, Minneapolis-St. Paul . . . **Richard W. Holt**, to merchandising staff, **WXEX-TV**, Richmond, Va. . . **Roy Brown**, from local sales rep. to national sales manager, **WILX-TV**, Lansing, Jackson and Battle Creek, Mich. . . **Marge Connor**, to woman's program director, **KHOV-TV**, Houston, Tex. . . **Marvin A. Bolei**, from national sales coordinator to account executive, and **Gary Adler**, from sales assistant to national sales coordinator, both **KPIX**, San Francisco . . . **Jerry Colet**, to executive supervisor, film services, **WCBS-TV**, New York City . . . **Seymour L. Adler**, to v.p. and general manager, **KTLA**, Los Angeles . . . **Joseph Anthony Flahive**, from eastern sales manager **WGN-TV**, Chicago, to national sales manager, **WTVJ**, Miami.

## Radio Stations

It may have been for the birds, but **WFYI**, Garden City, L. L. demonstrated last week that a little act of concern can stir up a lot of community excitement for an imaginative radio station.

With heavy blankets of snow shutting off access to food foraging

in the fields and wetlands for the birds, the station announced its plan to drop provender from its "sky patrol" plane.

The response was a deluge of both food and money from listeners. And even the Marine Corps got in the act by picking up a ton of kernel corn in Brooklyn and delivering it to the plane's airport.

**What with radio in its mid-30's.** **WMCA**, New York City, like many another station, is on a nostalgia kick.

The station was founded in 1925 by Donald Flamm and Marion Gilliam—its present Straus management took over in 1943—and some of the prominent people who took part in its history are Dean Martin, Ella Fitzgerald, Rudy Vallee, Henry Morgan, Tommy Dorsey, Betty Hutton with the Vincent Lopez orchestra, Frank Lovejoy, Everett Sloane, Joseph Cotten, Molly Picon, Eileen Barton, Ozzie Nelson, Phil Cook and Mr. Anthony. A. L. Alexander.

### Ideas at work:

• **KSFO**, San Francisco, brought out thousands of listeners (a police department estimated 75,000) who lined a 23.8 mile stretch from Stinson Beach to the San Francisco Ferry Building, when they pitted two of the stations deejays in a footrace competition. The "walk" which lasted a total of six hours and 17 minutes began at Stinson Beach and finished at the Ferry building. The stalwart sportsmen: Don Sherwood and Jim Lange, who admitted to entertaining quitting thoughts "about every five minutes or so" but didn't because of strong spectator support, vowed, as they stamped their way to the finish line, "never to walk again."

• **WWRL**, New York City, has adapted the sing-along idea to its daily morning program, *Gospel Time*. To encourage a large home singing audience, the station has invited listeners to request, by phone, their favorite gospel selections.

**Sports note:** **WEMP**, Milwaukee, to originate all Milwaukee Braves radio broadcasts for the 1961 season, beginning 11 March. Co-sponsors:

## A SELLING V.P. & G.M. IS LOOKING!

If your station, group, or agency is looking also, perhaps we should get together and review the possibilities. I'm currently V.P. & Gen. Mgr. of group operation. Background includes:

V.P. & G.M. 5 station group  
(radio & tv)

Gen. Mgr. 1 station (radio)

Gen. Mgr. 1 station (tv)

Sales Mgr.

Salesman

Program Director

Disc Jackey

Errand Boy

Broadcast background covers production, engineering and consultancy (plus all the basics). Size and location of your organization not a major factor. . . . Home is what you make it!

Reply: Box 105

**SPONSOR**

40 East 49th Street

New York 17, New York

enter your

personal

subscription

to **SPONSOR**

\$8 for 1 year

\$12 for 2 years



Miller High Life Beer, Clark Super 100 Gasoline, and Dual Filter Tareyton Cigarettes.

**New quarters:** WSPD, Storer's Toledo outlet, at 125 S. Superior St.

**Station acquisition:** KRES, St. Joseph, Missouri, sold by Jock MacGregor and Raymond J. Cheney to Earl F. Hash, Charles Cutler and Mrs. Mable E. Perry, all of Louisville, Ky., for \$115,000. Sale brokered by Hamilton-Landis & Associates.

**Kudos:** WSJS, Winston-Salem, N.C., farm director **Harvey Dinkins**, recipient of two awards at the Ninth Annual Farm Press, Radio and Tv Institute at North Carolina State College. The awards were for outstanding farm reporting on both tv and radio.

**PEOPLE ON THE MOVE:** **F. Ambert Dail**, from assistant manager to general manager, and **Howard Jernigan**, from account executive to sales manager, both WGH, Norfolk-Newport News, Va. . . . **Jim Curtis** from assistant in program and production, WEBR, Buffalo, N. Y., to radio producer, program department, WBEN, that city . . . **Bill Sinclair**, from sales manager, KSBW, Salinas, Calif., to station manager, KNCS, Hanford, Calif. . . . **Kay MacLean Nero**, and **Joe McDonald**, to promotion department, WFLA, radio and tv, Tampa-St. Petersburg, Fla. . . . **Charles N. Boland**, from district manager, Headley-Reed, Dallas, Tex., to commercial manager, KVHL, that city . . . **Gene Creasy**, to program director, and **Bill Walker**, to sales co-ordinator, both WGII, Norfolk-Newport News, Va. . . . **C. Robert Thompson**, general manager, WBEN, Inc., Buffalo, N. Y., elected president New York State division, American Cancer Society . . . **Dick Doty**, general manager, WWHL, WWHL-FM, Fort Lauderdale, Fla., named executive v.p. of the parent company, Florida Air-Power.

They were appointed v.p.'s: **Herbert S. Dolgoff** and **Grahame**

**Richards**, at Storz Broadcasting . . . **Ted Steele**, at National Telefilm.

## Networks

**Net tv sales:** NBC-TV's *TV Guide* Award show 13 June to be sponsored by Thomas J. Lipton (Sullivan, Stauffer, Colwell and Bayles).

**Kudos:** **Mutual Radio** recipient of Citation of Merit plaque by the National Exchange Club, for its anti-crime campaigns; and two George Washington Medals of Honor from the Freedoms Foundation, Valley Forge, for *Army Hour* program and the *Topic of Conversation* series.

**PEOPLE ON THE MOVE:** **Peter Robinson**, from vice-president in charge of programing, Selmur Productions, Hollywood subsidiary American Broadcasting-Paramount Theaters, to associate director, program development, CBS TV, Hollywood . . . **Josef C. Dine**, from eastern publicity representative, Pat McDermott and Company, to director, information and special services, CBS News, New York City . . . **Michael Joseph**, from program consultant WABC, New York City, to program consultant to the ABC o&o radio stations.

## Representatives

**Petry**, in keeping pace with its spot radio and tv sales development plans, has expanded, and moved, its New York radio division to new quarters.

The radio branch is now headquartered on the 11th floor in the company's office building at 3 East 54th St.

**Rep appointments:** WQXI, Atlanta, Ga., to **John Blair** . . . WFLI, Chattanooga, Tenn., to **Radio T.V. Representatives**, for national representation.

**Happy anniversary:** **Frank M. Headley** and **Dwight S. Reed**, H-R Television and H-R Representatives founders, celebrating 25th partnership year.

## Film

**King Features Syndicate** is far from happy in not being identified as the distributor of certain **Popeye cartoons** said to be earning high ratings.

Source of the confusion: there are now two separate groups of *Popeye* cartoons in syndication.

UAA handles the older group of theatrical *Popeyes* and King Features is producing and distributing 220 new episodes made for tv.

Confusion is compounded in some markets—KTLA, Los Angeles is one example—where both types of cartoons are mixed by the station and are measured together in the same time period.

King Features' point is that some of its *Popeye* cartoons may be contributing to high ratings but that through a misunderstanding UAA is identified as the distributor of all the *Popeye* product.

**Sales:** Seven Arts Associated's Warner *Films of the 50's* to KHJ-TV, Los Angeles, for \$800,000 . . . Television Personalities' *Mister Magoo* sales to 69 stations now total \$1,250,000 in value.

**International:** **Harold J. Klein** of ABC Films off on a three week tour of the Caribbean and South America.

**Programs and producers:** **Producers Studio** has taken over lease of California Studios at 650 North Bronson Avenue in Hollywood. **Philip N. Krasne** has left studio rental activities to return to film production. Management of **Producers Studio** includes **Fred Jordan**, president; **Gerald L. King**, v.p. and secretary; **John Young**, v.p. and treasurer, and **Arthur Kaunt**.

**Commercials:** **Michael A. Pahl** appointed v.p. and chief financial officer of TFP, entertainment division of Buckeye; he is executive v.p. of Transfilm-Caravel . . . **Edgar Grover** appointed sales product supervisor of Videotape Production.

of New York and Edward C. Stevens named his assistant.

**Promotion:** People connected with *Chatter's World* visited WTVN-TV, Columbus, Ohio, to promote the premiere; they are executive producer San Ventura, chimp owner Murray Hill, and chimp voice Ronny Born . . . National per capita leader in medium-price auto sales, **Holmes Pontiac of Shreveport**, since 1954 an advertiser on KSLA-TV, expands its use of Ziv-UA's *Sea Hunt* on that station to become alternate sponsor with the local Pepsi-Cola distributor.

**PEOPLE ON THE MOVE:** Abe Mandell appointed to newly created post of v.p. in charge of administration at ITC, reporting directly to ITC president and chairman Michael Nidorf; for previous two years Mandell was in ITC international sales . . . **Vernon Burns** appointed general manager of all divisions of NTA; Burns was v.p. of NTA International, has been with NTA since 1958 and

first represented the company in 1955.

## Public Service

**A number of broadcasters, in an effort to cure the country's depression blues, have embarked upon area economy booster campaigns.**

Two of the stations--and the efforts:

• **WBIC**, Long Island, N.Y., aired a series of spots urging listeners: "It's up to you to keep Long Island growing. Shop Long Island."—and, "You've probably heard a lot of recession talk. Well, here's a sure-cure: buy-wise, shop smart, every day, shop Long Island."

• **KDKA-TV**, Pittsburgh, programmed an editorial—*Pittsburgh's Untapped Potential*—which called for the promotion, development, and support of tourism in the Pittsburgh area as a means of providing more jobs, diversifying the concentration of heavy industry, and easing unemployment.

**Ideas at work:**

• **WNEW-TV**, New York City, has started a campaign to pinpoint hazardous street holes that need repairing. Centered around the Manhattan area, the campaign plan goes like this: viewers are invited to notify the station of existing street holes, the hole is then spotlighted by the following message slotted during the station's 11 p.m. news program "attention, borough president Edward Dudley, it's the job of your department to repair holes in the streets. Here's one. It's at (location is given). It's giving motorists a hard time. How about having it fixed?"

**Public service in action:** The **WFBM** stations, tv, am, and fm, Indianapolis, presented a documentary dealing with Indiana's 80-year-old election contest law and its issues . . . **WTMM**, Trenton, N.J., aired a two-hour discussion on the subject—*What Constitutes a City of Good Will?* . . . **KOA-TV**, Denver, won the right to televise the Colorado State Senate action . . . **KMOX**, St. Louis, broadcast *The Wall of Silence*, a documentary study of the world of the deaf . . . **KAPE**, San Antonio, Tex., put together a series of 15 radio programs featuring key personnel of the San Antonio Air Materiel Area at Kelley AFB . . . **WILB**, Long Island, N. Y. says it estimates a total of \$268,583 in air time was used by the station during 1960 for public service programming.

**Kudos:** **WSB**, Atlanta, Ga., and **WBBM**, Chicago, recipients of the George Washington Honor Medal by the Freedoms Foundation of Valley Forge; **WSB** for its program, *Open Letter to Americans*; and **WBBM**, for its *Songs of Our Politics* . . . **WBAL**, Baltimore, presented with special citation by the city's Mayor Grady, on behalf of the city, for "outstanding contribution to the safety and convenience of the people of Baltimore by the (station's) operation of the Storm Information Center . . . **WFBL**, Syracuse, N.Y., recipient of a letter of thanks from the Syracuse Christmas Bureau for its Yule time roundup of over 500,000 trading stamps for toy redemption for needy youngsters.



Can you find a  
Two station television market (both VHF)  
Where ONE STATION WINS  
442 of 499 total quarter-hours  
In TOTAL AUDIENCE?  
That's the performance of . . .

**WJBF**  
CHANNEL **6**

IN AUGUSTA GEORGIA  
ARB AUGUSTA GA., NOV. 1960



# RADIO BASICS

## AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER  
YOUR  
REPRINTS  
NOW**

FILL COUPON  
WE'LL BILL YOU LATER

### Price Schedule

1 to 10.....	40 cents each
10 to 50.....	30 cents each
50 to 100.....	25 cents each
100 to 500.....	20 cents each
500 or more.....	15 cents each

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME .....

FIRM.....

ADDRESS .....

..... QUANTITY.....

# Tv and radio NEWSMAKERS



**Charles W. Brunt**, general manager of the Winston-Salem Broadcasting Company radio station WTOB, Winston-Salem, N.C., since 1955, has been appointed general manager of the company's Birmingham, Alabama, outlet WSGN. Brunt, who joined the Winston-Salem broadcasting group as a salesman in 1950, is an active member of the Merchants Assn., the Better Business

Bureau, the Kiwanis Club, the Twin City Club, and the Sales Executives Club. The WTOB vacancy has been filled by L. G. Jones.

**Storz Broadcasting**, according to company president Todd Storz, will move its home office out of its present Omaha, Neb., quarters and will set up a national headquarters and recording studios in Miami Beach, Fla., early this summer. The new Storz arrangement will be housed in a building located at 767 - 41st Street. The property, purchased by the company, will be extensively remodeled and completely redecorated. According to Storz, most of the home office personnel will move to Miami Beach.



**Franklin H. Small** has been named sales manager of the Balaban St. Louis radio station WIL. He comes to WIL from WFBI the Time Life station in Indianapolis, where he was for the past two years station manager. Earlier, and for a five-year period, he was sales manager for the station. A graduate of the University of Pennsylvania, Small's earlier career included a stint as radio director of Burke Advertising, N.Y.C.; and in sales management at WNDR, Syracuse, and WMIL, Milwaukee.



**Walter S. Driskill** has been appointed director of marketing for the Miller Brewing Company, Milwaukee. In this position, Driskill will coordinate all field sales and promotional activities for Miller High Life, and Miller's recently acquired A. Gettelman Brewing Company beers. Prior to this affiliate, Driskill was director of marketing for the Jacob Ruppert Brewing Company of New York, and vice president of the Gunther Brewing Company of Baltimore. He has also been president of the Baltimore Colts.



## The seller's viewpoint

*Fm programming, says WLL L. Louisville, president Stephen A. Cisler, represents a strong link with the cultural past. He deplors the short supply, in modern times, of fine music and calls on the advertiser to assume the ancient role of arts patron, and bring a bit of culture back into the lives of average Americans through a heightened investment in the fm medium.*



### "Be a patron of the arts. Buy fm."

**W**e are told that in the lifetime of Johann Sebastian Bach few more than 5,000 people heard his great music in the restricted areas of the royal courts wherein resided his patrons. In that era it was part of the responsibility of being king or duke or countess to support and encourage rising young musicians. How much was due to it being fashionable and how much to serious interest in the music is debatable, but the patron system did keep alive much great music, and provide means for composers to stay in the creative world they had elected to follow.

In 1960 the audience for Bach's music in public performance by fm high fidelity radio, orchestras and smaller groups, church choirs, and others embraced millions. Add to this sum who voluntarily found their way into the pleasures of fine music, many millions more who used their record and tape players at their personal command in their home, and you can envisage what a debt of gratitude today's world owes to those old rulers who patronized the young Bach as a court musician.

Is there a lesson in this for modern advertising? Yes. That some consideration should be given to the support of worthy media as a contribution to the ultimate betterment of mankind, as well as a means of advertising to a group which is perhaps not influenced by high powered mass mediums.

Modern advertising can do itself a service by pausing a moment and asking if this support of a new medium . . . or a limited audience . . . cannot be justified by the inner wish of all of us to have a better life. Call it an investment for the future, if you will. It is not entirely new even to our era. Record companies have found it possible to produce and sell classical music in quantities never dreamed of before, and placing such esoterica into circu-

lation on a commercial basis is often paid for by the sales of rock and roll and the current crop of panic singers. But it required the will to do so on the part of the recording company directors. They did not elect to hoard their profits from rock and roll, nor to put out more of the stuff. In so broadening the base of what is available on records in fine music they have contributed to American culture and to our better life.

Let advertising timebuyers lay down their slide rules; abandon their pet theories of decimal point ratings; and reach out into the world of imagination and ingenuity which was the beginning of advertising in the first place. The new, struggling medium needs the encouragement of orders for time, space, pictures, etc., which are its stock in trade. This medium is a part of our life. It gives color to what we think and dream. It bolsters us individually in times of stress.

The space ships in orbit today were once a dream of man. Let advertising attune itself to why people are seeking the better things in life . . . why millions buy fm sets to get superior programs in quality sound . . . why cultural magazines are subscribed to year in and year out . . . how the art and foreign film show houses flourish in many cities where Hollywood's worst in the biggest house in town flops . . . why many high rated tv shows fail to sell merchandise and are wiped from the screen . . . why many good features do not get the fighting chance to win a paying audience with a little more time of life.

There are no more royal courts in which to find a benefactor for the worthy cultural product. But there is advertising with its responsibility to create a healthier aura of cultural advancement in the United States. Are you listening, Madison Avenue?



# SPONSOR SPEAKS

## A welcome and a pledge

Radio is a medium of 4400 voices heard via 156 million sets. Soon this 4400 will become 5000, for more am and fm stations are going on the air almost daily. Its universality and ability to move people to act are unique, yet its place as a national advertising medium is being questioned on every hand.

Because SPONSOR feels that radio has so much to offer as an advertising medium, and because its firm place as a medium of character must emerge in the '60s, SPONSOR has devoted special attention to the problems and values of radio.

Now comes an opportunity to render an even better service. For effective with the March issues the two magazines of radio advertising, U. S. RADIO and U. S. FM, join the SPONSOR family. The broadcast publications owned by this group now are SPONSOR (weekly), CANADIAN SPONSOR (bi-weekly), U. S. RADIO (monthly), and U. S. FM (monthly).

As in Canada, where CANADIAN SPONSOR has become the interpretive, facts-and-figures broadcast guide for advertisers and agencies, we promise that U. S. RADIO and U. S. FM will represent the best in business paper journalism. We have great faith in the future of radio as a major advertising medium and will spare no effort in helping guide that future along healthy channels. Further, before long you will learn how the services provided by U. S. RADIO and U. S. FM complement the service provided by SPONSOR.

With the purchase of U. S. RADIO and U. S. FM we are delighted to welcome back a dear friend and former associate. Arnold Alpert returns as vice president and assistant publisher. He brings with him the full staff of the radio publications he headed.

  
Publisher

## Radio creativity and guts

We're delighted to note the increase in radio programming creativity and guts. For example, the remarkable talk-dominated stint (seven hours daily) of KMOX, St. Louis,

## 10-SECOND SPOTS

**Phew!** Those tooth paste commercials that plead, "Don't let romance fade, fade, etc." because of bad breath, are causing quite a stir hereabouts. One lady writes us indignantly to ask why the girl isn't dematerialized by the guy's breath once in a while. She thinks there's a copywriter whose wife's aura is far from fragrant. And comedian Shelly Berman, referring to the tv ad in his act, says, "That girl really has problems. *THAT'S bad breath!*"

**Credo:** Orville L. Freeman, the Secretary of Agriculture, said that "the secret of a successful man is to have a wife to tell him what to do *and a secretary who can do it!*"

**Fricasseed French:** Mel Goldberg, Westinghouse Broadcasting's research director, was lunching with friends recently at a favorite Madison Ave. spot, Gaston's. He ordered the most delectable-sounding dish on the menu, and when the garcon served the food he said, "Monsieur—le filet de boeuf, Madame—l'escalope de veau." And turning to Mel, "Monsieur—the chicken hash."

**Measure this:** The ratings services will have to add to "frequency" and "reach" the categories of "tenacity" and "loyalty" in one New Mexico area. There's a group of people who live in a valley whose sides block all tv signals. They regularly climb to a mountain top toting a tv set and portable gas generator, light a campfire and settle back to watch KGUN-TV from Tucson, Arizona—more than 300 miles away.

**Rash judgment:** Warner Bros. recently ran an ad inviting commercial tie-ins with its upcoming movie, *Fanny*. One of the first replies came, naturally, from a diaper service.

**That's snow biz!** KDKA, Pittsburgh, conducts a big "winter carnival" each year at Seven Springs, Champion, Pa., for its listeners. The "Big K Ski Kaper" includes slalom races, the crowning of a king and queen, a dance, and many prizes. Last month, for the second year in a row, the event was postponed because of snow.

# WE'RE AT FULL POWER NOW IN BATON ROUGE!

Make "No. 9" a MUST For Your Lineup  
in The Mid-South's SPENDINGEST Market

WAFB-TV, First in TV in Baton Rouge, now has completed its switch to MAXIMUM POWER and MAXIMUM COVERAGE . . . with full 316,000 watts, and latest long-range RCA traveling-wave antenna.

Now we're putting a MAXIMUM SIGNAL over STILL MORE of the important Baton Rouge Area . . . where folks MAKE MORE and SPEND MORE (60th IN RETAIL SALES PER HOUSEHOLD in the 245 SRDS TV markets).



## A FEW EXAMPLES OF BATON ROUGE SPENDING\*

### Furniture—Appliance—Household Sales

107% above Louisiana, 80% above U. S. average \$ 17,851,000

### Automotive Sales

95% above Louisiana, 72% above U. S. average \$ 61,807,000

### Retail Sales

77% above Louisiana, 45% above U. S. average \$270,882,000

### General Merchandise

65% above Louisiana, 53% above U. S. average \$ 36,238,000

### Food Sales

61% above Louisiana, 19% above U. S. average \$53,187,000

Sales Management Survey of Buying Power

Call  BLAIR TELEVISION ASSOCIATES  
National Representatives



**WAFB TV** CHANNEL **9**  
BATON ROUGE, LOUISIANA





CHANGING CHICAGO  
HAS TUNED TO NEW  
**WLS** RADIO - THE GOOD  
SOUND OF MUSIC



**NOW-NUMBER ONE IN AUDIENCE**

SEE YOUR JOHN BLA...