

SPONSOR


THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



WE TIP OUR HAT TO YOU, ED PETRY!

Not only because we enthusiastically concur with the BROADCAST PIONEERS in naming you their MAN OF THE YEAR at the NAB Convention on May 9 . . . and with their accurate characterization of you as "a true pioneer in exclusive station representation, who has been a leader in the development and utilization of research as a strong arm of sales and service in the broadcasting field . . . a forceful exponent of sound economic practices as being essential to broadcasting's fulfillment of its obligations and opportunities under the American free enterprise system . . ." But also because, represented by you for 13 years, we wholeheartedly endorse, subscribe to and practice those high standards of business conduct for which your company stands . . . respecting one another, we have enjoyed a mutually beneficial relationship . . . and we anticipate a continued growth in the strength of that relationship in the years ahead.

WBAL TELEVISION  BALTIMORE

Serving With Quality Television Since 1948, Selling With Integrity Those We Serve
Nationally represented by Edward Petry & Co. 

CAN WEB TV AFFORD PUBLIC SERVICE SHOWS?

Price stability is a problem as government pressure prods medium to add to its schedule

Page 33

You can get an 'Emmy' winner at a bargain price

Page 36

How DDB's Bill Bernbach sparks its creativity

Page 38

Dealers like clients' radio show business

Page 40

It just isn't cricket, my
deah, to refer to 'Jeep'
vehicles as "jeep-like,"
"jeepy," "jeep-type," etc. In our
set, you know, one *never* "jeeps
around" or "goes jeeping." The
word 'Jeep' should never stand alone
as a verb or noun. And the plural is never "Jeeps" but instead,
"Jeep' vehicles." Properly speaking, chaps, one *should*
link 'Jeep' with the model name to designate a specific
vehicle as in 'Jeep' Universal. The word 'Jeep'
should *always* be capitalized—because
'Jeep' is a registered trademark
for vehicles made *only* by
Willys Motors!



Willys Motors, Inc., Toledo, Ohio, one of the growing Kaiser Industries

EDITORIAL GUTS



One more reason why the **IMPORTANT** sound on

WPEN PHILADELPHIA

IS YOUR COMMERCIAL

People like a voice — whether it agrees with them or not. They admire the courage that goes with freedom of speech. They like a “stand” that says this is what we are for — this is what we are against. (If there is any doubt in your mind, you’re invited to read the thousands of letters on file at the station.)

WPEN was the first radio station in Philadelphia to editorialize on the air. We started over a year ago — and today, our editorials, labeled as such, are daily program features. No vacuity. No meaningless mumbo-jumbo. But substantial words on vital subjects of the day.

The WPEN Editorial is just one more example of programming that has helped to build an image of confidence, and responsibility — and why the most important sound on WPEN is your commercial.

SOME OF THE SUBJECTS DISCUSSED EDITORIALY BY WPEN

STATE INCOME TAX:
“*Ill-Timed*”

JUVENILE CRIME:
“*Jail The Liquor Law Violators*”

TRANSIT STRIKE:
“*Both Sides Are Wrong*”

UTILITY STRIKES:
“*They Should Be Banned*”

POLITICAL FAVOR:
“*Why Are State Troopers Being Used As Chauffeurs*”

WPEN
PHILADELPHIA

REPRESENTED NATIONALLY BY GILL-PERNA

CHANNEL 9

WTVM

COLUMBUS, GA.

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

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn

The #1 night-time
station in
Chattanooga!

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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WHO's Herb Plambeck...



Herb Plambeck, right, is applauded by H. V. Kaltenborn, noted NBC news analyst, and Richard Kathe of the American Feed Manufacturers Association, as he receives the 1960 National Animal Agriculture Award.

...Receives TOP Farm Award!

Every year the American Feed Manufacturers Association presents its "Animal Agriculture Award" to one farm broadcaster, for outstanding services to livestock and poultry farmers. This citation is the most significant and most coveted award in the farm radio field.

WHO-Radio is extremely proud that Herb Plambeck has added this distinguished 1960 award to the 45 other state, national and international citations he has received in the past 25 years. Founder and past president of the National Association of Radio Farm Directors, Herb was the originator of national plowing matches, is one of the best-known farm directors in America, is "Mr. Agriculture" to perhaps a million Midwest farm homes. Herb and his staff at WHO-Radio are actually on the air *sixty* times per week with farm programs!

Ask PGW for all the facts that have made WHO-Radio and Herb Plambeck's Farm Department a "must" for farm-products advertisers in "Iowa Plus."

WHO


for Iowa PLUS!

Des Moines . . . 50,000 Watts

NBC Affiliate

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

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

 Peters, Griffin, Woodward, Inc., Representatives

**KROD-TV
DOMINATES
THE
EL PASO
MARKET**

2 to 1


The March, 1961, ARB shows that KROD-TV leads in total homes reached in 327 out of 494 surveyed quarter-hour segments.

This means that KROD-TV is the "dominant" station 66.2% of the time in the nation's 46th city and in the adjacent trade area of West Texas and New Mexico.

KROD-TV has been dominant in El Paso on every audience study since 1952.

KROD-TV

FIRST IN EL PASO

BUY 

to sell West Texans...

Get 34% of New Mexico to boot



3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
QUALITY MARKETS / THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collic, Nat. Sales Mgr.

NEWSMAKER
of the week

The new behemoth in oil in the U. S., the Humble Oil & Refining Co. of Houston, last week named Robert M. Gray long-time ad pro and oil marketing specialist, as its advertising and sales promotion manager. The move, anticipated in the oil and advertising industries, moves Gray from a similar post at Standard Oil Co. of New Jersey, a Humble division

The newsmaker: Robert M. Gray since 1944 has been operating manager of one of the nation's largest investors in advertising in the petroleum products category.

Last year, published reports showed an investment in major air media of \$7.5 million with about half of this in air media. The merging of five major oil firms—all Jersey Standard domestic operating companies—last year brings to advertising many additional millions of dollars directed formerly by each company: Standard Oil of New Jersey, now the Esso Standard Division, Humble, Pate, Carter and Oklahoma oil companies.

These companies in combination as a giant concern, make up the nation's largest oil firm.


Gray is finalizing the blueprint for management of promotion and advertising activities and is planning a summer move to Houston, Humble's headquarters.

He's one of the most active—and the most vocal—of advertising professionals, and has assumed leadership roles within his own company, in the oil and in the advertising industries.

He's headed Esso advertising for the past 17 years, and started with the firm 27 years ago after working for BBDO in the New York and the Chicago offices. He is currently a director of the Advertising Federation of America, of which he also served as chairman. He has been president and director of the Advertising Club of New York and a director of both the Assn. of National Advertisers and of the Direct Mail Advertising Assn.

Active currently as a director of the Advertising Council, he's working as coordinator of the "Confidence in a growing America" drive, one similar to a 1958 anti-recession Council effort which he also headed.

Activities outside of the business realm include a directorship in the Lotos Club of New York, membership in the Coast Guard Reserve and the Advisory Committee of the Journalism Foundation at the U. of Texas as well as in two fraternities, Phi Gamma Delta and Alpha Delta Sigma.

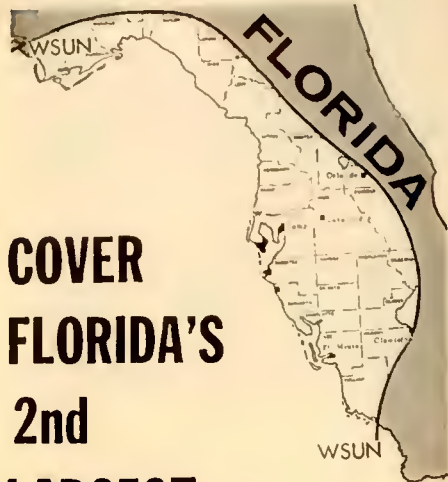
Mr. Gray, his wife and daughter now live in Greenwich, Conn. 



Robert M. Gray

DRAG YOUR DRACHMS / In ancient Greece a drachm delivered many things... a seat at a Sophocles play, a ride in a two horse chariot, a ticket to the Olympic games! Drachms, of course, aren't what they used to be... even the name has changed! But drachms, drachmas or dollars, they still go a long way in Baltimore at WBAL-Radio. WBAL-Radio takes the Greek out of station buying by translating these facts into sales: WBAL-Radio is powerful – dominating the entire metropolitan area plus 37 surrounding counties in Maryland and four adjacent states. WBAL-Radio is progressive – providing its listeners with a distinctive format of full range programming and music for mature minds. WBAL-Radio is productive – reaching more homes in a given week than any other Baltimore radio station, providing more unduplicated coverage in this market than any other station. If you want your advertising to deliver sales in Baltimore and Beyond, drag your drachmas to WBAL-Radio today... or call our reps and let them do your heavy work!

WBAL-RADIO BALTIMORE  Maryland's only 50,000 watt station
Associated with WBAL FM & TV / Nationally represented by  Jaren F. McGavren Co., Inc.



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

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

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

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



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

Commercial commentary

Let's throttle Emmy

One week after Newton Minow blistered the backsides of the broadcasting industry for the "vast wasteland" of tv programing, the Television Academy, in its infinite majesty, staged that vast dreary pageant of nit-witted nothingness, the annual Emmy Awards.



Ordinarily, it wouldn't be worth mentioning.

By now most of us know that the Emmy program is invariably a stale, tasteless imitation of the Oscar festivities that the Emmy awards, many of them anyhow, are given for maudlin puerile, or totally incomprehensible reasons, and that the whole shindig, like so many functions in our award-ridden industry, is an outright publicity and fund-raising stunt. (P&G coughed up \$375,000 for the Emmy program, plus some \$150,000 for time in order to sponsor the over-commercialized, 90-minute clambake.)

This year, however, watching Joey Bishop and Dick Powell perform their melancholy Emmy chores, I was struck with sudden disgust. This is a disgraceful, tawdry way to showcase a great industry.

After all the fireworks at the NAB Convention in Washington after all the sneers and jeers at tv's lack of program brains and creativity, there we were with decayed egg on our faces, cheering the tired talents of Jack Benny, naming Raymond (Perry Mason) Burr as our "greatest actor," and pathetically clutching for culture status by tossing five Emmys to the Bard of Avon.

Or so, at least, it seemed to many outsiders and critics.

I think it is high time for the industry, and for the responsible people in it, to rethink this whole question and to ruthlessly throttle, scuttle, and squash the hydra-headed systems of program awards which are debasing and degrading both the private conscience and the public image of television.

I'm sure we need awards. But not the kind we've got.

Much more to be proud of

Undoubtedly these remarks will upset some of my good friends at the Television Academy and perhaps also at the Radio and Television Executives Society which recently announced it will stage its own competitive RTES awards in the fall.

They may not sit well with the Peabody Committee, or with *Time* and *Guide* editors whose annual award show is coming up on 13 June.

But at the risk of being totally obnoxious, let me point out that all of these and other current tv program awards suffer from one or more of the following shortcomings:

- 1) They are not truly representative of the whole industry.
- 2) Their judges, or methods of judging, do not command respect.
- 3) Their accolades, except in rare cases, have become utter

(Please turn to page 10)

**"IT
AIN'T
NECESSARILY
SO!"**



60 minutes of travel-adventure seven evenings a week. In color, too!

Who says it takes gunplay, fisticuffs, and other violent action to win an audience?

"George Pierrot Presents," now in its ninth year on WWJ-TV, proves that you can rack up good ratings and sell merchandise without resorting to tactics TV critics delight to condemn.

179,900 homes welcome Detroit's famed globe-trotter and his fascinating guests on an average evening.* The program is heartily endorsed by civic and educational organizations. And—it is one of the most commercially successful in the station's history.

Good, sound programming like this is the hallmark of WWJ-TV. For additional information, contact your PGW Colonel or your WWJ-TV local sales representative.

*ARB, Detroit, March, 1961

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News

at **WGY**...

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England.

982-20

REPRESENTED NATIONALLY BY
HENRY I. CRISTAL COMPANY

WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

William Esty's got a secret!

William Esty does indeed have a secret. It concerns something this aggressive agency has done — and is still doing.

Give up?

The secret is this: Esty is smoking up a storm of cigarette sales by using the live wire station in Providence — WICE.

We trust our friends at Esty will forgive us for blabbing like this. Actually, Esty's success never has been a secret in Providence. Once you run a commercial on WICE your client's cat is out of the bag and scurrying all over town.

wice
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

meaningless to all but the most naive and publicity-hungry recipients.

4) They fail to honor many outstanding and significant new contributions to tv programing.

5) They do not stimulate, by inspiration and example, the cause of continuing tv program improvement.

Of all these indictments the last two are by far the most serious. You would never have guessed from the Emmy program, or from the recent Peabody Award luncheon at the Roosevelt, how many really wonderful program innovations were made in the past year.

Actually we had a great deal to be proud of in tv's 1960-61 season, over and beyond the Conventions and the Great Debates.

There were magnificent network documentaries—the CBS Reports, NBC White Papers, and Robert Drew's fine ABC specials—and, as all of us who were at the Westinghouse Pittsburgh Conference in April know, there were some magnificent local documentaries, too.

Tv pioneered new frontiers in popular history-telling in the past season with the Churchill series and Gary Cooper's moving narration of the Old West program. In the field of pure entertainment there were many high spots. For me, at least, 1960 marked the full emergence of a truly great new comedy talent in Carol Burnett, and such outstanding specials as the Harry Belafonte show.

In sports it was a year when live golf coverage reached exciting new heights at the Masters and Open tournaments, and when the Olympics, particularly at Squaw Valley, were brilliantly handled.

You yourself can supply dozens of other examples covering the whole tv spectrum. But the point is, we have not had adequate industry machinery for honoring such achievements, and for presenting them in a way which stimulates even greater programing accomplishments.

Proposal for a new system

I believe we desperately need a whole new system of program awards and one which is official for the industry.

I think we can get it only through the direct personal concern and involvement of tv's real program leaders and I mean specifically William S. Paley, Robert W. Sarnoff, Leonard H. Goldenson, LeRoy Collins, Clair R. McCollough, Donald M. McGannon, and perhaps one or two other outstanding broadcasters.

These men, if they were willing to give the project their personal (and not simply ex-officio) attention, could provide the industry and the country with superb, meaningful awards which, in time, could easily outrank in prestige the honored Pulitzer Prizes.

They could enlist the aid, as judges, of distinguished Americans from every phase of national life—a Robert Frost, a Walter Lippmann, a Leonard Bernstein, a John W. Gardner, for example.

They could organize truly inspiring presentation ceremonies (where can you find a more impressive m.c. than Governor Collins?) and arrange for re-showings of award-winning programs both on the air and before important groups.

They could, in my opinion, make a tremendous contribution to tv's continuing search for greater and greater program excellence.

And why aren't they doing it? Perhaps no one has asked them!

At any rate, if you agree with this proposal, I suggest that you write to Mssrs. Paley, Sarnoff, Goldenson, Collins, McCollough and McGannon, and respectfully request them to consider it.



Now...pick an effect from more than 150 possibilities!



Here's the ultimate in convenience for selection and presentation of program effects—the all new RCA Special Effects System. Key circuitry for each effect is contained in plug-in modules. Any ten effects may be pre-selected—simply plug ten modules into the control panel. Each module has illuminated symbol showing the effect it will produce. Slide an effect out—slide another in—it's just that easy. You get just the right effect to add that extra **SELL** to your programs and commercials.

SIMPLIFIED CONTROL—Push-buttons put effects selection at your fingertips. Push the buttons below the illuminated symbol and you are ready to go "on-air." Wipes and transitions are controlled by a standard fader lever for simple foolproof operation.

UNLIMITED VARIETY—The complete complement of 154 special effects includes wipes, split-screens, picture insets, block, wedge, circular and multiple frequency patterns. In addition, the system will accept a keying signal from any camera source to produce a limitless variety of effects—inset letters, drawings, trademarks; self-keyed video insets, and traveling mattes.

THE BEST EFFECTS WITH LESS EFFORT—Mix color and black-and-white. Enjoy exceptionally clean transitions . . . the most exciting effects ever conceived! And get them with the least amount of effort possible.

See your RCA Broadcast Representative or write to RCA, Broadcast and TV Equipment, Dept. W-264, Bldg. 15-5, Camden, N.J.



The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA

WTRF-TV STORY BOARD



T R Effic

ANYBODY who thinks he doesn't need a psychiatrist these days, should have his head examined.

wtrf-tv Wheeling

RECIPE FOR GOOD SPEECH... plenty of shortening!

Wheeling wtrf-tv

THE CLUB WIFE: "This is my husband's birthday

CLUB FRIEND: "What are you getting for him?"

WIFE AGAIN: "Make me an offer!"

wtrf-tv Wheeling

OVERHEARD IN A NURSERY: "Mommy, what is a werewolf?" "Shut up and comb your face."

Wheeling wtrf-tv

DRUNK: "Taxi, Sir?"

DRIVER: "Yes, Sir!"

DRUNK: "I thought so."

wtrf-tv Wheeling

DIDJA HEAR about the street cleaner who was fired for day-dreaming? He couldn't keep his mind in the gutter.

Wheeling wtrf-tv

IN THE MAY 15 issue of Broadcasting, you saw the TV Critic depicted as Malice in Wonderland in the WTRFeffigy ADworld Series. We've had other suggestions... Call Blabber, Reviewing Grandstander, Mass Acher, Star Angled Panner and Tirade Wind. Send us your suggestion.

wtrf-tv Wheeling

WTRF-TV EFFECTIVE? You bet... ask George P. Hollingbery to tell you the result stories of alert advertisers who buy WTRF-TV to sell the Wheeling-Steubenville Market from Wheeling. Yes... and a merchandising plan, too.

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

at WGY...

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England.

982-20

REPRESENTED NATIONALLY BY HENRY I. CRISTAL COMPANY

WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION ALBANY • SCHENECTADY • TROY

Reps at work

Gregor Macafee, manager, San Francisco office, Grant Webb & Co., asks: "How effective is a representative? The customary procedure for measuring the representative's effectiveness is for the station manager to compare business this year with last year month by month. If the representative is selling more this year the station



manager usually doesn't give him much trouble. But what does he do if his national revenues are down this year compared with last year? We suggest one method to check the effectiveness of the representative is to audit a competing station which has several national accounts. Then request the representative to tell him why these accounts are not on his station. If the station manager gets a prompt reply and the representative's explanation

checks against the facts in the possession of the station manager, we think the station manager should do some more checking before he looks around for another representative."

Roger Sheldon, account executive, Young-Tv, New York, states, "An oft-times overlooked phase of the spot selling business is the complex of relationships between the various strata that make up a spot buy from station or agency. Specifically, I mean the relationship of account to buyer to rep to station. Each should relate to the other in all of the various combinations with an equal degree of trust and confidence to accomplish the eventual goal — a successful campaign. In many cases an account or agency restricts a buyer's authority or method of buying so as to make it difficult to obtain the best spot positions offered. In today's fast-paced competitive situation, availabilities change within hours. A buyer must act at once, both in an initial placement and in switching to an improved position during the campaign. The buyer must keep the rep informed as to objectives and any restrictions so we may offer the best schedule possible. Most reps and stations are anxious to go out of their way to be helpful. We are anxious to help through such diversified services as research promotion and merchandising. The more help a campaign has, the better the chances for success: spot tv's stock in trade."



Ky.

Funnel cloud sightings were reported from the southern plains through the mid-Mississippi Valley. Oklahoma was under a severe weather alert for the fifth consecutive day.

The storm center churned clouds of dust ahead of winds up to 53 miles an hour from

ripped northeast I

Flash flood wat away 15 homes at Ark., and hurled pa through store fron

Fifty families w from their homes Ill., and 30 families uated at Ottawa, K of flood waters.

Philadelphia, Pa., May 29 (AP) — WIP news and special events handling won awards in all four news categories considered by the Pennsylvania Associated Press Broadcasters Association. It marked the second straight year for WIP's dominance in the competition among stations of 5,000 watts and over (judged by New York state broadcasters). WIP is the only independent Philadelphia station honored.

I
sell
by
equ
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Acc
coll
mit
the
in
dev

"Outstanding News Operation." That's one category in which WIP won the only award. We won another exclusive award in the "Distinguished Contribution to Freedom of Information" category. Add to this two more awards: One of three awards for "Outstanding Coverage of a Special Event" and one of three for "Outstanding Reporting." Metrodelphians live with history via **WIP, Philadelphia, Pa.**

at **WGY**...

being listened to rather than just being heard is the difference between selling and not selling. People listen to **WGY** because they like **WGY PERSONALITY PROGRAMMING**. That's why **WGY** will sell for you in Northern New York and Western New England.

982-20

REPRESENTED NATIONALLY BY
HENRY I. CRISTAL COMPANY

WGY 810 KC,
50 KW

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY



THE
**LAND OF
MILK &
HONEY**
STATION
WBAY
GREEN BAY, WIS.

49th and Madison

Forward equipment step

We noted with interest the item in your "Wrap Up" 15 May issue concerning the installation of Sound-scriber tape monitoring units in the CBS owned and operated stations.

The Balaban Stations (WIL, St. Louis; WRIT, Milwaukee and K-BOX, Dallas) are delighted to see this forward step on the part of CBS in the use of modern broadcast equipment.

We would like to join the many other stations who have installed this equipment in the past few years in welcoming CBS to the fold.

Bill McKibben
The Balaban Stations
St. Louis, Mo.

Tv 'only medium' for fashion shows

On page 68 • 22 in your 8 May issue, you discussed stores' fashion shows and how TvB is exploiting them.

Right!

There's one point which I don't think anyone has really reported.

Fashion shows on tv are not just a break-through for television. They're a break-through for advertising (plural). In the past, fashion shows were in stores' auditoriums and hotels. Print advertising, newspapers and direct mail announced them. That was all of the paid advertising.

Today, advertising (plural) has benefited. Fortunately, for us, television is the only, and only, medium possible.

Howard P. Abrahams
v.p.
Television Bureau of
Advertising, Inc.
N. Y. C.

Only in New Orleans

On page 37, issue of 8 May, of SPONSOR, you reported that Jackson Brewing Company was located in Jacksonville. This, of course, was incorrect.

Our company has been located in the city of New Orleans for seventy-one years, and does not operate a branch brewery in any other area.

There used to be a brewery in Jacksonville, Florida, which was permitted to use the name "Jax" in marketing its beer in the states of Florida and Georgia, but that brewery went out of business some five years ago, and it was not affiliated in any way with our company here in New Orleans.

Richard G. Jones
vice pres. & gen. mgr.
Jackson Brewing Company
New Orleans, La.

Bringing us 'up to date'

Bob King's "The Seller's Viewpoint" in the 24 April issue of SPONSOR I'm sure made very interesting reading for industry workers as it did for us at Metropolitan Broadcasting.

However, I'm sure you would want to make it known to your readers that WTVP, Decatur, is one of the Metropolitan Broadcasting stations. As a matter of fact, the other uhf station Mr. King mentions—WTVH, Peoria—is also one of the Metropolitan stations.

And to bring you up to date, Bob has just been promoted to the post of vice president in charge of both WTVP and WTVH. He will continue to headquarter in Decatur.

We always like to see the Metropolitan Broadcasting title associated with our tv stations—WNEW-TV, New York City; WTTG, Washington, D. C.; KOVR, Sacramento-Stoeckton and WTVH and WTVP.

Metropolitan also owns and operates radio stations—WNEW, New York City; WHK, Cleveland, and WIP, Philadelphia.

Phil Cowan
div. of publicity
Metropolitan Broadcasting
Corp., N. Y. C.

ROCHESTER, NEW YORK, Is An Area Of HOMES



PHOTO BY WAHL'S PHOTOGRAPHIC SERVICE

and Evenings, from 6:00 to Midnight,

MOST Rochester TV Homes Tune To **CHANNEL 10***

Also

9 out of 10*
of Rochester's Top
Favorite Shows Are
Carried Over "10"

* Nielsen Rochester Survey; April, 1961

And

BOTH Surveys**
Give Us TOP
Over-All
Evening Ratings

** Nielsen, April; ARB, March, 1961

CHANNEL 10

BASIC CBS AFFILIATE ABC
ROCHESTER, N. Y.

WHEC-TV
EVERETT MCKINNEY INC.

WVET-TV
THE BOLLING CO. INC.

**“Wow!
Viewers spend a
total 23 million hours
each week
watching news
on the five CBS Owned
television stations.
In fact,
42% of the total
television news audience
in the five markets
gets the news
from the CBS Owned
television stations.”**



**“Man...
that’s what I call
news!”**



**© CBS
TELEVISION
STATIONS**

A Division of Columbia
Broadcasting System, Inc.

Operating

WCBS-TV New York

KNXT Los Angeles

WBBM-TV Chicago

WCAU-TV Philadelphia

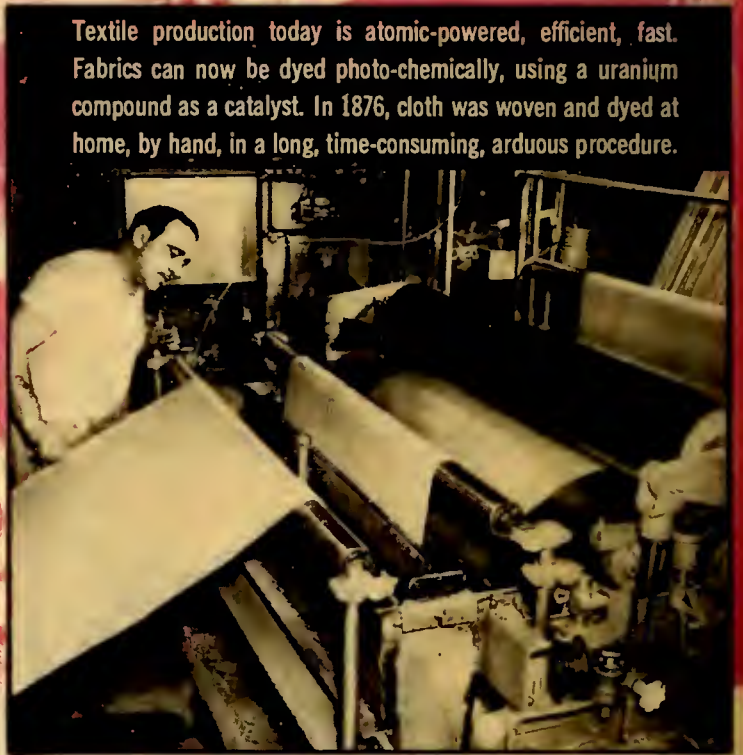
KMOX-TV St. Louis

(all represented by
CBS Television Spot Sales)



THE BETTMANN ARCHIVE

UNITED PRESS INTERNATIONAL PHOTO



Textile production today is atomic-powered, efficient, fast. Fabrics can now be dyed photo-chemically, using a uranium compound as a catalyst. In 1876, cloth was woven and dyed at home, by hand, in a long, time-consuming, arduous procedure.

Public service
in step with the times

WGAL-TV



Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

Through the years, machines have been re-designed and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.

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

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

SPONSOR-SCOPE

5 JUNE 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

It might be wise for tv business developers to face up to an attitude that seems to be spreading among influential factors in agency media planning.

That attitude, in essence, is this: there's a resurgence going on in print and, although **no fault is to be found** with the relative cost and effectiveness of tv, media administrators ought to take more than passing cognizance of what's happening.

Magazines, in particular, are **selling themselves more aggressively**, revitalizing their archaic organizations and injecting a sense of virility and contemporariness into their editorial content.

However, these same media people readily temper their sightings with this: **tv by far still has the advantage of fact action** with new products hitting the jackpot practically over night. Print, they'll admit, is too slow for the jet age.

You ought to know before the magazines start making a big production out of it that P&G is switching some tv money to women's service books.

It isn't that Cincinnati thinks that it's got too many of its eggs in the tv basket—91% was the tv ratio for the past fiscal year—but rather that there are a couple brands that it thinks would be **more adaptable copy-wise to print.**

What it'll mean to tv: the equivalent of the cost annually of a quarter hour or two on network tv.

A couple of eastern accounts—**Good Humor (MacManus, J&A) and Savings Banks Assn. of New York State (B&B)**—and one in the midwest—**Parker Pen (Burnett)**—have defected to spot radio from spot tv.

For Parker it's a back-to-school campaign, starting mid-August, with **heavy schedules in 40 major markets.** Objectives: provide dealers and distributors with broader saturation in cities and, at the same time, **reach outlying areas** not blanketed by tv where the company has dealers.

Other spot radio activity: (1) Cream of Wheat (BBDO) is asking for avails for after July; (2) Guardian Maintenance (D. P. Brother) is buying a seven-week schedule to run in three flights; (3) Listerine (Lambert-Feasley) is testing in several markets.

As played back to major Madison Avenue managements, two things may be holding back some important advertisers from committing campaigns planned for the fall into action.

The two elements: 1) finding out how profits could be affected by President Kennedy's speed-up of the depreciation tax; 2) **waiting to see the sales figures** for the second 1961 quarter.

The emergence of J. Walter Thompson as the hot agency of the year perhaps graphically underscores what some earthy Madison Avenue managements have been saying the past two years.

To wit: advertiser trend is back to agencies that are **basically ad copy specialists** and less concerned with participating as sidelines in the marketing, merchandising, sales policies, and what-not of the client organization.

With Pittsburgh Plate Glass, which came in last week, included, JWT has racked up about **\$22 million in new business** since last December.

Advertisers, agencies and affiliates will be getting the news any day from CBS TV that the 42-second station break is actually going into effect this fall.

The plan is to restrict the 42 seconds to the interval between the end and the beginning of programs. Breaks within an hour or 90-minute show will be limited, as in the past, to 30 seconds.

Effective date: as the holdover series shift from re-runs to originals.

As it looks now, NBC TV will hold off adopting the expanded station-break until it's had a chance to see the terms set down by CBS TV.

Incidentally, agency resistance to the longer station-break hasn't completely abated. Stations, as well as the networks, are still getting letters of protest. At least, it puts agencies on record with the clients as having tried.

One broadcaster's reaction to the missives: "They're flogging a dead horse."

Agencies active in spot tv are raising this question aent the coming adoption of the 40- and 42-second station-break: will it lead to the eventual elimination, if not an immediate shortage, of the 10-second I.D.?

SPONSOR-SCOPE last week posed the question to some reps and got a response which would seem to indicate that the 10-second tribe of advertiser. **wou't find himself much inconvenienced.**

As one of these reps put it: if a station isn't able to sell two 20's, **it'll still be able to abide by the rules** against triple-spotting by scheduling a 20, a 10 and a public service announcement.

Another rep observed that, anyway, the demand for I.D.'s among national advertisers has been **toboganning appreciably the past two or three years.** (It may be recalled that the TvB last year sought to restimulate interest in the I.D. via a special promotional project.)

Seller or buyer of spot tv, you'll be interested in the chart of rating points that Bates has contrived for determining the impressions required per market in a week-after-week campaign in behalf of a packaged product.

The relation of rating points to classes of market:

CLASSIFICATION OF TV MARKET	REQUIRED GROSS RATING POINTS WEEKLY
AA	125 +
A	100-124
B	75-99
C	50-75
Below Top 100	Less than 50

One of the top-rank reps memoed his tv stations last week that, although May came out well in billings and June looks good, July and August could run 10-15% below last year's levels.

His basic reasons for the forecast:

- 1) The advertisers haven't as yet reacted much to the indicators of a rising economy.
- 2) The competition from the networks gets more and more acute.
- 3) The increased fees required under the new SAG-AFTRA agreements has tended to discourage advertisers from giving their commercials summer exposure.

El Producto (Compton) will be using spot tv this fall exclusively, with the added money coming from the budget allocated to boxing events.

The same agency last week was busy beefing up schedules in Duz's behalf in the south-west and other areas.

Did you know that the tv networks would prefer not to let it be generally known that they mostly absorb all or part of the program expense of sponsored public affairs broadcasts?

There's a two-fold reason for keeping this out of the glare of publicity: (1) sponsors of entertainment programs might look askance at such philanthropy when they're expected to carry the full nut; (2) the time may come when advertisers will recognize the plus values of public service programming and agree to pay the entire freight, time- and program-wise.

(For a study of the sponsor in public affairs programming see page 33.)

Welcome Steve Allen's variety hour, scheduled on ABC TV for the fall, to the list of shows that can be bought on a minute participation basis.

However, these minute participants will be mixed with sponsors underwriting alternate quarter-hours, like Pepsi-Cola, Consolidated Cigar, Calgon.

The minute buyers to date: Maybelline and Timex, the latter down for 21 of them.

News continues to be an ascending commodity in sponsored network tv, with ABC TV still most active in carrying the ball.

That network at presstime was about to close an order for its 6 p.m. news strip and had over 40 markets lined up for Sun Oil's (Esty) participation in the 11 p.m. strip.

It's a question now whether CBS TV and NBC TV will take a cue from ABC TV and strike out on their own for that 11 o'clock market. Such a prospect will become quite tenable if their affiliates feel the pressure by the end of the year from the one and only national late evening newscast strip.

It'll take CBS TV at least two years before it could put into general effect that new affiliates contract it previewed to the stations last month.

Present agreements with the network are spaced out over that stretch and it's problematical whether the stations with a long time to go will submit to a rewrite until they've had a chance to see how the revised proposition has worked out for other stations.

The talk about programming balance among the tv networks has a somewhat uncertain ring when you examine the breakdown of program types among the prime nighttime schedules as set for the coming fall.

Here's an updated breakdown of such schedules by number of shows—not number of hours for each category, which, incidentally, would raise the ratios for the crime-suspense, western and adventure groups, since most of these programs come in hour segments:

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Situation comedy	12	13	4	29
Crime-suspense	7	4	6	17
Westerns	4	5	6	15
Adventure	7	2	2	11
Anthologies	1	5	4	10
Variety	1	3	2	6
Public affairs	1	2	2	5
Comedy	0	3	1	4
Panel-Quiz	0	3	1	4
Music	1	0	2	3
Sports	2	0	0	2
Total	36	40	30	106

Note: for the first time NBC will have more one-hour shows than ABC TV.

WFBM-TV, Indianapolis, has issued a 40-second rate, even though its network affiliation, NBC TV, has yet to enunciate its new policy on chain-breaks for the fall. (Katz is the rep.)

The WFBM-TV 40-second rate is two times the 20-second rate. The station has also provided a 30-second rate. It's the 20-second rate plus the 10-second rate.

For an agency that's only 15 months old, Papert, Koenig & Lois seems to have come up pretty fast.

It's now billing \$7 million and is represented in tv spot via Pharma-Craft's Coldene and Allereast and in radio through Park-Hagna's Dilly Beans, which, incidentally, is expanding to San Francisco and other western points. The agency will also be putting Ronson back into tv shortly.

Carole Lewis is the agency's timebuyer.

An interesting contribution on the product recall effects of a spot tv test is offered in a presentation turned out for Eastman Kodak by Harrington, Righter & Parsons.

The gist of the presentation: how over 300 interviewees answered five questions about picture-taking before and after a four-week Kodak campaign.

The quizzing was done via Trendex in one of the five markets participating in the test, namely, Atlanta, even though none of the stations came through HR&P.

A sample question: When you think of a movie camera for home movies, what make of camera comes to mind?

The before and after comparison:

MAKE	BEFORE SPOT TV	AFTER SPOT TV	% DIFFERENCE
Kodak	27.2	38.9	+ 43%
Brownie	6.8	9.7	+ 43%
Eastman	4.1	8.8	+115%
Total	38.1	57.4	+ 51%
Don't Know	34.0	13.2	- 61%

The \$6 million American Airlines account last week was still without a new home.

Both OBM and Bates announced their withdrawal, leaving as contestants BBDO, L&N and Doyle Dane Bernbach.

Mentioned as dark horses: McCann-Erickson, which has in Walter Johnson a former AA sales manager, and JWT, which wouldn't necessarily be barred because it services Pan-American.

In fact, it was JWT's Charles A. Rheinstrom, a former airlines executive, who steered the American account to Y&R a few years back.

Compton's explanation for the sharp cutback in Crisco's spot tv schedule: it's entirely according to plan and is merely seasonal.

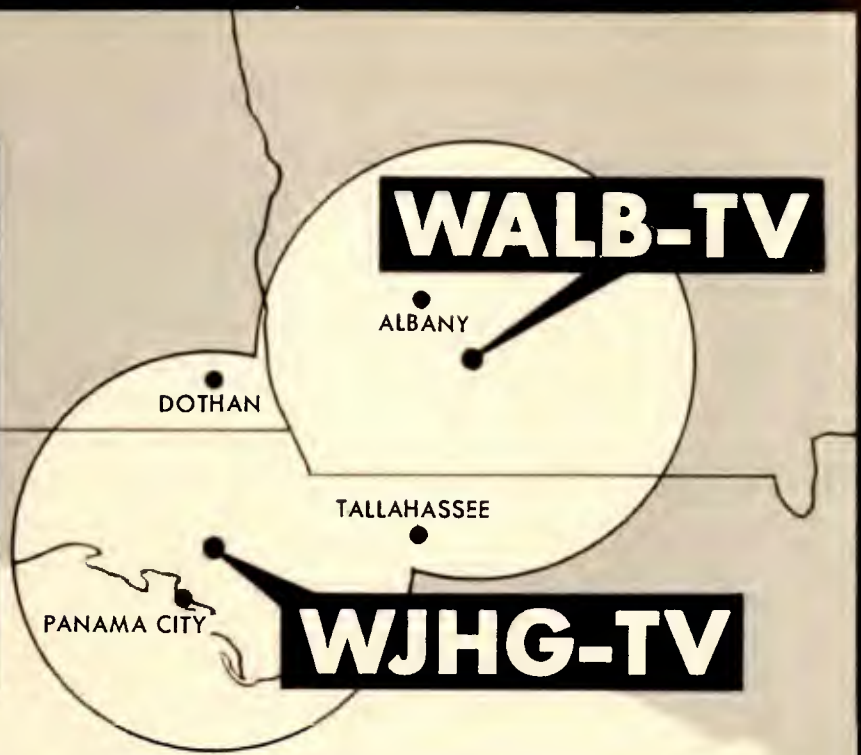
The product, it was added, will be back in the medium before the fall and pretty much at the past season's rate.

Meantime, Crisco will have a line on how a test on its two cooking oils, Crisco and Puritan, came out.

The point here was to determine whether an established name carries an advantage over an unknown name in relation to a new product.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Sponsor-Week, page 27; Sponsor Week Wrap-Up, page 60; Washington Week, page 67; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 75; and Film-Scope, page 69.

**ONE
BUY!
FOUR
MARKETS!**



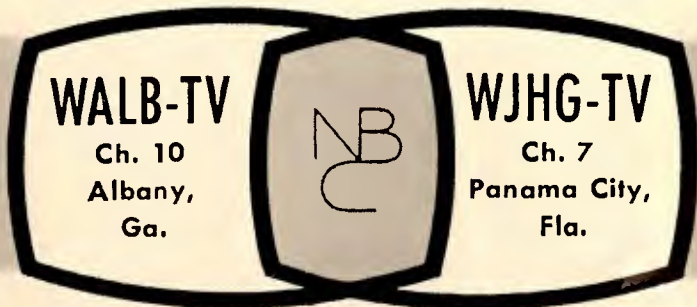
Albany - Tallahassee - Dothan - Panama City

WITH EXCLUSIVE  PROGRAMMING

One buy, one bill, one clearance delivers *four* market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV *dominate* this area!

GRAY TELEVISION NETWORK

Delivers 82,990 More TV Homes
Than The Nearest Competitor!
Raymond E. Carow, General Manager



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

The "color house" that quality



Television studio control room.



Radio studio. Show in progress.



Sales reception room.

nd integrity built



Color studio. Show rehearsal.



The WGN Mid-America Broadcast Center

finest in the nation

The only broadcasting center conceived, designed and built for color—WGN's new, ultra-modern studios offer clients a total service. There are three complete color studios, containing every facility for the production of color programs, from ID commercials to hour-long musicals. And a mobile, remote-color-unit covers any news break, sports event or other program in any part of Chicago or its suburbs. WGN's remote color facility is one of only two in the entire country!

In addition to color . . . the exciting WGN Broadcast Center is the finest, best equipped broadcast plant in the land. Its facilities—including a turntable stage for automobile commercials—are unparalleled anywhere in radio and television, in audio and video taping and in all other related services.

Owned and operated by Chicagoans, this great new WGN "color house" is dedicated to rendering greater service to all Chicagoland—to advertisers, and to their agencies.

WGN
Radio and
Television



2501 Bradley Place, Chicago 18, Illinois



Who's out front?

ABC—that's who—with the most popular programs in television

The biggest popularity contest in America goes on nightly, in your home, at your television set. As you view, you vote. You turn the dial, that's a vote. Turn it again, that's another vote.

Nielsen does the tallying.

For the 2 weeks ending May 7 (latest reported period) the tally says that where you could watch all 3 networks, you watched

ABC most.* You voted ABC programs the most popular in television. (Which is the way it's been going all season.)*

This popularity count, we repeat, is taken where it counts most, where all 3 networks screen their candidates for your approval.

ABC did it with such leading candidates as *My Three Sons*, *The Untouchables*, *The Flintstones*, *The Real McCoys*, *Hawaiian Eye*, etc.

ABC proposes to keep doing it with such new entries as *Bus Stop*, *The Corruptors*, *The New Breed*, *Calvin & The Colonel*, *Top Cat*, etc. Keep voting.

ABC Television Network

*Source: National Nielsen 50 market TV reports, average audience—October 24, 1960 through May 7, 1961, Monday through Saturday 7:30 to 11 PM; Sunday 6:30 to 11 PM

5 June 1961

SPONSOR-WEEK

- Big new net tv \$\$ gains in tobacco, insurance, soft drinks
- Y&R casts sharper eye on local tv commercial skeds
- Spot radio drives outnumber those for tv in Midwest shops

FCC AND FTC: ANTI 'BRINKMANSHIP'

(Washington): Brinkmanship looms as the too-prevalent business tactic of both the broadcast and the advertising industries, in the views of the chairmen of the national regulatory agencies most directly involved in these areas: the Federal Communications Commission and the Federal Trade Commission.

Last week, FTC Chairman Paul Rand Dixon, speaking to attendees at the annual Advertising Federation of America convention in Washington, urged admen to hew to the intent as well as the actual line of acceptable copy claims in their advertising.



Paul Rand Dixon

which they could not step without risk of license jeopardy.

Both men contend that an agency's interpretation of what constitutes false and misleading advertising and a tv station management's understanding of what makes for better public service programming should be clear enough without either of them stepping to the brink and risking a dangerous plummeting.

Dixon surprised his audience of ad men from all over the country by saying there's a marked trend toward a gaining number of false advertising cases. Unless this can be reversed, "we'll have a heavier load next year at this time than we have now."

Some advertisers and agencies will succeed "in trading truth for more sales, but plenty more are going to get caught."

He predicted that "except for a scattering of rascality cases, every false advertising case we prosecute will have been the result of unsuccessful brinkmanship on the part of the advertiser or his ad agency or both."

Both Minow and Dixon left their audiences with the conviction that they mean business, and that regulatory agencies will act with fervor and consistency in bird-dogging advertising and broadcast action.

Leaders in each of these industries have reacted strongly to suggestions of further legal enforcement. They contend much has been done by each individual group to "clean house" and to set patterns for others in the industry, that best regulation is "self-regulation" as shown by improvement and growth in recent years.

GENERAL MILLS HYPOES FROZEN FOOD LINE, PLANS NEW PRODUCTS

Major contender for dominance in the frozen food field is General Mills, which last week announced formation of a new Refrigerated Foods division headed by v.p. B. M. Hagan.

GM has been in the business for five years, but this new move toward a separate marketing-sales division is preliminary to intensive promotion of current products (Betty Crocker and Puffin brands of sweet and dinner rolls) and introduction of new items.

Company, in another division, is scheduling a national spot tv drive later this month for the new Betty Crocker Noodles Romanoff after testing.

VIDEO
TAPE
is the shape of
QUALITY
TV commercials
TODAY!



FOR THAT "LIVE" LOOK, TAPE IT... on SCOTCH® BRAND Live-Action Video Tape!

"Real-life" presence is the new TV look achieved by today's commercials using "SCOTCH" BRAND Video Tape. Until now, the home-viewer's picture has been an ingenious compromise—an optical medium shown on an electronic screen.

Not so with tape! "SCOTCH" BRAND Video Tape offers complete compatibility of picture source and picture—both electronic—with a greatly expanded gray scale for gradual transitions from absolute black to absolute white. In addition, tape eliminates jitter, provides excellent sound quality and an "unlimited" number of special effects. It all adds up to cleaner, crisper originals of unsurpassed quality... with exceptional Video Tape duplicates and kines from master tapes.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

Tape has many advantages—for advertiser, agency, producer. Playback is immediate, serious goofs can be remedied at once by retakes. Special effects are made instantaneously... no lab work and waiting. Costs are competitive, savings gratifying.

Tape is easy to work with, no mystery... talented specialists are available to help you. *Prove it to yourself!* Send your next TV storyboard to your local tape producer for an estimate that will surprise you—at no cost or obligation.

Write for the new brochure, "The Show is on Video Tape"—a case history of six commercial tapings. Enclose 25¢ to: 3M Co., Box 3500, St Paul 6, Minn.



MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



Hallmark's sales: 4 million cards daily

More than four million Hallmark greeting cards are sold daily, and Fairfax M. Cone, board chairman of Foote, Cone & Belding, thinks this correlates with a policy set by the tv sponsor a decade ago.

J. C. Hall "decided to have no more traditional programing on a regular schedule" and chose to do "special programing of 60, 90 or even 120 minutes in connection with peak selling periods."

The result: an arrangement with NBC TV for sporadic telecasts of Hallmark Hall of Fame, which "has won more awards for artistic endeavor than any other." It's doubtful, says Cone, "if any other series has had its continuous selling force."

In a post-E Emmy Award appraisal (in which several went to Hallmarks "Macbeth"), Cone said: "There is more than one way to do tv. Programs with relatively small devoted audiences may be more effective than those with larger but less devoted audiences. . . . America has many tastes. No one can dictate these."

VHF IS FORMED AS TV PRODUCTION COMPANY BY 4 EX-CBS TV MEN

New production company handling all types of television commercial and programing creation was formed last week as VHF, Inc. by four former CBS tv men.

The foursome, all of whom worked at CBS Television Production Sales, and their new VHF roles are Ira G.

DeLumen, president; Richard R. Rector, v.p. for production; Robert C. Troup, v.p. for sales, and Peter J. Smith, v.p. for special projects.

The company will specialize in "custom program production and associated services," DeLumen said in outlining its functions. VHF staffers will

work in video tape as well as film and live techniques for shows and commercials as well as such specialties as industrial presentations and closed circuits.



Peter J. Smith

PITTSBURGH PLATE GLASS TO JWT

The \$2.5 million billing of the Pittsburgh Plate Glass Co. last week went to J. Walter Thompson for the glass division effective 1 October.

Former agency is BBDO, New York, but the account has been loose for some time and checking agency account solicitations. JWT's recent account acquisitions have amounted to almost \$20 million in annual billing.

Y&R PERUSES LOCAL TV STATION SCHEDULES FOR VIOLATIONS

Young & Rubicam last week called attention to its tv monitoring practice which protects its clients from "triple spotting, excessive over-commercialization, product conflict and overtime station breaks."

William E. (Pete) Matthews, v.p. and director of media relations and media planning, detailed how his agency's monitoring "insurance" works for its clients' major tv spot investments. He explained both the problem and Y&R's answer to it.



W. E. Matthews

The problem: A two-month test in association with Broadcast Advertisers Reports, as well as continuing analysis of BAR station reports monitored in 75 markets, indicates a considerable amount of commercial practices in violation of agency standards.

In the fourth quarter of last year, for example, there were 9,898 measured violations (for the total sample, not just Y&R's portion).

The answer: Y&R has retained BAR to not only check spot purchase schedules with actual performance records (as monitored on tape) but also to correlate copy content.

A test earlier this year indicated a significant number of stations were slotting a Product X commercial at the right time—but the commercial was the wrong one. BAR correlates actual tv commercial copy with the monitored tape.

Matthews, speaking to SPONSOR-WEEK, said he and his executives are using this measurement device because "It's healthy for the industry to feel that we are interested in how they are performing—and how well.

"It's an advantage for us on behalf of our clients because they now know better the actual value received for their dollars invested. This is as close to the authoritative print answer on what has been run as is possible in the broadcast media."

Y&R's continuing interest and checks on tv commercials has been hypoed in recent weeks with the opposition of President George H. Gribben to the possible over-commercialization of tv next fall as the networks swing into line with the 40-second break period (a 10-second increase from the previous 30). His proclaimed worry: that stations will triple spot.

Matthews explained that when violations are spotted, individual stations are queried as to what happened and asked for the reasons. Sometimes, of course, the fault is a human one by either agency or station.



a statement of **WWLP & WRLP**

(Television in Western New England)

by William L. Putnam

Chairman Minow and his critics

We would take issue with both the Chairman of our Federal Communications Commission, and with a great number of his recently announced critics.

Upon much reflection we regretfully find a large amount of error in Mr. Minow's famous speech to the NAB: a large part of which speech was compounded quite obviously of wishful and unrealistic thinking, and in which we find at least one gross fallacy. We find it particularly discouraging to note from one who represents the New Frontier, the same old line that the continuing problems besetting UHF are "technological" in nature. All peoples of reasonable intellectual honesty and with any knowledge of the matter have long since gotten over that one. Yet our Chairman, whose experience is admittedly limited, has apparently fallen for that line of propaganda.

On the other hand, many of Mr. Minow's critics adopt an attitude much like that attributed to the ostrich. If we who are in this business would like to see it continue as a free enterprise, we must change with the times and we should seek to improve our product. We cannot improve it by hiding the bad aspects of

it, which unfortunately are obvious even to ourselves.

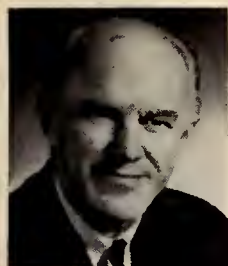
Thus we are obligated to react with appropriate respect to the suggestions of our Chairman, who does after all represent the public; and yet we should react with the deliberate intelligence that sane people are supposed to have. The carping eries recently published by some, and the panicky program changes announced by others, are not actions of which we can be proud as custodians of the nation's air waves.

We must seek in every city of license to gain and hold the respect of those community leaders whose regard is worth having. We must produce on the network level those vehicles for national distribution that will gain us both audience and respect as an enlightening medium. And as an industry we must seek and set those standards of program and advertising policy that are more than mere negative restrictions mouthed by those who turn out to be our chief detractors.

We must truly operate our industry in the often noted "public interest, convenience and necessity," or at least be honest enough to admit we have not always done so.

B. B. Randolph and Blair Gettig get tv/radio promotions at Aluminum Co.

Realignment of personnel at the Aluminum Company of America last week promoted two broadcast executives.



B. B. Randolph

Advertising and Promotion Manager T. M. Hunt announced the appointment of B. B. Randolph as manager of the radio and tv section of the advertising department, with Blair R. Gettig as manager of radio and tv commercial production.



Blair R. Gettig

Randolph, formerly in charge of tv and radio programming, has been a newspaperman, drama critic and play director. He's been both a sales engineer and metallurgist for Alcoa, and has worked in the advertising department since 1955.

Gettig joined the company as an advertising program supervisor in 1954 after working as an account executive at Ketchum, MacLeod & Grove, Pittsburgh.

SPOT RADIO CAMPAIGNS ARE BOOMING IN THE MIDWEST

(Chicago) Spot tv buying is slack in Midwest ad shops but radio is faring better.

Cream of Wheat, through BBDO, is asking for availabilities with post-July schedules in mind. And Guardian Maintenance (General Motors) through D. P. Brother in Detroit is buying a seven-week campaign which will be aired in three spot flights.

Parker Pen reports that its major annual promotion-sales event, the back-to-school campaign, will start in mid-August with heavy air schedules in 40 major markets.

Leo Burnett will be making its first buy for this account and is omitting tv in this special drive. Reasoning: radio will give dealers and distributors broader saturation in major marketing areas and will reach outlying areas—in which the company has dealers—not served with tv.

\$2 million Vic Tanny account shifts

Vic Tanny Enterprises, Inc., last week named Kastor Hilton Chesley Clifford & Atherton, New York, to handle its \$2 million annual ad budget. Both tv and radio will be tested.

NET TV SEES \$\$ GAINS FROM SOFT DRINKS, TOBACCO, INSURANCE

Advertising in three major marketing categories—tobacco, insurance and soft drinks—are investing progressively greater sums in tv, the Television Bureau of Advertising reports this week.

Analysis of gross time spot and network billing figures (LNA-BAR) shows the following:

Insurance: Tv has shown greater gains than any other measured medium in an analysis contrasting 1960 with 1956, with a dollar increase for the medium of \$9.1 million representing 47.4% of the total of \$19.2 million spent in all measured media.

Insurance advertisers in 1960 invested 26.9% of their total budgets in tv, contrasted with 16.9% in 1956. In that period, TvB reports, only tv increased its share.

The four heaviest tv investors last year were Prudential, with \$3.7 million in net and spot; Mutual Benefit, \$3.1 million; All State, \$3 million, and State Farm Mutual, \$1 million.

Soft drinks: Six in nine major soft drink companies upped their spot and net budgets last year, and TvB predicts an over-all gain of 20% for this year.

1960 tv billings in this client category totaled \$14.6 million (gross time, based on LNA-BAR studies) with spot at \$11.7 million and network at \$2.9 million.

TvB anticipates network billings will "nearly double" this year. Two biggest network spenders last year were Canada Dry (\$1.3 million) and Seven-Up (\$1 million). Largest spot investors were Coca-Cola (\$4.1 million) and Pepsi Cola (\$3.1 million).

Tobacco: Spot and net tv billings went up 5.6% in '60 from '59, to \$112.5 million from \$106.6, with tv's share of total measured advertising expenditures moving from 59.5% to 63.9%.

Top nine tobacco advertisers for 1960, with their gross time cost on tv and tv's per cent of the budget:

1. R. J. Reynolds, \$20 million, 58.8%;
2. American Tobacco, \$15.7 million, 54.0%;
3. Brown & Williamson, \$20.3 million, 81.1%;
4. P. Lorillard, \$16.1 million, 64.8%;
5. Philip Morris, \$14.6 million, 59.6%;
6. Liggett & Myers, \$12.5 million, 67.3%;
7. Bayuk Cigars, \$5.7 million, 98.2%;
8. Consolidated Cigars, \$3.5 million, 79.0%;
9. General Cigar, \$2.3 million, 70.1%.

New national news service for radio

New national radio news service is being offered to radio stations with the announcement last week that Radio Pulsebeat News is expanding its service area from the New York-Long Island district.

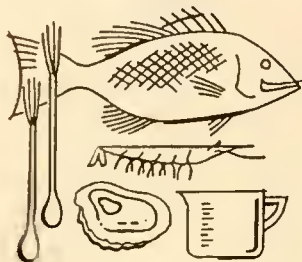
Jay Levy, director of news operations, has assigned staffers to New York and Washington for national news and will shift others to areas as news breaks occur.

More SPONSOR-WEEK continued on page 60

Stuffed Red Snapper

OLD NEW ORLEANS
FAVORITE...

Here's how to
make it:



Season 6 fillets of red snapper (each 6- or 7-oz.) with salt and pepper, rub with butter, broil until done.

Prepare dressing: Combine 1 cup dry, fine bread crumbs with 1 cup raw shrimp (peeled, deveined and chopped), 1 cup chopped raw oysters, 1 cup chopped scallions (green and white). Sauté these ingredients in 2 tbsp. melted butter and add 2 tbsp. fish stock. Yields 6 portions.

Heap dressing on brown side of broiled fillets. Serve piping hot, with garnish of your choice.



Dinner by candlelight at The Old Absinthe House

WWL-TV... new New Orleans Favorite

Few programs in New Orleans television history have received the praise and applause—both on a local and on a national scale—as that received by “Channel 4 Reports,” a news-public service feature produced by WWL-TV News Director Bill Reed.

One “Report” show, entitled “Crisis In Our Time” and dealing with the explosive integration disturbances which rocked New Orleans last fall, drew praise on a national scale from *Sponsor* magazine columnist Joe Csida:

“This certainly is a prime example of the increasingly brave, socially aware attitude of our broadcasters . . .”

And, locally, the editor of the *New Orleans Times-Picayune* not only made a personal request that the show be repeated but also published a message to the general public promoting the repeat showing. This shows the respect and esteem in which WWL-TV's public affairs programming is held even by its competition.

 **WWL-TV**
NEW ORLEANS

Represented Nationally by Kotz

Can tv afford public affairs?

With output artificially increased via government prods, price stability becomes more difficult to establish

Industry observers mull possible steps to relieve networks of burden; many feel no change will be needed

More public affairs programming is on the way. This was evident prior to the New Frontier's clarion call at the NAB Convention, and further evidence constantly pours in. But last week, more than ever, the big question was how to hold up the price

level of this unquestionably vital but troublesome aspect of television.

As of this writing, sponsorship for next season is conspicuously absent from CBS TV's *Eyewitness to History*, NBC TV's *White Paper*, and ABC TV's newly slated *News in Re-*

view, among the regular and occasional, prime evening time shows. *CBS Reports*, the hour-long, weekly prime time documentary, at this point, can count only on sponsorship by AT&T of those programs devoted to space exploration. *The Nation's Future*, which NBC has carried each week throughout the past season in prime evening time on a sustaining basis, appears destined to continue in that pariah status—in the Sunday afternoon "ghetto" next season.

Those public affairs programs which do attain sponsorship seldom pull their entire weight in terms of

Nets took a beating in these prime time public affairs shows

RELUCTANCE to reveal public affairs program prices is the norm among nets and sponsors. There is always question as to inflated program figures, industry observers are convinced that whittled time charges also occur in certain instances

NET	SHOW	SPONSOR	COST	AMOUNT COLLECTED
NBC	White Paper	Timex (1/2)	\$150,000 Hour	\$50,000
NBC	Here & Now (Next season)	Gulf	\$25,000 Half hour	\$5,000
CBS	CBS Reports	AT&T	\$100,000 Hour	\$50,000
CBS	Eyewitness to History	Firestone	\$35,000 Half hour	\$25,000
ABC	Close Up	Bell & Howell	\$50,000 Half hour	\$20,000

Program costs supplied by nets, as were amounts collected from sponsors, except for "Here & Now" and "Close Up," both SPONSOR estimates. "CBS Reports" listing refers to "Why Man in Space" installment.

talent costs, and there unquestionably are instances where time charges are whittled. A typical *CBS Reports* episode costs in the neighborhood of \$100,000 to produce. One of the programs that was blessed with sponsorship this past season, "Why Man In Space," brought in half that amount in talent charges from AT&T according to the network. Gulf Oil reportedly will be paying 5,000/week for NBC's upcoming *Here and Now* with Frank McGee, not counting time, and the show is budgeted at \$25,000. As for the time, industry sources estimate that it will cost Gulf \$10,000 per shot, or one-third off rate card.



"HOW MUCH did 'The Year of the Polaris' cost us," CBS chairman William Paley is reported to have asked "CBS Reports" chieftain Fred Friendly. Now virtually a legend at the net, Friendly's reply was, "A little less than one of the missiles."

In other words, for \$15,000 Gulf gets three commercial minutes in prime evening time.

States one agency programing executive, "Just when demand for public affairs programing was catching up with supply, more is being produced to satisfy the government. Now it looks as if the networks are stuck. They have a responsibility to the public to balance their programing—whether they get their money out or not."

Addressing himself to the question of whether or not networks can afford public affairs programing losses,

one trade observer points out that the nets have increased the quantity of their programing by about three hours apiece—from 23 to 26 hours a week.

He says this could net them as much as \$35 million more per annum, should sponsorship and total station clearances be obtained for all the additional time.

A number of ways to relieve the networks of some or all of the financial burden brought on by public affairs programing are under discussion, both within and outside of the industry. One suggestion is to increase the cost of prime evening time across the board, and allocate the additional revenue to public affairs.

Network officials exhibit little enthusiasm for this proposal. Though some may jokingly say "Sure, fine," they quickly question if this approach would be fair to advertisers.

Agency reaction runs from cold to frigid. "We're paying for it now," asserted one programing v.p., referring to net tv billings for entertainment shows. Another ad man pointed out that raising the price of net tv could reduce revenue for the medium, by tampering with the law of supply and demand.

A network official puts forth the proposal that affiliates accept a lower time rate for public affairs programs, enabling the networks to charge less. This of course raises the question of station clearances, never optimum for public affairs programs under the present system.

Another problem brought forth by a suggestion to lower the time rates for public affairs shows is that the concept of charging according to circulation will carry over to the entertainment area, and thus haunt the networks. In other words, while it would simplify the job of selling public affairs shows, the plan could bring forth anguished cries for relief from purchasers of relatively low-rated shows who pay the same for tv exposure as those who have invested in top-rated fare.

An outside observer, syndicated newspaper columnist David Lawrence, would relieve the commercial networks of public affairs programing beyond that which is sponsored. If

that amount is not considered adequate, he calls for "separate networks subsidized by the government—if no other way can be found to finance them."

Lawrence's point is that advertisers are in business to make money, and they support our current system of broadcasting. Advertisers must gear their tv investments to maximized sales results, he points out, and if public affairs programing, because of limited audiences, does not appear to be their best buy, that's that. And under the present system ". . . program time cannot be paid for by the television companies themselves. . . ." As Mr. Lawrence sees it, "Unless, of course, private sponsors are willing to buy time for programs that will bring to them sales results to justify their expenditures, the television and radio stations will lose money and the government will have to subsidize them."

At the same time there is to be encountered a vigorous school of positive thinking on the matter of public affairs programing—that there is a substantial and growing audience for it, that it can be financed via the conventional commercial channels, and that it should be freed of the "step-child" status so often attributed.

Outspoken in this area is Tom Christensen, ad manager of the Philip Morris Co. Since mass distribution package goods advertisers are considered least likely to appreciate the less-than-gigantic audiences attracted by public affairs shows, his strong advocacy for it is especially significant.

Referring to the relatively small, but "quality," audience that watches public affairs shows, Christensen explains, "Everyone is a prospect for us." Therefore, budget permitting, his company attempts to include "something for everyone" in its net tv lineup. In keeping with this broad outlook, Phillip Morris sponsored five *CBS Reports* during the past season.

The company does not compromise its sales message in a public affairs show. While the commercial's atmosphere is tailored somewhat to the program tone, the basic sales message remains intact.

Christensen sees an important plus, beyond immediate sales results, from public affairs sponsorship. "We have convictions about our responsibility to the community with all of the air time we buy. While "The Year of the Polaris" had a certain entertainment value, we felt we were doing something a little more important than just cost-per-1,000 in presenting it. With "The Great Holiday Massacre," again, we felt it was important to inform the public of driving hazards."

Phillip Morris' future tv plans are not final, but Christensen states in no uncertain terms that company management is "talking up" public affairs programing.

Enthusiasm for public affairs programing is expressed also by agency man Jim Bealle, radio-tv v.p. at Kenyon & Eckhardt. States Bealle, "A substantial percentage of our clients' tv expenditures is now and always has been in public service and cultural programing, and we have yet to see a client regret this type of expenditure.

"We have learned that if a client will put an effective portion of his tv expenditures in this type of program, but not rely on it exclusively for sales," Bealle adds, "he will receive many rewarding expressions and sales reactions from the public as a whole." In the public affairs area, K&E purchased ABC's Winston Churchill series *The Valiant Years* on behalf of Mead Johnson's Metrecal during his past season.

NBC's director of Special Program Sales, Jack Otter, is pounding the Madison and Michigan Ave. pavements in quest of takers for some 40 hours of public affairs programing which will be pre-empting about one entertainment hour per week next season. When questioned by SPONSOR he was in good spirits, his voice clear despite having made about 20 presentations in the past week. Otter reports favorable reaction among the agencies. He expects to have some 6 shows sold in about three weeks and all of them by fall. He says the prices charged for programing are "realistic" in terms of what these programs can be expected to do, hastening to add that while they don't



Here are ad men in the public affairs camp

"MANY of our clients find public service programing rewarding," states Kenyon & Eckhardt tv-radio v.p. James Bealle (upper right), whose agency purchased the ABC Winston Churchill series "The Valiant Years" on behalf of Mead Johnson's Metrecal. Bealle finds a public affairs investment most effective not by itself, but as part of a balanced program schedule. Another strong supporter of public affairs programing is Thomas Christensen, advertising manager of the Phillip Morris Co. (lower left). He states that everyone is a sales prospect for his company, which reaches the "quality" audience via public affairs. Phillip Morris sponsored five "CBS Reports" during this past season, among them "The Great Holiday Massacre," from which a scene is shown below. Edward R. Murrow, former CBS News correspondent now head of the U. S. Information Agency, is seen interviewing a Connecticut tow car operator on the subject of auto accidents. Christensen states that his company fulfills a public responsibility as well as boosts sales with this type of program, and there is much talk at Phillip Morris about similar sponsorships in the future.



draw a whopping audience, they often bring in ratings which compare favorably with the lower-rated entertainment shows. Otter looks to the time when more advertisers will realize that the American public does want this type of programing, and more affiliates will share this realization and come up with total clearances.

As for examples of how some of the more successful public affairs programs have been scoring, here are a few A. C. Nielsen figures from the four weeks ending 19 March:

"JFK-Report No. 1" (NBC), received an 18.9 total audience rating, meaning it reached 8,864,000 homes. Its average audience per commercial minute was rated at 14.1 or 6,613,000 homes.

NBC's news special on Africa was tabulated by Nielsen to have reached a total of 6,660,000 homes for a 14.2 rating, while average audience was 4,878,000 (10.4).

Eye Witness to History (CBS), chalked up a 13.1 having reached a total of 6,144,000 homes. Its average rating per commercial minute was 11.2 (5,253,000 homes).

During that same period, Nielsen computed the average evening program's total audience at 21.6 (10,130,000), and its average per commercial minute at 18.8 (8,817,000).

In comparing September-February, 1960-61, documentary audiences with those of the same period during the previous season, Nielsen found that the share was up from 19 to 25%. And the programs reached an average of 14% of the U. S. audience in 1960-61, as opposed to 10% the previous season.

The problem facing a network attempting to sell public affairs to a client pre-occupied with cost-per-1,000 can readily be seen. That client is accustomed to paying somewhere between \$3 and \$3.50 for 1,000 homes via an entertainment show in prime evening time. Given an average audience of five million, c-p-m per commercial minute would exceed \$5 on time and talent charges of \$85,000 per half hour. It is assumed that often, after vigorous negotiation back and forth, a c-p-m more in line (about \$1) is reached by knocking off the program charge.

'EMMY' WINNER AT A BARGAIN PRICE

➤ Road to lower costs, higher quality via co-production paved by the award-winning Hallmark 'Macbeth' show

➤ Stars and director worked for token U. S. tv rates but share in percentage of worldwide theater showings

Hallmark, besides its shelf-full of Emmy awards for *Macbeth*, also got a remarkable film for its money. The economic side of *Macbeth* makes as interesting a story as the creative end and provides some tips to clients seeking quality programing at a reasonable price.

An unusual three cornered financing arrangement involved 1) Hallmark, 2) the stars and creative people, and 3) a British film company. The advertiser and the film company invested money and leading talent was obtained at minimal rates.

The 90-minute color film was shown in the U. S. on NBC TV last 20 November and is now about to be released theatrically around the world.

That NBC TV telecast and those Emmy awards were only the first dividends. Hallmark (its agency is

FC&B) owns the U. S. rights completely and may show it again on tv without making repayments. If it chooses, Hallmark could even lease it to theaters here.

Stars Maurice Evans and Judith Anderson and producer-director George Schaefer are to share a percentage of the international theatrical gross. In anticipation of this future income they worked for token rates and reduced the initial cost perhaps as much as \$250,000.

Sidney Kaufman, executive producer of Grand Prize Films, Ltd., the British production company through which the film was made in Scotland and London, will also participate in this theatrical income. Through this company an additional \$168,000 production investment was obtained for the show.

The net result of these arrange-

Evans, Anderson, Schaefer waived re-run fees

THE STARS, Maurice Evans (left) and Judith Anderson, and producer-director George Schaefer, took token fees for initial production, waived future U. S. residuals, took percentage of income from international theater showings



How Hallmark got 'Macbeth' worth \$700,000 for \$280,000

Actually invested by Hallmark	\$280,000
Actually invested thru Grand Prize Films	168,000
Total investment	\$448,000
Value of star talent (est.)	250,000*
Total value	\$698,000

*Estimated cost of services of Maurice Evans, Judith Anderson, and George Schaefer if they had worked for straight payment instead of a share of international theatrical gross.



ments was this: Hallmark put up \$280,000 and got a film valued by Schaefer at \$700,000 had he and the two principal stars been paid in money instead of with a piece of the show. The total production outlay was actually \$448,000.

But there's far more to the story than Hallmark's 40 cent outlay for a dollar's worth of film—though that would have been story enough. Hallmark will never have to make any repayments. It also obtained a film remarkably full of production values, with authentic location production for the story, and whole troop units, not just a few extras, in large outdoor scenes. And there's yet another bonus besides production values. Hallmark can do whatever it likes with the film in the U. S. without ever paying anything more for production or talent. Not only could it lease it to theaters if it chose to do so—it could (if it chose to) show it on pay tv in the future or even sell it to another advertiser. Such are the economic possibilities of this form of group production.

Sidney Kaufman has pointed out a number of other economic advantages to the producer in co-production abroad. Such a film can come under quota provisions and benefits. It can also be used to reach blocked funds in certain countries. Since the

British producer can usually obtain 70% of a film's value from banks, an added American investment of only 30% can secure U. S. rights. The American sponsor has better than doubled his money in film value and the British producer has not surrendered any interest in his production in the markets that interest him most. (The U. S. is not normally a prime market for British films.) Further, a sale for U. S. tv use eliminates costly theatrical distribution expenses.

Five cautions, however, are offered by Kaufman:

1) This plan is suitable only for specific subjects. It will not lend itself to colloquial material such as westerns, New York local melodramas, etc.

2) Some degree of accent is almost inevitable. *Macbeth* benefited from the rich Shakespearean background in the British entertainment world, but that would not be true of many subjects.

3) A story with a theme that may be desirable for U. S. television is not necessarily an acceptable or exciting idea for a feature film in the world theatrical market.

4) The producer should be known and carefully selected by the sponsor.

5) There is no way of guarantee-

ing that a film in theatrical release may not in the end actually register a loss. The sponsor must hedge his investment so that regardless of the financial outcome, he ends up with at least use of the feature on television, even if ownership of the picture elsewhere is lost to make up deficits or failures.

Here is the final conclusion by Kaufman: "This plan presents tremendous opportunities for a sponsor to apply his funds in the motion picture world in such a way that he cannot emerge with anything less than what the funds were originally intended to secure, namely a good show for his tv series; and there is the possibility that he can by this means secure a far better show and ultimately a reduction in the cost—or an actual profit. *Macbeth* demonstrates the feasibility of the plan."

The advantages of international co-production have long been understood by American tv film people. The problem is that the plan has rarely worked out in practice because the program subject or material was not suitable. ITC (Independent Television), a British-based U. S. tv film company tried unsuccessfully for several seasons to sell its British productions to the U. S. networks until it finally placed its first, *Danger Man*,

(Please turn to page 54)



HOW BILL

◆ Doyle Dane Bernbach's creative shop in 12 years.

Early this spring the president of an agency that bills \$50 million told the 4A's convention that it is his belief that advertising activities such as media, marketing, merchandising, and research are just preludes to the final performance—"which is the ad."

He went on to say that "the measure of that final performance is its persuasion and that persuasion is not a science easily learned like an equation, but an art that can reach inspired heights only by a deeply personal intuition."

The man is Bill Bernbach, president of Doyle Dane Bernbach. The agency, just 12 years old, recently tied such giants as BBDO and Benton & Bowles for first place in the second annual American Tv Commercials Festival, with 10 awards apiece. Four of DDB's awards were special citations, mainly in the area of copy.

The agency places 40% of its \$50 millions in billings in broadcast.

The philosophy expounded by Bernbach at the 4A's is by no means just speechmaking. He has built his agency on a reputation for creativity with such notable campaigns as those for Ohrbach's, Levy's rye bread, El Al Airlines, the Dreyfus Fund and Dreyfus Co., 5-Day deodorant pads, and Volkswagen.

Last week, DDB got further evidence of the acceptance of its creativity when it was awarded the coveted \$6 million American Airline account. The account had been previously handled by Young & Rubicam.

"We are a shop that is genuinely concerned with artistic merit," Bernbach told SPONSOR. "Art is a wonderful tool for business when honestly employed.

"While most advertising proponents look upon an ad as copy and art, we think in terms of the total ad;

BERNBACH SPARKS CREATIVITY

President, who rose through copy and art ranks, has made his \$50 million agency a top DDB places \$20 million in broadcast, won ten awards in Commercials Festival this spring

copywriters and art directors work together here, with the *idea* being the important thing."

DDB was formed in 1949. At that time Bernbach was vice president in charge of art and copy at Grey Adv. "I had a philosophy of advertising which I couldn't practice unless I had my own business." Ned Doyle also was at Grey. Max Dane, an old friend of Doyle's, had a small agency.

"We started DDB on the principal that we would not give in on our deals for the sake of 15%," said Bernbach.

Today the agency has offices in Chicago, Los Angeles, San Francisco and Seattle (the latter primarily to service Rainier Beer, a leading regional brew).

The New York office occupies five floors at 20 W. 43d St., New York. There are about 500 people employed at DDB.

Bernbach's office, in a corner of the 26th floor, is decorated with rather easy chairs and a circular table which serves as his desk. Like his office, Bernbach exudes warmth and hospitality. He evinces deep respect for his work and for his creative employees. "At my shop, the creative man is king."

Bernbach has his finger in most accounts at the agency and edits much of the work. He works closest with the Ohrbach's account, which was DDB's first. He had written Ohrbach's copy while at Grey.

One of his copywriters termed Bernbach's appearance "antithetical to his work." The same copywriter explained that "while Bill comes on rather gently, he is powerful when making a point on an ad. He demands great work from us but is in no way tough. You just get to know intuitively what he expects. He's a very just man and a great court of

appeals. He sets the tone of the whole place."

When hiring creative people Bernbach says he "looks for talent rather than experience. We look for freshness and imagination, talent rather than the tried and true routine. Sometimes we decide on people from ads they have done which have been rejected by clients or agencies, because often these ads show more promise in our direction."

How can he be sure his choices have the DDB touch? "We don't expect a man to produce in our tradition the next morning," said Bernbach, "It takes time."

On this point, one of his employees said, "You get to know what's expected after a while. And then you are usually familiar with the work of the agency over the past several years. You wouldn't come to work here if you didn't admire Bernbach's technique and want to become part of his creative team."

DDB has many reputations in the industry. Besides being known as a highly creative shop, the agency earned a reputation for "telling a client to get himself another boy, if he doesn't like our campaign."

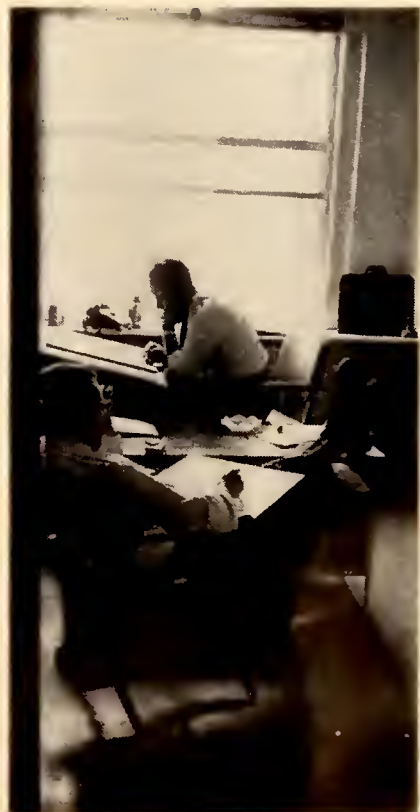
"That's true, but worded a little dramatically," Bernbach retorted. "We want the best possible ad and we'll fight a client if he doesn't see it our way. But we will also accept his suggestions when we think they are good. When we don't, however, we stand up to the client. In our history we have dropped a few accounts on these grounds."

At this point Bernbach was asked how much account soliciting his shop does. "We haven't ever solicited a single account," he said. "We don't even have a new accounts department. Up to now, every account came after us."

(Please turn to page 56)



COPYWRITERS, art directors work closely at DDB to produce what Bernbach terms "the total ad." Volkswagen campaign (above) won special citation for overall series submitted in Tv Commercials Festival this spring



DEALERS LIKE RADIO SHOW BIZ

➤ Eastern Products, Baltimore household accessories firm, uses CBS' Crosby-Clooney show to promote sales

➤ Extensive tie-ins by local dealers were made in over 50 markets as radio boosts company's merchandising

Eastern Products Corp., a Baltimore manufacturer of products for the home with a chain of warehouses throughout U. S. and Canada is currently winding up its first cycle of sponsorship of a network radio show.

This unusual buy, a 13-week across-the-board entry into CBS Radio's Bing Crosby-Rosemary Clooney variety show, has been the spark behind Eastern's spring advertising drive, as well as a nation-wide sales promotion campaign. The program is heard Monday-Friday, 11:40 a.m.-noon.

Up to now Eastern has been predominantly in print and has used some spot radio. This spring Eastern's print campaign has been tied in extensively with the network radio drive.

At present, radio has 20% of Eastern's advertising budget.

Why a network radio show?

"We needed to come out with some more enterprising and ambitious advertising program designed to stimulate dealer interest as well as a new market," explained Henry Eisner, account executive of the S. A. Leyne Co., Eastern's Baltimore agency.

"We settled on the Crosby-Clooney show because the audience composition presented by the network indicated it would best reach the young housewife," he said. "We also felt that the association with such names as Clooney and Crosby would be a great merchandising opportunity."

"The program offers good opportunities to interest local dealers to tie-in with the network show," he continued.

The agency, and CBS and its affiliates, proved successful in the latter.

There was a great sign of dealer interest to identify with the program.



TOP SINGERS Rosemary Clooney, posing with rolling door, and Bing Crosby, deliver all network commercials for Eastern Products

At present dealers are running tie-in campaigns with the network show in about 50 markets.

Among these are:

WWNC Asheville, N. C.; WCM Ashland, Ky.; WFPG Atlantic City, N. J.; KERM Bakersfield, Calif.; WATV Birmingham; WBEN Buffalo; WDWS Champaign, Ill.; KRLL Dallas; WDAN Danville, Ill.; WDNK Durham, N. C.; WEOA Evansville, Ind.; KFPW Fort Smith, Ark.; WFMD Frederick, Md.; WAAW Gadsden, Ala.

And KILO Grand Forks, N. D.; WBAY Green Bay, Wis.; WARK Hagerstown, Md.; KODE Joplin, Mo.; WMRI Marion, Ind.; KYJC Medford, Ore.; WREC Memphis; WLBC Muncie, Ind.; WCAU Philadelphia; WRNL Richmond; WDB, Roanoke; KMOX St. Louis; WTAX Springfield, Ill.; KTTS Springfield, Mo.; WDAE Tampa; WIBW Topeka, Kan.; WBRY Waterbury, Conn. and KNX Los Angeles.

The radio campaign was introduced to Eastern salesmen by advertising manager Sam Rosner in February at a national sales meeting in Baltimore. At that meeting, a specially-recorded message by Crosby and Miss Clooney was played, announcing the radio show and stressing the fact that they (Clooney and Crosby) would be delivering the commercials themselves. The record also outlined the varied sales promotion material prepared in conjunction with the show.

This included:

- Proofs of consumer and trade ads which make prominent mention of Eastern's radio sponsorship. The consumer ads ran in such books as *Living*, *Good Housekeeping*, and *McCall's*.

- A letter from Eisner to Eastern salesmen in which the commercials are discussed. Accompanying the letter are some examples of the network commercials and suggested copy for tie-ins by local dealers.

- Samples of some point-of-sale material that has been distributed by the Eastern sales force and attached to Eastern displays in department

cores, curtain and drapery shops, etc.

- Sample of a merchandising portfolio sent to salesmen and distributors.

- A recording made by Crosby and Clooney, which promotes the show.

- A recording in connection with sales contest, staged in conjunction with the radio program.

Commercials were written for Miss Clooney and Crosby for each of these products. Tie-in suggestions were distributed to respective dealers, to follow at the end of the show. Where they could, Eastern had its network commercials scheduled at the tail end of the program.

Here is an example of a network commercial, and a suggested tie-in to follow it:

Crosby: Hot, diggity, Rosie, at least we have a sponsor that's down my alley!

Clooney: Meaning, Bing . . . ?

Crosby: Well, here's a commercial talking about easy roll . . . fast track . . .

Clooney: Hold it . . . hold it!

Crosby: What's the matter?

Clooney: You've got those Vegas stars in your eyes again, Bing. This easy roll and fast track are about drapery hardware.

Crosby: Shucks!

Clooney: Maybe "shucks" for you, Bing, but for homemakers, it's the best news yet! It's Eastern's exclusive Easy Roll traverse rod with nylon rollers, not slides! Because Easy Roll eliminates all drag or snag, even heaviest draperies glide smoothly on wheels in the fastest track ever designed for traverse draperies.

Crosby: Easy Roll, eh?

Clooney: Right, Bing. Eastern Products Corp. of Baltimore makes not only the Easy Roll, but a complete range of drapery rods serving every need . . . every budget! Available at department and drapery stores everywhere.

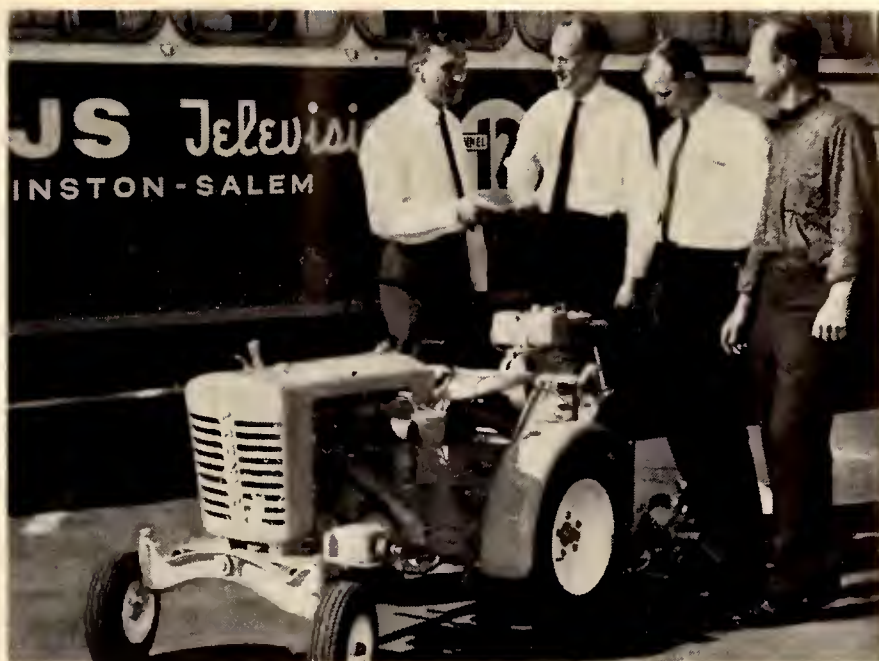
Crosby: For the name of your nearest dealer . . . ?

Clooney: Just call this station.

The tie-in commercial, on the local station, goes as follows:

"Bing and Rosie have been stars for many years. Another great draw-

(Please turn to page 56)



\$700 MOWER is pictured above with the men who sold it successfully and at the same time found new dealers for the company. They are (l to r): Paul Beech and L. P. Dillon, both of WSJS-TV, Winston-Salem; Vance Hallman and John Bryant, both of the southern Lawn Mower

DISTRIBUTOR KILLS TWO BIRDS WITH ONE SHOW

Advertisers who shrink from the promotion of certain types of high-priced merchandise on tv should take a gander at the case of the Southern Lawn Mower, Winston-Salem, N. C., retail outlet for Panzer Products, manufacturers of heavy lawn equipment. A \$700 tractor-type lawn mower was exposed on a half hour test show on bowling, later expanded to three more programs, selling \$14,000 worth and contacting over 1,200 potential customers.

Vance Hallman and John Bryant, owners of Southern Lawn Mower, said, in their reaction to the *Pinbusters* program, "this is the first time we ever tried tv and, believe me, we never expected the reaction we received from our first telecast. Believe it or not, but people drove from as much as 100 miles away to see our equipment in action at the bowling lanes. Normally, we would be satisfied with this number of leads, but when six of the people

bought the machine after seeing the demonstration, we knew that we had found the proper medium for our sales pitch."

The client bought, at first, a half hour on *Pinbusters*, which is aired on WSJS-TV. The live commercials, which brought out the many ways of using the machine—cutting, power source, hauling, etc.—were made on the lawn in front of the bowling lane and telecast by the WSJS-TV remote unit.

Viewer reaction was so strong that the demonstrations continued, before the audience which had gathered at the scene, long after the program had gone off the air. In all, there were 100 serious prospects and six sales made at the first show.

The company further tested the effectiveness of the medium attracting 300 more prospects and making more sales. During the second tv show two birds were killed with a single

(Please turn to page 56)

NIELSEN CHARTS RADIO/TV '61

➤ Updated factbooks on listening, viewing show that both radio and tv audiences are monopolized by women

➤ Latest auto vs. home and winter vs. summer radio data are also included, plus radio, tv station comparisons

The habits of American radio listeners and tv viewers, whose homes are host to an average of more than two hours of radio and more than five hours of television each day (not to mention radio listening done in autos), are charted in two booklets just released by the A. C. Nielsen Co. — *Radio '61* and *Television '61*.

Among the updated facts are:

- More than three-quarters (76%) of the week's radio listening is done in the home from 6 a.m. to 6 p.m.; more than half (54%) of the week's

tv viewing is done from 6 p.m. to midnight.

- Home radio listening is at its peak from 8-9 a.m.; auto radio listening is, in the late afternoon, equivalent to 50% of in-home listening.

- Most viewers and listeners are women.

The distribution of listening and viewing figures (see box) are based on a measured week that indicated that 40.7 million families (82.3% of total U. S. radio homes) made some use of their home radios; also, that

13.2 million families (95.6% of total U. S. tv homes) made some use of their tv sets. Listening averaged 16:52 hours for the week; viewing averaged 41:56 hours for the week.

On average, the radio families devoted three quarters of their in-home listening to the daytime hours of the week and the remaining quarter to nighttime. The tv families, on the average, devoted about a third of their viewing hours to weekday daytime schedules and less than half to all daytime programing.

In-home and auto radio listening winter vs. summer, is measured by comparing listening by homes in the period of July through August, 1960 with January through February 1961. The figures show that the morning (Monday through Friday) "Auto-Plus" was 31% in the summer.

(Please turn to page 56)

Nighttime gets one-quarter of listeners, half of viewers

WEEKDAY DAYTIME	PERCENT OF TOTAL WEEKLY AUDIENCE	
	Radio	Tv
5 weekdays 6 a.m.-noon	34%	10%
5 weekdays noon-6 p.m.	23%	21%
WEEKEND DAYTIME		
Saturday 6 a.m.-6 p.m.	11%	6%
Sunday 6 a.m.-6 p.m.	8%	5%
NIGHTTIME		
7 evenings 6 p.m.-midnight	18%	54%
7 nights midnight-6 a.m.	6%	4%

DISTRIBUTION of listening and viewing is based on a measured week (NRI and NTI studies, week of 6 March 1960) during which 40.7 million families (82.3% of total U. S. radio homes) made some use of their home radio, and 43.2 million families (95.6% of total U. S. tv homes) made some use of tv sets.



Discrimination, segregation were among topics in B&H shows

DUCHY SUBJECTS were treated in two separate 'Bell & Howell Close-Up!' shows on ABC TV. At left, scene of Chicago alleyway from 'Cast the First Stone,' aired on 27 September 1960; at right, New Orleans mother, Mrs. Daisy Gabriel (c), defies crowd to take daughter to an integrated school in 'The Children Were Watching,' 16 February 1961

B&H THRIVES ON CONTROVERSY

➤ Bell & Howell's sponsorship of 'Close-Up!' on ABC TV was regarded as a risk but client feels it pays off

➤ With all of its ad budget in tv public service, B&H last year became tops in sales of home movie equipment

Sponsorship without censorship is the television advertising credo of Bell & Howell, whose photo products division last year rose from second to first place in sales of home movie equipment—a significant marketing milestone for B&H, which considers itself a relatively small company.

Although out-promoted by larger advertising budgets of its giant competitors in the photo products indus-

try—which racked up a total \$2.3 billion in retail sales during 1959—Bell & Howell share of market has never been higher.

How did B&H—with a total \$114 million in sales, and a SPONSOR-estimated \$2 million advertising budget—overtake its closest competitor (Kodak) in movie camera sales during the recession year 1960, in spite of the fact that B&H equipment is priced higher, model for model,

than other products in its field?

According to the company's new president, Peter G. Peterson, (See Newsmaker of the Week, 8 May 1961), the gain resulted directly from Bell & Howell's *unified strategy*—a long-range plan involving products, marketing, and advertising. And prestige advertising, says Peterson, sets the overall image of quality, uniqueness, and excitement for which B&H strives at every level of its operation.

For the past three years, B&H prestige advertising has consisted solely of sponsoring public service programs in prime network time. So convinced is the company that this kind of sponsorship reflects its "quality image," that B&H plans to continue with public service indefinitely,



B&H AD STRATEGY is to make impact on part of market rather than mass audience. Sparking B&H approach are (l to r) Peter G. Peterson, president; Charles H. Percy, board chairman; Robert D. Lipson, ad manager. Also a key figure (not shown) is marketing v.p. Carl G. Schreyer

and recently signed again through its agency, McCann-Erickson. Chicago, with ABC TV to continue, through 1962, the series begun last year—*Bell & Howell Close-Up!*

Irregularly scheduled and pre-emptive, *Close-Up!* deals with timely and often controversial issues: segregation in the South, discrimination in the North, and the explosive situations in Cuba and Latin America.

When Bell & Howell entered sponsorship of network public service three years ago, it was aware that business risks could evolve from controversial subjects dealing with programs of topical national and international issues.

"We had to take risks," says B&H board chairman and chief executive officer Charles H. Percy. "we are a relatively small company with a modest advertising budget, and cannot afford the successfully established television vehicles used by mammoth budget advertisers. Yet we feel the obligation of private business to public awareness, and we have to take the risk that our corporate contribution toward public awareness will also serve as an effective sales vehicle."

The company as a whole feels that its departure from the conventional tv advertising has been well worth

the risk involved, and the experiment thus far has served to strengthen its corporate convictions regarding public service programing. Here are some of the major convictions behind Bell & Howell's "sponsorship without censorship" concept, expressed by "Pete" Peterson, president:

- The increasingly complex world of tomorrow will require an educated public as the best guarantee of a democratic society—and as the best guarantee of a vigorous economic order. If B&H contributes to an educated public, it can't help but be in their long-range interest to do so.

- B&H expects to see a lot more selective advertising in the sixties, as the difficulty of making a real impact on the whole market grows geometrically. Although public service shows do not attract mass audiences, B&H hopes that by making a deep impact on one segment of its market, sales will be higher than if they were to "reach" a much larger segment of the market.

- The folklore of marketing grossly overstates the negative aspects and the risks of controversy and grossly understates its positive aspects.

- B&H feels it is desirable to provide the tv networks with editorial

freedom if they are to mature as fully as they must as a responsible reporting medium.

According to Peterson, the most important thing B&H advertising accomplishes is an impact, which the ratings belie, creating *depth* of impression rather than *width*.

There is no consistent pattern on the *Bell & Howell Close-Up!* ratings but generally ratings are on the increase, says Robert D. Lipson, B&H advertising manager. The lowest rating B&H ever had was a five, and the highest, between 15 and 20.

"There has never been a medium like television," says Peterson. "Nothing compares with television's potential for reaching people on subjects of concern. Even when ratings are low, the audience is still tremendous."

From a qualitative viewpoint, according to Peterson, the philosophy of creating depth impression rather than width fits in with the B&H long range unified strategy—giving the important overall impression of quality for B&H products. The company strives to impart what Peterson terms "uniqueness and excitement about its products." But, he points out, a company can't start with advertising; it must start with product. Bell & Howell is a product-oriented company, where new products and product development are its central concern.

Carl G. Schreyer, B&H marketing v.p. says, "We study the consumer to find out what he desires in the way of product, and what barriers might be keeping him from getting full, effective use from our products." Schreyer, who describes B&H as the Rolls Royce of the camera industry (both from a quality and price standpoint), feels that the company's involvement with product is one of the contributing factors to Bell & Howell's increasing share of market.

As an example, he points out a development that occurred in the fall of 1957: B&H introduced the first 8 mm. electric-eye movie camera, which made home photography much more simple. In fact, Schreyer reports, "if we had never introduced this product, or the zoom lens, or the self-threading projector, sales would

(Please turn to page 58)

How viewing differs by age, sex

Nielsen audience composition data for January 1961 reveals web patterns for daytime, nighttime shows

Among nighttime network tv programming, general drama shows the highest percentage of women viewers. This is one of the facts shown on Nielsen report recently released, which provides a variety of figures on nighttime and daytime audience composition by program type.

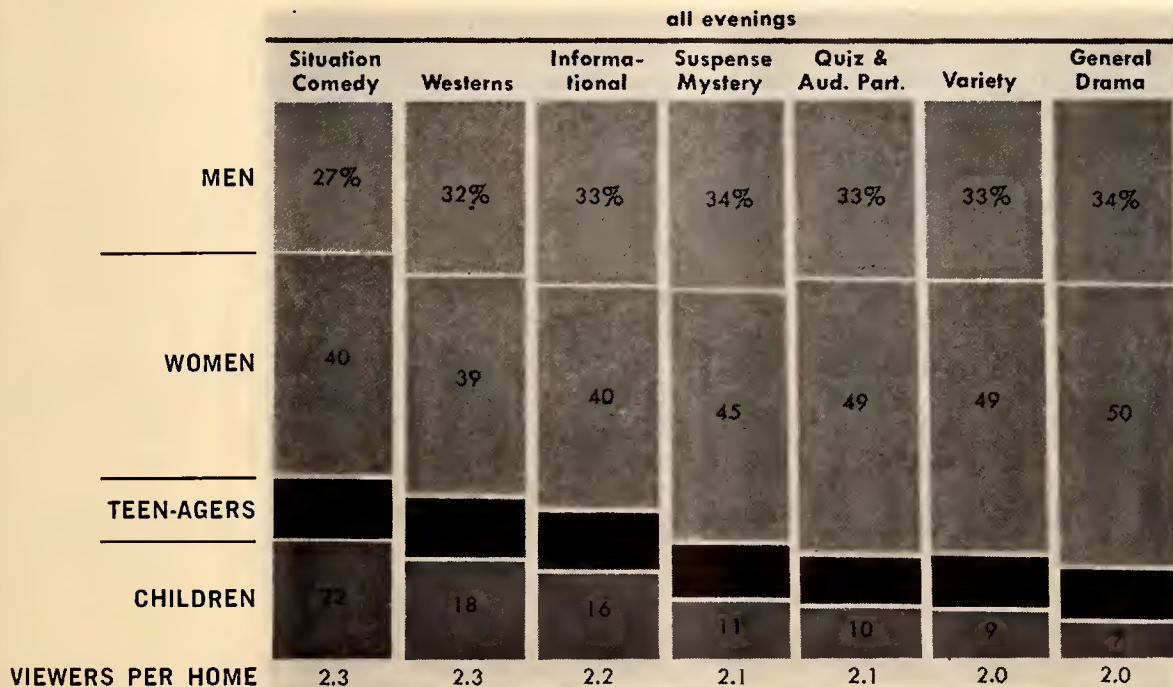
The chart below, covering January 1961 data, which represents the audience peak-of-the-season, presents the story for the evening viewers. The data is taken from a sample of the entire United States.

Women make up a proportionately greater number of viewers than men

in every program category—one reason being there are more women than men — period.

It is natural enough that children account for 57% of daytime children's shows and that women for 66% of daytime adult series. Teenagers do their greatest daytime viewing with children's shows, to the extent of 11%. Also, the number of viewers per home, during the day, is at its highest, 1.8, during children's programs.

NETWORK TV AUDIENCE COMPOSITION BY SHOW TYPE



1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 2 July

PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE
& Howell Close-Up (A)	\$ 30,000	Bell & Howell, McCann, 6/13, 6 22	Nat. Open Golf Championship (N)	\$250,000†	Wilson (C-M) 6/17, Kemper (Frank)
e Kovacs Show (N)	60,000		"The Accomplice" 1pt (N)	‡	Purex (Weiss), 6/19
Reports #6 & #7 (N)	*	Gulf (Y&R), Lever (BB00), 6/5, 6/20	Dr. B (N)	‡	Merck, Sharp, & Dohme, 6/27
ner On Ice (N)	200,000	Brewer's Fndtn., JWT, 6/6	Family Classics (C)	175,000†	Breck (R&McC), 6/18
Guide Awards (N)	125,000†	Lever (BB00), 6/13			

absorbed by network †Package price ‡Cost not available



2. NIGHTTIME

COMP A

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
6:00		I Love Lucy Clairrol (FC&I) Block Drug (SSCB) P Lorillard	Meet The Press co-op \$8,500	ABC News suat.			ABC News suat.		
6:30	Walt Disney Presents (6:30-7:30) Derby Campbell Dixie Cup \$91,000	Twentieth Century Prudential (R-McC) \$35,000	No net service		D. Edwards News Amer Home (Bates) \$9,500††		Huntley- Brinkley Rep. Texaco (C&W) \$8,500††	No net service	D. Edwards News Am. Home (Bates) \$9,500††
7:00	Canada Dry Metrecal (K&E)	Lassie Campbell Soup (BBDO) \$37,000	Shirley Temple (7-8) Nabisco (Mc- Cann) B-Nut Life Savera (Y&R) Dr-L \$70,000		No net service		Expedition Ralston (GB&B) \$28,000	No net service	D. Edwards News Am. Home (repeat feed)
7:30	Maverick (7:30-8:30) Kalaer Co (Y&R) Nozema (SSCB) Du Pont (Ayer) W-F \$82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) \$36,000	Shirley Temple	Cheyenne Ralston Gardner Mennen (Grey) Warner Lambert (L&F) Pepsi (BBDO) Bris-My (OBM) W-F \$87,000	To Tell The Truth Am. Home (Bates) R. J. Reynolds (Esty) \$18,000	The Americans Block (7:30-8:30) Dow (N,C&K) Max Factor,	Bugs Bunny G. Fds. (B&B) Golgate (Bates)	No net service	Laramie (7:30-8:30) P&G (B&B) W-F \$85,000
8:00	Maverick R. J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) Kodak (JWT) V-L \$85,800	National Velvet (exall) (BBDO) A-F \$37,000	Cheyenne R. J. Reynolds (Esty) P&G (B&B) Du Pont (Ayer)	Pete and Gladys Goodyear (Y&R) Carnation (EWRB) \$37,000	The Americans Mead-Johnson (K&E)	The Rifleman P&G (B&B) W-F \$38,000	Father Knows Best (Scott) (JWT) Lever (BBDO) \$34,000	Laramie
8:30	Lawman B. J. Reynolds (Esty) Whitehall (Bates) W-F \$11,000	Ed Sullivan	Tab Hunter P. Lorillard (L&N) West- clox (BBDO) St Shlek 5/14 Dr-L \$39,000	Surfside 6 (8:30-9:30) Bm & Wman (Bates) Pontiac (MacMJA) J&J (Y&R) A-F \$87,600	Bringing Up Buddy Scott (JWT) \$35,000	Wells Fargo Amer Tobacco B-Nut (SSCB) W-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) \$37,000	Alfred Hitchcock Ford (JWT) Revlon (Grey) W-F \$65,000
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F \$42,800	Family Classics 6/18 (9-10) ● Breck (R&McC) G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Show Chevrolet (Camp-E) V-L \$120,000	Surfside 6 Whitehall (Bates)	Danny Thomas Gen. Fds. (B&B) \$47,500	Whispering Smith St 5/8 Warner Lambert Mead-Johnson Shick	Stagecoach West (9-10) B & W (Esty) Miles (Wade) W-F \$88,000	Tom Ewell Quaker Oats (JWT) P&G (Burnett) \$38,000	Thriller (9-10) All State (Bur- nett); Glenbrook (DFS); Am. H. Curtis (K&E) Mead-Johnson (K&E)
9:30	Asphalt Jungle L&M (Mc-E), Armour (P&G) L&M (Mac E) A-F \$84,000	Jack Benny Lever (SSC&B) State Farm (NL&B) Holiday Lodge 6/23 S (same sponsors) AN-F \$89,000	The Chevy Show	Adv. In Paradise (9:30-10:30) Nozema (SSC&B) Mennen (Grey) DuPont (BBDO) Brillo (JWT) A-F \$82,800	Andy Griffith Gen Foods (B&B) Au-L \$47,500	Concentration (4/17 S) P. Lorillard (L&N)	Stagecoach West Ralston (Gardner) Simoniz (DFS) Gillette (Maxon)	Red Skelton Show S. C. Johnson (F,C&B)	Thriller B-Nut Life Savera (Y&R) Tobacco (SSCB); (31y-F \$85,000)
10:00	Asphalt Jungle Simonil (D.F.S.) American Chicle (Ted Bates)	Candid Camera Lorer (JWT) Bristol-Myers (Y&R) AuP-L \$34,000	Loretta Young Tonl (North) alt Warner Lam (Lam & Peasley) Dr-L \$48,500	Adv. In Paradise L&M (McO-E) J. B. Williams (Parkson) Whitehall, Am. Chicle (Bates)	Hennesey Lorillard (L&N) G. Fda (Y&R) Sc-F \$39,000	Barbara Stanwyck Theatre A. Culter (Wade) Amer. Gas Co. (L&N) Dr-F \$41,000	Alcoa Presents Alcoa (FBB) Dr-F \$36,000 Bell & Howell Close-Up! 6/13 ● (McC) 30,000	Garry Moore Show (10-11) Plymouth (Ayer) S. C. Johnson (NL&B) R. J. Reynolds (NL&B) L \$115,000	NBC Specials (10-11) Various sponsors JFK Rcpot #7 6:20 ● Dr R 6:27
10:30	This Week Around the World 6:18 S Ed. Dalton (K&E) \$30,000	What's My Line Kellogg All-State (Burnett) Q L \$32,000	This Is Your Life Block (Grey) AuP-L \$24,000	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) W-F \$38,000	June Allyson Show Dupont (BBDO) 6/12 L Bronner P&G (B&B) 6/19 S	The Accomplie Purex (Wells) 6/19 (10-11) JK Report #6 6/5 ●	No Net Service	Garry Moore Show	NBC Specials: Rencgate White Paper #6 ● Project 20 Summer on Ice TV Guide Awards

● Specials.

††Cost is per segment. Prices do not include sustaining, participat-
ing or co-op programs. Costs refer to average show costs including
talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period
5 June-2 July. Program types are indicated as follows: (A) Adventure
(An) Anthology, (Au) Audience Participation, (C) Comedy, (D)

AGRA PH

5 JUNE - 2 JULY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC		ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		ABC News sust			ABC News sust					
ards (Bates) (Bates) \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500††		D. Edwards News Philip Morris (Burnett) N-L \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500††		D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500††			
ervice			No net service			No net service	No net service			
ards s ome rter (feed)	Huntley- Brinkley Rep. Texaco (repeat feed)		D. Edwards News Philip Morris (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)		D. Edwards News Parliament alt Amer. Home (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)			
Run (30) (L&N) \$87,000	Wagon Train (7:30-8:30) Revlon (Grey) W-F \$88,000	Guestward Hol Ralston (GB&B, Gardner) 7-Up (JWT) Miles (Wade) Sc-F \$38,000	Sports Spectacular Bristol-Myers (DCS&S) Schlitz (JWT)	The Outlaws R&W, Pillsbury (C-Mithun); Colgate (Bates) W-F \$88,000	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F \$10,000	Rawhide (7:30-8:30) G. Fds (B&B) Dracket (Y&R) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F \$80,000	Happy B&W (K,M&J) 5/12 St Dupont (BBDO) C-F \$28,000	The Roaring 20's Gillette (Maxon) Mead Johnson B&W (Bates) Parliament (B&B) Poster Grant (Donahue & Coe) My-F \$83,000	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) P&G (B&B) W-F \$78,000
Run	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Me-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$40,000		The Outlaws 8-Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates)	Harrigan & Son Reynolds (Frank) CC-F \$39,000		5 Star Jubilee Massey-Ferguson (N,L,B) 1 Happy Family JFK Report #3 6/2 ●	The Roaring 20's Miles Swiss Watch	Perry Mason Sterling (DFS) Dracket (Y&R) Moore (B&B)	Bonanza segs open Am. Tob. (BBDO)
man (C&B) (Bates) \$39,000	Price Is Right Lever (OBM) Q-L \$22,500	The Real McCoys P&O (Compton) Sc-F \$41,000	Zane Grey Theatre S. C. Johnson (B&B) P. Loril- lard (L&N) W-F \$45,000	Bat Masterson (9/29 S) Sealtest (Ayer) W-F \$39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F \$44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F \$85,000	5 Star Jubilee St 5/12 Massey-Fergu- son (NL&B)	Leave It To Beaver Ralston (Gardner, GB&B) Colgate (Bates) Miles (Wade) Sc-F \$30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F \$80,000	Tall Man R. J. Reynolds Block (SSCB) W-F \$36,000
el (B&B) (Bates) (3)	Perry Como Kraft (JWT) W-L \$125,000	My Three Sons Chevrolet (C-E) Sc-F \$49,500	Gunslinger 9-10 p.m. Lever (BBDO) Union Carbide (Esty) W-F \$87,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$38,000	7 Sunset Strip (9-10) Am. Chicle (Bates) My-F \$85,000	Route 66	Lawless Years (5/12 S) alt B. Culver (Comp.) Br & Wmsn (KMIJ)	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L \$45,000	Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E)	The Deputy Bristol-Myers Gen. Cig. (Y&B) W-F \$39,000
ot a et (Esty) Ayers (R) \$27,000	Perry Como	Untouchables (9:30-10:30) Armour (F&B) L&M (Me-E) Schick (Compton) My-F \$90,000	Gunslinger Gillette (Maxon)	Tennessee Ford Show Ford (JWT) V-L \$45,000	77 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Beecham (K&E)	Way Out L&M (DFS) A-F \$37,000	Westinghouse Playhouse Westinghouse (McC-E) D-F \$12,000	Lawrence Welk	Have Gun. Will Travel W'hall (Bates) alt Lever (JWT) W-F \$40,000	JFK Report #4 6/3 ● The Nation's Future
el Hr (10-11) steel (O) \$80,000	It Could Be You P&G (R&B) Au-L \$18,000	Untouchables Whitehall (Bates) Beecham (K&E)	CBS Reports alt Face the Nation (10-10:30) ●	Groucho Marx Block (SSC&B) Tonl (North) AuP-L \$30,000	Robert Taylor in The Detectives P&G (B&B) My-F \$45,000	Twilight Zone L&M (McCann) Colgate (McC) A-F \$36,000	Michael Shayne (10 11) Oldsnobla (Brother) Iy-P \$78,000 P&G St 5/12 (B&B)	Fight-Week Gillette (Maxon) El Producto (Compton) Sp-L \$45,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000	The Nation's Future
eatre (10-11) eng (O) \$90,000 urgeon ● (sponsor)	No net service	Silents Please Dutch Masters Camp. Quaker Derby (McC-E) Miles (Wade) E. Kovacs 6/15 ● B&H Close-Up! 6/22	CBS Reports alt Face the Nation		Law & Mr. Jones P&G (B&B) Lorillard (Grey) Simoniz (DFS) A-F \$41,000	Eyewitness to History (C-E) Firestone Pers. to Pers. Feeders Block Drugs Carter (Bates) 6/23 S	Michael Shayne (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC)	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service	Man From Interpole Sterling (DFS) A-F \$25,000

Documentary, (Dr) Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western, †No

charge for repeats. L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot. †Price not available.

The simple facts about business magazine advertising and readership are these:

- 1.** In the 20 years since 1940, advertising dollars invested in trade publications have increased from \$64,000,000 to almost \$600,000,000 annually—a rate of growth second only to television.
- 2.** Readership of business publications, according to McGraw-Hill study, is up sharply since 1950. The reason: Greater demands on the knowledge and ability of business executives who must keep up with the pace and competition of American business.
- 3.** Today a great need exists for alert, courageous, professional business publications in every field — publications that reach their fields.
- 4.** The top book in the average trade field, according to a widely-quoted McGraw-Hill study, delivers 66% of the executives allied to that trade category. The top three publications deliver 92%. It was noted that an increased-cost-per-qualified reader and a reduced-degree-of-influence accompanied each publication in descending order. The stated conclusion was that it pays to concentrate advertising dollars in the top book or books for your purposes.

The simple facts about SPONSOR advertising and readership are these:

- 5.** SPONSOR tops its field by a much wider margin than the average leader. A survey (not made by SPONSOR) based on the full agency-advertiser mailing list of a big national representative showed SPONSOR ahead of other magazines with a whopping 89.9% readership. A recent study of New York ad agency readership conducted by a general advertising publication showed SPONSOR leading its nearest broadcast competitor by 27% in total readers, but—more significantly—some 70% ahead in the “magazine read most” category.
- 6.** SPONSOR'S page rate (\$625) is about 8% less than the magazine that rates second in most surveys.
- 7.** The busy ad executive is kept fully posted and protected with one broadcast book specializing in the things he wants to know. Its new SPONSOR-WEEK, added to the eight yellow pages, interpretive articles in depth, and informative departments, provide agency/advertiser readers with a complete weekly package. SPONSOR serves a demanding field and works hard to give it the best service possible.
- 8.** Thus, SPONSOR is the one publication fully keyed to your spot sales objectives. It's the shortest distance between buyer and seller.

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC†	CBS†	NBC	ABC†	CBS†	NBC	A
10:00		Lamp Unto My Feet sust		Sponsors A. E. Staiey; Armour; Antell Bog; Aml;	I Love Lucy	Say When Sterling alt sust	Sponsors Brillio; Carter's; B. Myers; Ex- Lax Clairol	I Love Lucy	Say When sust Ungentine alt sust	Spa Dupes Pe
10:15										
10:30				cont'd Tues.		Play Your Hunch sust alt	cont'd Wed. Fillbert; Ch. Ponds	Video Village	Play-Hunch sust alt Colgate Sterling alt Simoniz	John Johnson Lor cont'd
10:45		Look Up & Live sust			Video Village					
11:00						Price Is Right alt sust Sterling alt sust		Double Exposure	Price Is Right Toni alt Beechnut sust alt Lever	Gale
11:15				Gale Storm	Double Exposure		Gale Storm			
11:30										
11:45		Camera Three sust CBS NEWS (11:55-12)		Love That Bob	Surprise Package	Concentration Culver alt Lever Mennen alt Miles	Love That Bob	Surprise Package	Concentration Frigidaire alt. Pillsbury B&B alt Culver	Love T
12N										
12:15				Camouflage	Love of Life sust Amer Home Prod alt sust	Truth or Consequences Miles alt sust Jergens alt sust	Camouflage	Love of Life sust Am. Home (wkly)	Truth or Consequences Nabisco B-Nut Culver alt Colgate	Cam
12:30										
12:45				Number Please	Search for Tomorrow P&G Guiding Light P&G	It Could Be You P&G alt. sust. E-Lax alt Cliver News (12:55-1) Gen. Mills	Number Please	Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust P&G News (12:55-1) G. Mills	Numbr
1:00										
1:15	Direction '61 sust			About Faces Midday Report	News (1-1:05) sust	No net service	About Faces Midday Report	News (1-1:05) sust No net service	No net service	About Midda
1:30										
1:45			Frontiers of Faith sust		World Turns P&G Lipton alt H. Curtis	No net service		World Turns P&G Sterling alt Quaker	No net service	
2:00										
2:15			Major League Baseball (to concl.) (4/16 S)	Day in Court	Face the Facts sust	Jan Murray Show sust Whitehall alt Toni alt. sust.	Day in Court	Face the Facts Lever sust	Jan Murray Show Ungentine alt sust	Day i
2:30										
2:45		Baseball Game of the Week Partie. Sponsorship	A. Busch ½ reg. Gen'l Ins. ¾ reg. G. Mills 1 min	Seven Kcys	Art Linkletter Wlms. alt sust Williams alt	Loretta Young sust alt B-Nut P&G alt sust	Seven Keys	Art Linkletter Chicken of the Sea alt J. B. Williams	Loretta Young Pillsbury Borax alt sust	Seve
3:00										
3:15		Baseball	Major League Baseball	Queen For a Day	Millionaire	Young Dr. Malone sust P&G alt. Borax	Queen For a Day	Millionaire Lever alt sust Pillsbury	Young Dr. Malone Toni alt Purex Glenbrook alt P&G	Quee
3:30										
3:45		Baseball	Major League Baseball	Who You Trust?	Verdict Is Yours sust sust	From These Roots sust Phury alt B&B Toni alt B&B	Who You Trust?	Verdict Is Yours sust Nestle	From These Roots Dow/Plough alt Lever alt Mennen	Who Y
4:00										
4:15	Eichman Trial	Baseball	Major League Baseball	American Bandstand	Brighter Day Lever alt sust Secret Storm Amer Home Prod	Make Room For Daddy sust Oldsmobile alt sust	American Bandstand B-Nut; Clear- all; Richard Hudnut	Brighter Day Nestle alt Pillsbury	Make Room For Daddy sust P&G	Amer B-Nu Wel Shoe St
4:30										
4:45	Issues & Answers alt	Baseball		Amer. Band. Int. Shoe, Clear- all, Warner, Lambert, N. Warren, Antell	Edge of Night P&G H. Curtis alt sust	Here's Hlywd. Simoniz Colgate alt Jergens	Amer. Band. M&M; Lever; Toni; Nozema; Goodrich Int'l Shoe	Edge of Night P&G Sterling alt R. T. French	Here's Hollywood B&B alt Whitehall Colgate	Amer W. I Lehn Plough Warre
5:00										
5:15	Matty's Funday Funnies Mattel	Accent (7/2 S) sust		American Bandstand oo-op	Five O'Clock News (5-5:10)		American Bandstand oo-op	Five O'Clock News (5-5:10)		Am Ban o
5:30										
5:45	Rocky & Friends J. Mills Am. Chicle P. Paul	Amateur Hour J. B. Williams	Chet Huntley JFK Report 4/4 Mutual of Omaha N. O. Gulf	Rin Tin Tin Gen. Mills.			Rocky & Friends Kool Aid			Lone Gen

*Note: ABC Mon. Fr. daytime sponsors rotate on a weekly basis. Various CBS daytime sponsors rotate during 10 a.m.-noon.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programming from 5 June-2 July, inclusive (with possible exception of changes made by the networks after presstime). The only regularly

AGRA PH

5 JUNE - 2 JULY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY			
BST	NBC	ABC†	CBS†	NBC	ABC†	CBS†	NBC	ABC	CBS	NBC	
I Love Lucy	Say When sust	Sponsors Minute Maid; Lehn & Fink; Northam- Warren; Metra	I Love Lucy	Say When sust Sterling alt Ex-Lax	Sponsors Sterling, War- Lam, Welch, Uncle Ben's, Whitehall	I Love Lucy	Say When B-Nut alt sust sust		Captain Kangaroo Partie. sponsors	Shari Lewis Natl. Biscuit Remco, Am Doll Cracker Jack, Pruvitt Baker's Choc.	
Village	Play-Hunch sust Colgate	cal: Plasti-Kot Minn. Mining M&M cont'd Fri.	Video Village	Play Your Hunch Colgate alt Nabisco Miles alt Heinz	END	Video Village	Play-Hunch Colgate sust alt Colgate sust alt		Mighty Mouse Phs. Colgate alt	King Leonard G Short Subjects Gen. Mills, Sweets	
Double Exposure	Price Is Right Sterling alt sus Heinz alt Culver	Gale Storm	Double Exposure	Price Is Right Chevrolet Union alt Miles	Gale Storm	Double Exposure sust alt S. C. Johnson	Price Is Right Lever alt Tont Culver alt Tont		Magic Land of Allakazam Kellogg	Fury Miles Nabisco, Sweets	
Surprise Package	Concentration Lever alt Gen. Mills Nabisco alt Jergens	Love That Bob	Surprise Package	Concentration G. Mills alt Lever Heinz alt Whitehall	Love That Bob	Surprise Package	Concentration Lever Simoniz alt Mills		Roy Rogers Nestle	Lone Ranger Gen. Mills,	
of Life sust	Truth or Consequences Heinz alt Frigidaire P&G	Camouflage	Love of Life R. T. French alt Nestle Amer Home	Truth or Consequences Tont alt Mennen P&G	Camouflage	Love of Life sust alt Lever sust alt Nabisco	Truth or Consequences Chevrolet P&G alt Whitehall		Sky King Nabisco	My True Story Glenbrook Dow alt Simoniz	
ch For orrow P&G	Could Be You sust Heinz alt Tont	Number Please	Search for Tomorrow P&G	It Could Be You P&G	Number Please	Search for Tomorrow P&G	Could Be You sust P&G alt Miles		CBS News sust	Detective Diary Glenbrook alt sust Simoniz	
ing Light P&G	News (12:55-1) G. Mills		Guiding Light P&G	News (12:55-1) G. Mills		Guiding Light P&G	News (12:55-1) G. Mills				
ews (9:55) sust	No net service	About Faces Midday Report	News (1-1:05) sust	No net service	About Faces Midday Report	News (1-1:05) sust	No net service			Mr. Wizard sust	
d Turns P&G	No net service		As the World Turns P&G Pillsbury	No net service		World Turns Best Foods Carnation alt R. T. French	No net service				
he Facts sust	Jan Murray Show Jergens alt Whitehall Purax alt Colgate	Day in Court	Face the Facts Best Fds. alt Lever sust	Jan Murray Show Borax alt Ex-Lax Plough	Day in Court	Face the Facts sust Best Foods Pillsbury sust	Jan Murray Show Whitehall alt. sust Jergens alt Purax			Major League Baseball (to concl.) (4/15 S)	
inkletter Bro sust	Loretta Young Buick Borax alt Frigidaire	Seven Keys	Art Linkletter Lever alt Drackett Pillsbury	Loretta Young P&G alt sust Heinz alt P&G	Seven Keys	Art Linkletter Lever Bros Williams alt	Loretta Young G. Mills alt Mennen P&G alt G. Mills		Baseball Game of the Week Partie sponsorship	Schlitz ¼ A. Busch ¼ reg G. Mills 1 min	
Millionaire alt Nestle	Young Dr. Malone Gen. Mills alt sust Purax alt Lever	Queen For a Day	Millionaire Kodak alt Johnson Drackett alt Best Fds.	Young Dr. Malone Miles alt Culver P&G alt G. Mills	Queen For a Day	Millionaire alt R. T. French Gerber alt. Nab	Young Dr. Malone Mennen alt sust Glenbrook alt Jergens		Baseball	Major League Baseball	
Is Yours sust ing alt over	From These Roots Psbury alt sust Nabisco alt Colgate	Who You Trust	Verdict Is Yours Sterling alt Lever alt R. T. French	From These Roots Simoniz alt Ungentine Purax alt sust	Who You Trust	Verdict Is Yours alt Lever	From These Roots Colgate alt Plough Borax alt B-nut		Baseball	Major League Baseball	
ter Day ench	Make Room For Daddy sust Heinz alt sust	Amer. Band. B-Nut, Welch, Leho & Fink, Plough, Lever.	Brighter Day Secret Storm A. Home alt R. T. French	Make Room For Daddy sust sust alt Frigidaire	Amer. Band. Welch, Lever, Tont, Noxema, Carter, Northam Warren, Plough	Brighter Day Lever alt Best Fds. Secret Storm Am. H. alt sust	Make Room For Daddy Borax sust alt sust alt Culver		ABC's World of Sports R. J. Reynolds Humble Oil, Bristol-Myers,	Baseball	Major League Baseball
of Night &C Bisco Nestle	Here's Hollywood Mennen alt Jergens Culver alt Tont	Ame. Band. Tont, Stridex, Minn. Mining, Goodrich	Edge of Night P&G Pillsbury alt sust	Here's Hollywood B-Nut alt G. Mills Heinz alt Whitehall	Amer. Band. B-Nut, Tnt'l Shoe, Block	Edge of Night alt. Drackett Amer Home alt Sterling	Here's Hollywood G. Mills alt. Simoniz Colgate sust alt		Carters, Gen. Mills	Baseball	Major League Baseball
o'clock ews (5:10)		American Bandstand co-op	Five o'clock News (5-5:10)		American Bandstand co-op	Five o'clock News (5-5:10)					
		Rocky and His Friends Gen. Mills			Rin Tin Tin Gen Mills						Captain Gallant sust alt, G. Mills

scheduled programs not listed are: *Jack Paar*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, 7-9 a.m., Monday-Friday, participating; *News* CBS, 8-8:15

a.m., Monday-Friday, *Captain Kangaroo*, CBS, 8-15-9:00 a.m., Monday-Friday, participating sponsorship; and *Today on the Farm*, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Daylight.

SPONSOR ASKS

WHAT SHOULD REPS KNOW ABOUT YOUR MEDIA DEPARTMENT? (PART I)

Frank J. Gromer, Jr., vice president & director of media, Foote, Cone & Belding, New York City

The simple answer to the question of what a sales representative should know about an agency media department is as much as possible. It is fairly obvious that the more a salesman knows about the organization that he is trying to sell—its structure, its personality (and its “personalities”), its clients and their requirements—the better a selling job he can do.

A representative should understand the organizational structure of our department—not only what it looks like on paper, but also how it works in actual practice—especially on the accounts to which he is assigned. Get to know the people, what makes them tick, and the things that they expect from a good salesman.

Above all, get to know the requirements of our accounts. Find out as much as possible about their marketing and media objectives and the reasons for their current media pattern. This is not always easy to do because the wall of secrecy in our business is frequently quite high. The key to obtaining information of this kind is *confidence*. Media people respect a salesman whom they learn to trust. A salesman who does not know how to treat information confidentially will soon find that almost everything he asks about will be “confidential.”



A good rep works closely with a buyer; learns marketing and media objectives

These things may seem very basic and obvious—and they are. But, a surprising number of salesmen do not seem to know them.

Salesmen also should know that agency media people appreciate rep-

resentatives who make appointments, who are prompt and have something to say when they call. Media people, like everyone else (and perhaps more so than some), are especially busy. These days time is very important. Make your visits pertinent, constructive, and as brief as possible.

They also appreciate a salesman who keeps them informed of special availabilities. Media people spend a good part of their time trying to come up with unique media buys. A salesman who helps a buyer in this area will almost always find a receptive ear (and will almost always get more of the business).

We also appreciate a representative who keeps us informed (in advance whenever possible) of contacts with the client and account group. Although the final responsibility for a media plan rests with the media department, media decisions are influenced by a great many other people in the agency and at the client. Media people recognize this, and a strong media department welcomes this kind of participation.

Under these circumstances, although his first and primary contact will be in the media department, a good salesman will sometimes find it appropriate to call on other agency personnel and members of the client organization. At the same time, nothing is more frustrating to a media buyer than to find out about a call to the client *from* the client—especially, if in the process of this call, the client has been informed of something by the salesman that the buyer was not aware of.

To sum up—know the department, its people and its accounts. Respect the fact that media people are busy—don't make undue or unnecessary demands on their time. Recognize that buyers appreciate representatives who alert them to unique media opportunities. Finally, remember to cover media personnel on calls outside the department.

Know these things, do them well, and sales will speak for themselves.

Leslie L. Dunier, vice president in charge of radio and tv, Mogul Williams & Saylor, Inc., New York

If the reps know nothing else about our air media department, they should know that we mean what we



We want the exact avails we request; not other lengths, markets, or budgets

say. The simplicity of this statement is deceptive. Perseverance in a salesman is laudable, even vital to his success in this business. But a line must be drawn to distinguish perseverance from unreasonable stubbornness. This may be just the spot to go on the record with our operational philosophy.

First, we never send out “calls for avails” unless we know precisely what we're looking for in behalf of each account, and just how fast we need it. In other words, we don't casually poke a damp finger into the air to test the “available” wind currents.

When we ask for night-time minutes, morning 20's cannot be substituted. When we request information by Wednesday of a given week, we need it by Wednesday, not the following Monday. When we ask for avails in 10 specific markets, we're not interested in the top 20. When we have \$1,000 a week to spend in a market, we cannot appropriate \$2,500.

It's true, unfortunately, that air media departments in some agencies may resort to false deadlines, fictitious market lists and vague requests regarding time segments and budgets. We respect the value of a rep's time, and we expect him to return the compliment. On our part, we try not to ask for information that is readily available elsewhere. And we are grateful to the rep who pro-

(Please turn to page 59)



WAVE *am-tv*

NBC FOR LOUISVILLE, KY.

ANNOUNCES

THE APPOINTMENT OF

THE KATZ AGENCY, INC.

AS

NATIONAL ADVERTISING

REPRESENTATIVE

EFFECTIVE JUNE 4, 1961

NEW YORK

CHICAGO

DETROIT

ATLANTA

ST. LOUIS

SAN FRANCISCO

LOS ANGELES

DALLAS

MINNEAPOLIS

BOSTON

'EMMY'

(Continued from page 37)

as a mid-season entry this year.

Many other British-made tv series tried to crack the U. S. tv market. For a long time none made a network sale. Several were offered in station syndication sale but most did poorly until last year when NTA's *Third Man* was sold to Budweiser for 100 national spot film markets. At about the same time ITC's *Four Just Men* also successfully went into syndication distribution.

Macbeth was not the first program considered by Hallmark for British co-production. A play previously considered but finally tabled was George Bernard Shaw's *Captain Brassbound's Conversion*. In each case British production could add authenticity. But how often, it must be asked, do U. S. tv sponsors decide to invest in Shakespeare or Shaw?

Macbeth was produced in the spring of 1960 in Technicolor and wide screen. According to Kaufman, who served as executive producer of *Macbeth*, the film was photographed on location for three weeks, principally at Hermitage Castle in the Scottish border area, and for five weeks at the Metro-Goldwyn-Mayer Studios (Boreham Wood).

World-wide theatrical release of the film is to be handled by British Lion Ltd. and Lion International.

Kaufman estimates that the amount appropriated for a 60 minute program—say \$100,000—would be sufficient to capitalize the foreign share of a British co-production for full scale theatrical release. By current British standards a feature costing \$300,000 would be respectable enough to be regarded as an "A" picture.

The possible advantages to the sponsor in the co-production plan are many. He can double or triple what he gets on the tv screen in terms of value and actual cost. He can open the door to foreign locales and talent. There are no re-run payments. (In other words, the film made primarily for theatrical release can ultimately go out into all media without incurring extra cast-writer-director-musician charges.) Foreign motion picture production is often more efficient and less limited than live U. S. production. Costs and scales in all

(Please turn to page 56)

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive Co., New York: Campaign for Wildroot begins about issue date in about 30 markets. Day and night minutes are placed for seven weeks. Buyer: Eileen Greer. Agency: Ted Bates & Co., New York.

Procter & Gamble Co., Cincinnati: Placements for Ivory soap start early June and run through the P&G contract year in 15-20 markets. Light frequencies of day and fringe night minutes are being scheduled. Buyer: Len Zeigel. Agency: Compton Adv., New York.

Van Camp Sea Food Co., Long Beach, Calif.: Summer campaign for Chicken of the Sea tuna starts this month in about 15 top markets. Day and night minutes and 20's to reach primarily a women's audience will run for 10 weeks. Buyer: Dorothy Sutton. Agency: Erwin Wasey, Ruthrauff & Ryan, Inc., Los Angeles.

Beech-Nut Life Savers, Inc., Port Chester, N. Y.: Satisfied with results from test schedules on Beech-Nut gum, its first national schedule begins mid-June in about 12 markets and will expand rapidly through the summer months. Buys are for 26 weeks using kid show minutes and adjacencies, six to 12 spots per week per market. Buyer: Gene Grealish. Agency: Young & Rubicam, New York.

National Sugar Refining Co., New York: Going into about 20 top markets early June for Jack Frost sugar. Schedules are daytime I.D.'s and some prime and late night, averaging 10 spots per week per market. Buyer: Jim Stack. Agency: Young & Rubicam, New York.

Procter & Gamble Co., Cincinnati: Light schedules on Joy start 5 June in about 30 markets. Placements of night minutes are for the P&G contract year. Buyer: Berginia Cherkezian. Agency: Leo Burnett Co., Chicago.

RADIO BUYS

Liggett & Myers Tobacco Co., New York: Adding schedules for L&M cigarettes to its current top 12-through-50 market lineup. Traffic minutes and 30's, six per week per market, are bought for 10 weeks. Buyer: Pat McNamara. Agency: Dancer-Fitzgerald-Sample, New York.

Volvo Import, Inc., Englewood Cliffs, N. Y.: Having renewed recently in about 15 top markets, this distributor of the Swedish-made auto Volvo is now expanding its market list to 25. Others will be added on a market-by-market basis this summer and fall. Moderate-to-heavy frequencies of traffic minutes and 30's are bought for eight to 13 weeks. Buyer: Jean Simpson. Agency: Sind & Sullivan Adv., New York.

Fisher Body Div., General Motors Corp., Detroit: Second flight of its Body By Fisher campaign starts 19 June in 54 markets for two weeks. Schedules are for traffic minutes and 30's, 25 to 100 per week per market. Buyer: John Marsich. Agency: Kudner Adv., Inc., New York.

GENERAL  ELECTRIC
TELEVISION STATION

WRGB

NBC FOR

THE ALBANY-SCHENECTADY-TROY AREA

ANNOUNCES

THE APPOINTMENT OF

THE KATZ AGENCY, INC.

AS

NATIONAL ADVERTISING

REPRESENTATIVE

EFFECTIVE JULY 1, 1961

NEW YORK

CHICAGO

DETROIT

ATLANTA

ST. LOUIS

SAN FRANCISCO

LOS ANGELES

DALLAS

MINNEAPOLIS

BOSTON

'EMMY'

(Continued from page 54)

categories are substantially lower than U. S. equivalents, and working conditions are far more liberal. Lastly, Kaufman points out, "The possibility of showing a successful major feature film provides an exhilarating challenge and change from routine production. The repetition of production formulas tends to make the production stilted."

The awards career of *Macbeth*, incidentally, is not necessarily over. Picture the British entry in the Berlin Film Festival. ◆

BILL BERNBACH

(Continued from page 39)

"When you start a client-agency relationship on this footing," he added, "you already have a communion with your client that might take years to build."

In the second annual tv commercials festival DDB won four special citations, mainly in the copy area. These were for demonstration of a product for both Polaroid and 5-Day deodorant pads; for copy on S&W green beans, and for an overall series submitted on Volkswagen.

DDB was responsible for the first kiddie-type radio commercial with the now-famous "Weavy's Wye Bwead" spots. The agency also scored a first, Bernbach said, with the use of the squeeze action technique in tv with a Chemstrand stocking promotion.

In the bestseller, *Madison Avenue U.S.A.*, author Martin Mayer says "Bernbach doesn't believe in the rules of advertising, whether they apply to content or technique."

To this Bernbach replies: "Most admen say the important thing is content or technique, but how can you separate the two? How can you separate execution from content? You can't!"

He explained that this is truest in the present age with so many good products competing. "An advertiser competing with other equally good products can only succeed by how persuasive he is in his presentations to consumers."

On the subject of research (Mayer says, "Bernbach has little use for research, thinks it has a role, but not a major role, in advertising."), Bernbach said: "We don't worship testing. We do it as much as anyone but

we don't use it as a crutch."

He cited the case of Utica Club beer, an upstate New York brand, and a DDB client. "We did a broadcast campaign for Utica which resulted in boosted sales," he explained. "After the results were in, the agency sent out the commercials to be tested, and results of this test were: "Don't use 'em, they won't work."

"We believe the greatest test of commercials is sales. We believe we are good advertisers because we are good artists and writers. We use research for the job its supposed to do —get information. But we take out the greatest insurance on our research by doing good creative work. Research was never supposed to create an idea, but to give you facts."

Bernbach has a loyal and industrious crew working with him. They appear to have a great pride in their work and in the agency as a whole. "We would resign accounts for which we couldn't do advertising that would uphold our reputation," one DDB creative man said. "After all, this is what we have to sell and this is what people come to know as ours."

Bernbach spends a good deal of his time with the creative people at his agency. "After all this is the side of advertising I have always worked in and know best."

He entered advertising in 1939 as research director for the World's Fair. He followed this up as director of public relations for William Weintraub, and joined Grey in 1945 as creative group head. Two years later Grey made him vice president in charge of art and copy.

He is a native New Yorker. He and his wife and two sons now reside in Bay Ridge section of Brooklyn.

As he was leading a SPONSOR editor around DDB's creative floor, he tried to sum up his, and the agency's, philosophy, by saying, "We believe that you can make an impression with imagination and artistry much more efficiently than if you heat the audience over the head."

The agency's New York office is presently undergoing a face-lifting. But this doesn't seem to daunt its creative atmosphere. As one awaits the elevator on the 26th floor (presently adorned by paint cans, carpenters, sawdust) a sign, put up by one of the art directors, reads: "Men working to keep up with growing Doyle Dane Bernbach." ◆

EASTERN PRODUCTS

(Continued from page 41)

ing attraction around the home is Eastern drapery hardware. Stop in at (name of store and address) and see how Eastern's advanced design lets draperies *draw* more smoothly . . . how Eastern's clean, uncluttered look means your draperies *draw* more admiring glances. For higher values . . . lower prices in drapery hardware by Eastern, visit (store name and address) today!"

Eastern began its sponsorship around the middle of March. ◆

WSJS-TV

(Continued from page 41)

stone. Commercials were put on soliciting new dealers and two new distributorships were set up in the region.

The same success attended a third half-hour program and, finally, a fourth one-hour show was bought. This time some 400 viewers came to the demonstration in person and the company wound up its success with a total of 20 sales.

The small lawn mower company is already expanding its facilities and planning for an increased use of tv. It had used a small amount of radio and newspaper advertising previously, but this time almost its entire budget was staked on video.

At WSJS-TV, Max Ulrich, sports director, originated the program as well as giving concept to its tactics and format. ◆

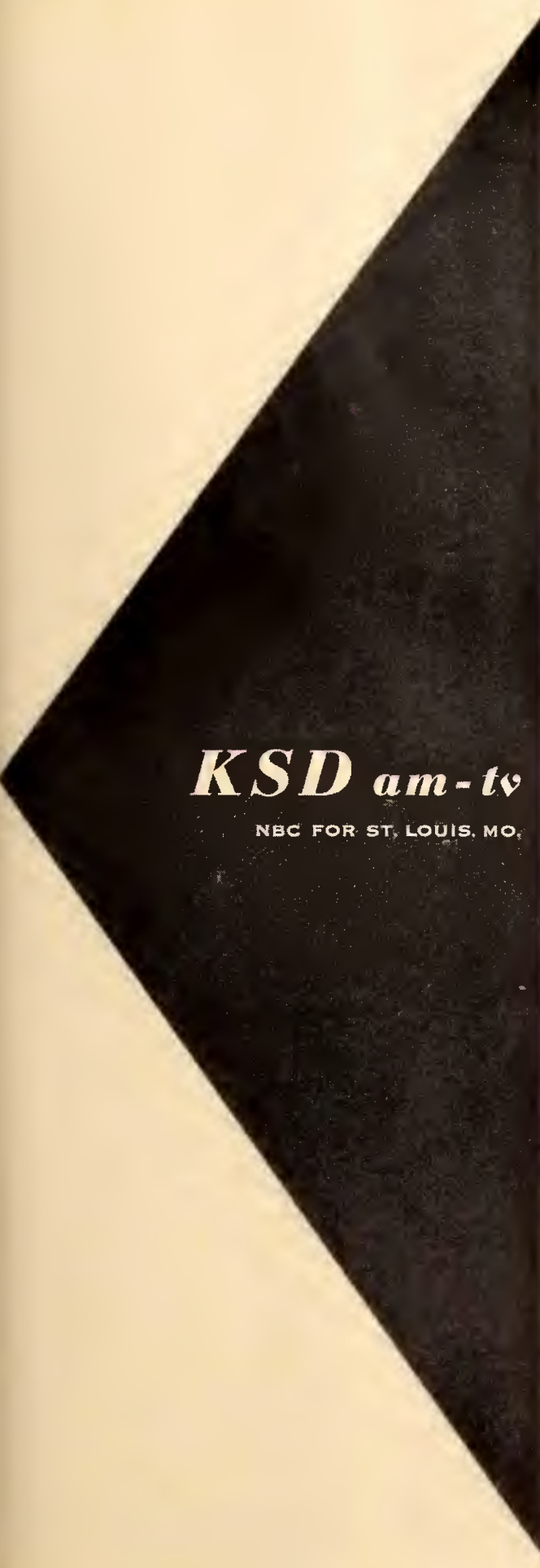
NIelsen CHARTS

(Continued from page 42)

mer months (1.5 million homes were listening in autos, 4.7 million homes listening in-home) and 19% in winter (1.3 million auto, 6.8 million in-home).

Afternoon (Monday through Friday) Auto Plus is 38% in summer (1.3 million auto, 4.7 million home) and 34% in winter (1.7 million auto, 5.0 million home). Evening (seven days) Auto Plus is 46% in summer (1.5 million auto, 3.2 million home) and 40% in winter (1.1 million auto, 2.8 million home).

As for the Nielsen analysis of station material the radio and tv audiences were shown to be monopolized by women. This was illustrated in a study of "typical stations." ◆



KSD *am-tv*

NBC FOR ST. LOUIS, MO.

ANNOUNCES

THE APPOINTMENT OF

THE KATZ AGENCY, INC.

AS

NATIONAL ADVERTISING

REPRESENTATIVE

EFFECTIVE JULY 1, 1961

NEW YORK

CHICAGO

DETROIT

ATLANTA

ST. LOUIS

SAN FRANCISCO

LOS ANGELES

DALLAS

MINNEAPOLIS

BOSTON

(Continued from page 44)

not be up as they are today."

What Schreyer terms "brilliant marketing strategies," also account, he says, for much of the B&H emergence as a leader in its field. Citing an instance he noted that last fall Bell & Howell instituted a program whereby its dealers became shareholders in the company. Dealers earned shares of B&H common stock, based on their equipment purchases. It followed, says Schreyer, "that from their interest as shareholders, dealers naturally promoted our products."

Selling direct from the factory, B&H has approximately 10,000 dealers around the country, including department stores and reputable jewelry outlets.

In the past five to 10 years, Schreyer says, there has been a substantial growth in the home movie field, accounting for much of the overall expansion in the photo equipment industry. Consumers of lower priced equipment are usually young marrieds with income between \$5,000 and \$9,000. Higher priced products attract an older age and higher income level.

Recently, according to Schreyer, the remote control innovations for projectors has added excitement to camera equipment.

A significant correlation exists between buyers of photo equipment and the audience composition attracted to public service programing, B&H has found.

"Our studies show that the correlation between incidence of sales to income, education, and family status in metropolitan and suburban areas parallels the types of viewers attracted to our programing," said ad director Lipson.

There is another tangible correlation, the company finds, between positive audience reaction to program subject matter and B&H products.

"People who respect our programing policies also respect our product quality," Lipson maintains.

Bell & Howell commercials—usually three one-minute spots during each half-hour—lean toward a "soft-sell," consisting chiefly of product demonstration. "For movie equipment," says Lipson, "television is the ideal medium."

No real attempt is made by this sponsor to integrate commercials. "How can we?" asks Lipson. "Our program content generally precludes this. We merely interrupt the show for commercials, with no attempted transition."

Bell & Howell advertising was strictly for photographic equipment up until last year when the company acquired, as a subsidiary, Consolidated Electrodynamics Corp., manufacturers of electronic analytical instruments for the space age. CEC is included in B&H commercials now, with space age contributions serving as a corporate image vehicle.

While it is the consensus within the company that the positive factors of B&H public service sponsorship far outweigh the negatives, there is one snag, a problem seldom encountered by other network advertisers: *Bell & Howell Close-Up!* is a difficult vehicle to merchandise. Because program content and schedules are not known far enough in advance of air date, it is virtually impossible to merchandise the show to dealers.

An interesting phenomenon, observes Peterson, is the fact that although the network adds a disclaimer tag at the end of each *Close-Up* thanking the sponsor, B&H, for granting complete editorial freedom in producing the show, between 30 and 50% of viewer letters are addressed to B&H direct, rather than to the network. Of the letters, Peterson says, "The vast majority approve highly of the idea that a company is willing to deal with some of the realities of our modern day world. The favorable letters received far outnumber the unfavorable by a ratio of almost 40 to 1. And the favorable involvement with the programing carries over to a favorable involvement with the company and its products."

Audience research shows, according to Peterson, that commercial content as well as program content have a higher ratio of recall than do those of general, entertainment-type programs.

Regarding the risks involved in controversial programing, Peterson says his company has learned that subject matter *per se* is not the prime concern—the criterion is how well a subject is handled. He feels that the big challenge facing public service shows is for networks to make them

interesting enough to attract larger audiences.

"With the possible exception of William Shakespeare," says Peterson, "it is impossible to be enlightening and entertaining at the same time." The latter, however, is not Bell & Howell's aim, nor is it their aim to "educate" an audience in a half-hour show. But it is Bell & Howell's hope that each *Close-Up* conveys an overall sense of the broad issues involved. Peterson feels that television's distinct advantage over other mass media is its ability to dramatize an issue to a height impossible in any other medium.

Although B&H advertising during the past three years has been a departure from the usual prime time entertainment fare, its efforts in the past adhered to the conventional.

Longer than eight years ago, the company realized that mass media was important and its first attempt at reaching a mass audience was through full pages in *Life Magazine*, which, as the core of its advertising program, accounted for between 50-75% of the total advertising budget. Later, the company experimented with tv news and daytime shows on a local basis in a few markets. It wasn't until July 1957, following the introduction of the 8 mm. electric-eye movie camera, that tv was used for a regular campaign—six weeks of spot in about 10 markets.

In the fall of 1958, B&H was buying participations in such nighttime network shows as *Ellery Queen*, *Dragnet*, *Cimarron City*, and *NBC News*. By the spring of 1959, participations were pretty well confined to *NBC News* and *Cimarron City*, and the company undertook its first public service venture, *Why Berlin?*

But it wasn't until the 1959-60 season that B&H became completely involved in public service programing. Percy, sold on the concept in advance, encountered Frank Stanton at a meeting, and asked him if CBS TV would pre-empt top-rated shows in prime time to present public service shows. Dr. Stanton waited about 15 seconds, and said yes. Out of this brief exchange, emerged the concept for *CBS Reports*. B&H signed for six of these, co-sponsoring with Goodrich.

Last year, in partnership with ABC TV, B&H signed for a few of the first Winston Churchill series,

and at the same time launched the series of 26 *Close-Ups*. For the 1961-62 season, B&H has expanded the *Close-Up* schedule to a total of 14 hours, most of which will be half-hour shows. Still in partnership with ABC TV, B&H has no idea what the content of the forthcoming series will be. But whatever does emerge in the program content for next season, B&H will maintain its policy of granting the network complete authority, freedom and responsibility for the shows.

SPONSOR ASKS

(Continued from page 52)

vides us with information at the time we request it.

If we had a handbook or guide consisting of "Do's and Don'ts" for salesmen calling on timebuyers at MW&S, it might be condensed in the following fashion: 1) Do give us minute avails (or whatever) if we request it; 2) Do submit material on or before our target date; 3) Do consider *only* the markets with which we are working; 4) Do keep within the hudget quoted; 5) Do make and keep appointments.

And, conversely: 1) Don't submit 20's when we've asked for minutes; 2) Don't submit material a week after the due date; 3) Don't sell 20 markets when we ask for 10; 4) Don't raise our weekly budgets (our clients won't appreciate it); 5) Don't arrive at 4 p.m. for a 2:30 p.m. appointment (or 2 p.m. for that matter).

We can appreciate the many problems of salesmen in a highly complex and competitive industry. But if more reps would begin to understand the problems on the buying end, our operating philosophy would be an accepted reality, not just another selling hurdle to be overcome by perseverance.

Beryl Seidenberg, vice president & group media supervisor, *Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York*

There are several things a rep should know about our media department in particular which undoubtedly will pertain to most media departments throughout the country. It is always important for a rep to know the account assignments . . . which buyer is responsible for which

account. If it is an active broadcast account, he will be informed about it and will receive requests for specific availabilities and/or programs. At this time, we expect him to give us fast, accurate and efficient service. If it is an account that has not been active in broadcast and a station is



We expect verbal confirmations quickly, followed by written ones within the week

trying to stir up interest, either the rep or the station man should be guided by the buyer's work schedule. They certainly should not be requesting information on advance planning during a busy buying season. Instead, they should try getting to the buyers when they have the time to discuss the program extensively and leisurely.

Once an account is running and on the air, we expect to be kept up to date insofar as pre-emptions, make goods, program and time changes are concerned. The rep should also determine whether or not to contact a buyer directly on this, or an assistant. When we've requested availabilities, we almost always see the salesman in person unless some extraordinarily busy crisis has occurred. If this happens, we'll ask the rep to leave his availabilities and if any further explanation is necessary, he can phone in or come back another day. However, we try to see all reps and salesmen at any time within the limits of our workday.

We also expect verbal confirmations (to be followed by written confirmations within the week), as soon as possible, since very often detailed schedules are made up in advance for sales and merchandising purposes. Sometimes, when we receive an inquiry concerning future plans, we will refer the rep to an account executive, if we have no other information at the time. However, the buyer should be the guide as to whether or not the account man should be contacted or whether or not he wants to be contacted directly.

Stanley Newman, media director, *Richard K. Manoff, Inc., New York*

From an agency point of view, a

rep and his secretary are the only people in a sales representative firm. When we have a problem, a question, or a request, we contact one of these two. From the rep's point of view, an agency, even a relatively small one, is a complex hierarchy. There are media directors, and supervisors, buyers, assistant buyers, estimators and secretaries—not to mention account and contact people who may in some cases have a significant say in media decisions. What a good sales rep should know about an agency media department is who does what. He will save himself much time and effort—and do a far better job for the stations and agency.

Every agency media department has its own particular organization. Someone called a buyer in one agency does work which a so-named supervisor does at another. In some agencies estimators are behind the scenes number-jugglers; in others



What a rep should know about an agency media department is who does what

they are full fledged buying assistants. If a rep knows what the functions and activities of each member of a media department are, he is able to go directly to the right person and do his selling or solve his problem most effectively.

It is a common practice for reps to tend to want to take problems or sales pitches to the person one level above the person he should be talking to. If it's a problem a buyer could and should handle, some reps take it to the supervisors. If it's a problem that an estimator or assistant huyer can handle, the rep tends to take it to the buyer. Instead of making things easier, this kind of thing only makes more work for the rep and for the agency people.

The really good sales rep is the guy who knows who is who and who does what in the media department he calls on. He's the guy who makes the best use of his own time and gives the best service to his agencies. In the end, he's also the guy who makes the sale.

SPONSOR WEEK WRAP-UP

Advertisers

'NEW 2 MILLION-DOLLAR INVESTMENT' in Baltimore's future. In a brief ceremony, Mayor J. Harold Grady broke ground for the new WBAL Broadcast House on Television Hill. Located at the base of the 730 ft. tri-TV station tower on WBAL-TV's present transmitter site overlooking the Jones Falls Expressway, the new building will provide one of the most modern broadcasting operations in the United States, when it is completed in June, 1962



HELICOPTER TRAFFIC SERVICE, one-year old, saluted by Atlanta Mayor, William B. Hartsfield (c). WSB Radio-TV, Atlanta, Ga., runs the special flight for a special broadcast. Helicopter traffic reports are broadcast by WSB sponsorship and the Atlanta Coca-Cola Bottling Co., in cooperation with the Atlanta Police Dept. Above (l-r): Atlanta Police Chief, Herbert T. Jenkins; WSB Radio gen. mgr., Frank Gaither; Atlanta Coca-Cola Bottling Co. pres., Arthur Montgomery, Jr.; Major Hartsfield is using a transistor radio to cue the broadcast



The FTC examiner issued an order to dismiss the FTC's complaint against Colgate-Palmolive (Ted Bates) for its Rapid Shave.

The examiner stated that "in view of the technical problems peculiar to television, reasonable latitude in the use of mock-ups or props should be permitted, however, such use is not misleading in a material respect as to the actual properties or qualities of the product advertised."

He also mentioned several reasons why it was not feasible to use real sandpaper for the demonstrations. One was that the length of the commercials (60 sec.) was not adequate for the sandpaper to be soaked to the point where it could be shaved cleanly. Another was that the texture of sandpaper does not show up on tv.

Soft drink advertisers, in 1961, are expected to up their tv gross time billings by some 20% over 1960.

Gross billings for network and national spot in 1960 rose 10.3% over

'SINGING SALESWOMAN OF THE YEAR', Page Morton, receives award from Chock Full O' Nuts coffee. Presenting her with it at the Advertising Club of Boston are Charles Pye (l) and William Givens, sales mgr. and program dir., of WOR1, Boston



'SPECIAL ACHIEVEMENT CITATION' is awarded station WNBC-TV, N.Y., for 'Meritorious contributions to the National Defense.' Theodore H. Walworth, Jr., NBC v.p., is congratulated by Major General Raymond W. Curtis, Comm. Gen., 2nd Army Corps



the preceding year. from \$13,288,310 to \$14,659,360 for bottled soft drinks.

Network billings alone are expected to nearly double. Pushing the upward trend is the recent re-entry into network tv of Pepsi-Cola.

Campaigns:

• **Apsco Products** is planning a national tv campaign for the company's new line of Disney character home pencil sharpeners.

• **Lever** is using spot tv and newspapers to introduce a new product, Handy Pack "All". in the Toledo, Fort Wayne, and Oklahoma markets.

• **Lehigh Acres** (Olian and Bronner, Chicago) will use radio and tv as well as mail and newspapers to promote its new community on the west coast of Florida.

PEOPLE ON THE MOVE: **Golden Blount** to national sales manager, Apsco Products, from regional sales rep for the north-central states . . . **John L. Bricker** to marketing v.p., Foremost Dairies . . . **Edward H. Beardsley** to president and chief executive officer and **Walter A.**

Compton, M.D., to executive v.p., Miles Laboratories . . . **Charles J. McCarthy** to executive v.p. from v.p. for sales, Lestoil . . . **Robert J. Vivian** to manager of advertising and promotion for dyes, American Cyanamide . . . **Lyle C. Abbott** and **Leroy F. Porter** to v.ps., Gardner agency.

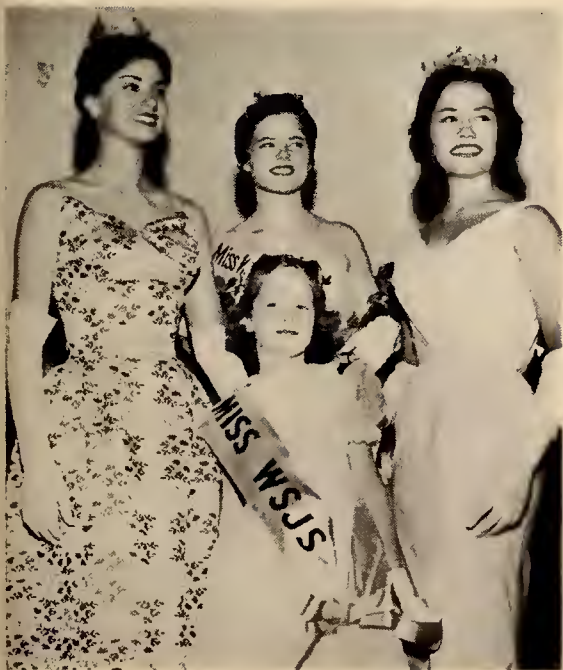
Here and there: **P&G** has bought the rights to **Hollywood: The Golden Years**, an hour long tv special produced by **Wolper** . . . **WBEE**, Chicago, ran the 2nd Annual *Aunt Jemima Gospel Talent Hunt Final Sing* on 11 May . . . **Quaker Oats** awarded \$300 in prizes for distribution to charities selected by the winners.

Agencies

Agency appointments: **Narda Microwave** to **Bennett** . . . **Wyler**, Chicago, to **C-E** . . . **Niagara Frontier Transit System** to **Comstock**, Buffalo . . . **Eldon**, Cal., to **K&E** . . . **Norcliff Laboratories**, a new firm being formed by **McKesson & Robbins**,

to **Maxon**, Detroit . . . **Catz American** to **Wexton** . . . **Blue Channel Corp.**, S. C., to **Dreher** . . . **Providence Radio** to **FitzGerald-Toole**, Providence . . . **Liebmann Breweries** to **Campbell, Emery, Haughey and Lutkins**, Boston, for its **Rheingold Beer** in New England (excluding Conn.) . . . **King Cola**, Newark, N. J., to **Yardis**, Philadelphia . . . **Pittsburgh Plate Glass** (\$2.5-million) to **JWT** from **BBDO** . . . **Delta Air Lines** to **Gaynor & Ducas**, Beverly Hills, for its public relations in the west . . . **Staley Manufacturing** to **Maxon** for three of the company's grocery products.

PEOPLE ON THE MOVE: **Richard D. Courtney** to sales staffer, **KDKA-TV**, Pittsburgh, Pa., from **KMG** . . . **Havis Medwick** moved up to assistant director of radio-tv, **EWB&R**, from business manager . . . **Ange J. Fiorini** to account executive for **Continental Baking**, **Ted Bates**, from **Good Housekeeping magazine** . . . **William R. Gillen** to managing director of the London office of **BBDO International** . . .



'AGE BEFORE BEAUTY' doesn't hold true in Winston-Salem, N.C., where a pretty girl is just as pretty in miniature. Three queens are: (l-r) **Ann Herring**, Miss North Carolina; **Alyce Ashburn**, Miss Winston-Salem; and **Nancy Ann Fleming**, Miss America. Tomorrow's queen, **Leah Minor**, Miss WSJS

MEANWHILE, BACK AT THE RANCH, the 'Gaslight Gals' and (l-r): **Ben K. McKinnon**, supervising dir. of **KTHT**, Houston, Texas, and v.p. of **Winston-Salem Broadcasting Co.**; **Robert E. Eastman**, pres. of **KTHT's** national reps; **John G. Johnson**, chmn.; and **James W. Coan**, pres. of **Winston-Salem Broadcasting Co.**, at the **KTHT Gaslight Club cocktail party** during the **NAB Convention**

L. G. (Pete) Van Akin to account staff, Doyle Dane Bernbach, from v.p. F&S&R . . . Stanley W. Koenig and Peter F. M. Stewart to account group heads for portions of the Du Pont account. BBD&O . . . Jack Barry to account executive. Weiss, for Helene Curtis . . . Joseph L. Roberts to account executive. Rolnick Associates . . . William A. Masi to marketing specialist for radio. Lord Adam-Lady Eye . . . Warren L. Burmeister to broadcast department. FC&B, Chicago, from assistant director of studio operations, CBS . . . Neal Waldmen to account executive and v.p., Albert J. Rosenthal, Chicago . . . Peter Berla to media supervisor. Ogilvy, Benson & Mather.

Associations

Kansas Association of Radio Broadcasters will give special awards to Kansas radio stations for the best broadcast editorial and the best local public service campaign.

This came after Governor LeRoy Collins, president, NAB, and FCC members encouraged broadcasters to make more extensive use of editorials.

PEOPLE ON THE MOVE: Homer Odom, KABL, Frisco, named to the presidency of the San Francisco Broadcasters Association . . . Jerome R. Reeves, KDKA-TV, general manager, named president of the Pittsburgh Radio and Television Club for 1961-62 . . . Norman Boggs, KGHL, San Fernando, elected chairman of the board of the Southern California Broadcasters Association.

Tv Stations

Furniture stores have tripled their use of tv since 1955. Of 620 National Retail Furniture Association members queried, 263 stores used tv. The number in 1955 was 55.

Highlights of the survey are:

- The average furniture store buying tv puts 21% of its ad budget into the medium.

- More stores use spot announcements campaigns than any other type of tv advertising.

- Sunday is the best day of the week to advertise on tv. Nighttime is the most popular time period for both spot announcement and program campaigns.

- Most stores find that tv brings in new customers not influenced by other advertising.

An unusual honor accorded air media: James H. Gardner, WBEN (AM-FM-TV), sales rep., was elected president of the Grocery Manufacturers Representatives of Buffalo.

He is the first member of the broadcast industry to be elected head of this organization and won the office in a contest.

The members of the organization, who come from among food brokers, distributors, field men for major companies, and key chain buyers, usually elect their president from within the industry.

Kudos: WHAS (Radio-TV), Louis.

THE M-G-M "NEW ERA" GROUP—BEST OF THE FIFTIES

KIRK
DOUGLAS
IN THE BAD
AND THE
BEAUTIFUL*

THE BAD AND THE BEAUTIFUL—KARA TURNER, KIRK DOUGLAS, DICK
CROGAN, LARRY'S GIRL—LLOYD BRANHAM, GILBERT HOLMES



METRO-GOLDWYN-MAYER TELEVISION • 1540 BROADWAY, NEW YORK 36, N.Y. • JUDSON 2-2000
CHECK YOUR MARKET
FOR AVAILABILITIES
TODAY!

ville, won the first place award for the stations' "coverage of the political convention and for over-all news coverage" and was cited for its "news leadership." This came about at the spring meeting of the Kentucky Broadcasters Association . . . WTSV, Claremont, N. H., received an Award of Excellence for its weekly childrens program, *The Children's Hour*. The citation was given by the New Hampshire Federation of Women's Clubs . . . **WHYE** took first place honors in the Roanoke Advertising Club's first annual awards for the best radio commercials. The entries were judged by McCann-Erickson . . . **WBNS-TV**, Columbus, Ohio, tele-mentary production *SAC-61* took first place award at the conference of the Fifth District of The American Federation of Advertising for the outstanding tv program presented by a sponsor during 1960 . . . **KGW-TV**, Portland, Ore., was commended by the council of the city of Portland for the broadcast of the Council hearing on the request of Freedom Center, Inc. for a charitable solicitations

permit . . . **KTVH**, Wichita, Kan., received the 1960 Gold Award of Excellence from the National Federation of Advertising Agencies for the category of direct mail campaigns.

PEOPLE ON THE MOVE: **Johnston F. Northrup** to Electric Bond and Share Development as v.p. and director, from administrative v.p. and treasurer of Corinthian Broadcasting . . . **Gene McPherson** to executive producer and director of program development, **Carl Pazzi** to production director, and **Richard Shoemaker** to public affairs director, all moving up at **WBNS-TV**, Columbus, O. . . **William J. Gallagher, Jr.** to general sales manager, **WACE**, Springfield, Mass., from account executive **ZIV** tv programs . . . **Ken Miller** to sales staff, **KGB**, L.A. from account executive, **KGBS**, L.A. . . **Claude Schwartz** to promotion and research director, **WINS**, New York, from promotion director, **Transport Displays**.

Tv sales: Lipton purchased half

sponsorship of seven and Bristol Myers purchased one-third sponsorship of seven *CBS Reports* programs. Block Drug will be participating sponsor of six of the same show.

Change of name: On 28 May the Washington Post Broadcast Division changed its name to Post-Newsweek Stations.

This 'n' data: Hulbert Taft, Jr., denied reports that **Taft Broadcasting** bought tv and radio stations in Buffalo and claims that his company has deferred all negotiations relating to this possibility . . . **MBS** reports Alan B. Shepard, Jr., is "A-Okay for network radio." 40.7% of the New York audience heard his flight on radio and 42.1 % of those asked viewed the event on tv.

Radio Stations

KRAK, San Francisco, and **WHAT**, Philadelphia, are two of the latest stations to adopt a sin-

NEW FOR TV—ONE OF 30 FABULOUS M-G-M POST-48'S
HUMPHREY BOGART
 IN
BATTLE CIRCUS



BATTLE CIRCUS — HUMPHREY BOGART / JUNE ALLISON / TEEMAN WYNN / ROBERT KELLY

METRO-GOLDWYN-MAYER TELEVISION • 1540 BROADWAY, NEW YORK 36, N.Y. • JUDSON 2-2000

CHECK YOUR MARKET
 FOR AVAILABILITIES
 TODAY!

gle rate card for national and local advertisers.

The policy in both cases becomes immediately effective.

The methodologies: KRAK reduced the national rate about 25%, while the local rate was increased 20%. WHAT, a Negro station, adjusted the national rate downward and increased the former local rate, but the percentages either way were not disclosed.

Radio is a new medium with need for new yardsticks and new creativity in order to utilize its full potential.

Maurie Webster, at the banquet of Alpha Delta Sigma, gave the example of KNX, L.A., which has "created an electronic town hall" with its *Opinion Please* and KMOX, St. Louis, which has started the trend to all-talk shows with the station's daily seven-hour-long *At Your Service* show.

He mentioned that "today radio is becoming a medium of ideas as well as entertainment and information."

Ideas at work:

- **WLEE**, Richmond, Va., believes it has set a new all-time record for radio contest response. On 3 May the station announced it had arranged to treat the entire student body of the most popular school in central Va. to a day of fun at a popular local recreational area. Within ten days they received 1.7 million usable entries.

- **WLIB**, New York, held a beeper phone conversation with James Farmer, national director of C.O.R.E. and Freedom Rider, from a Jackson, Miss. jail.

- **CBS** web affiliates, in observance of National Radio Month, are pushing a series of announcements to encourage listeners to purchase portable radios.

The following letter, from KFRC, San Francisco, came to the desk of SPONSOR's Managing Editor. Al Jaffe, in its entirety from Bill Sweeney.

"This is a newscast delivered this morning by KFRC newscaster, George Ruge. It speaks for itself:

"Last Saturday night, May 27, I covered the most thrilling story of a lifetime. I stayed with a beautiful woman in labor with her first child at St. Luke's Hospital in San Francisco. And after four hours, she rose from her bed and walked to the delivery room, down a long hall.

"I then dressed in hospital whites, complete with mask and cap. And I followed into the delivery room. There I watched as the moment of birth drew near. When I placed my palm on the forehead of the Mother-to-be, it was moist, for she was exerting all of her strength and her womanhood.

"At 11:25, the miracle came to pass and a boy child was born, squalling to begin his existence in the adventure called life, which God grants us. The Mother, Olivia, said he would be named Roger.

"The Doctor said he weighed six pounds. Then she rose and I held her hand while she walked to her bed.

"I report this story to you this morning because I am very proud of my beautiful wife and my new son."

"Surely this is one of the most touching and unusual newscasts from a radio station this year."

- **WLOL**, St. Paul-Minneapolis, and Dodge dealers (BBDO) have

united in a successful promotion called *Dodge Dial Time*. Listeners who respond to a request are called on the air and sent a letter which they bring to their nearest dealer and after answering a simple question receive gifts and registration in an end-of-June draw, giving the winner a new Dodge.

PEOPLE ON THE MOVE: Harry Dowd to acting manager, WPOR, Portland, Maine . . . Harry W. Reith to v.p. and general manager, WKST Radio, New Castle, Pa. . . . Wilson Edwards to manager of KOGO-AM and KFSD-FM, San Diego, Cal. . . . William C. (Bill) Thompson to public relations and sales promotion director, KGBS, L.A. . . . Bob Leonard to station manager, Tony Pansulle to sales manager, both at WKNB-Radio, Hartford, Conn. . . . Shayle Ray to sales staffer as account executive, KABC, L.A. . . . William F. Werner to director of advertising and sales promotion, Muzak and its subsidiary, Programatic Broadcasting . . . George R. Bonneau to manager, WTSV (AM-FM), Claremont, N. H.

Kudos: KIXL, Dallas, Lee Segall, pres., received the 1961 Betty Award symbolizing consistent contribution to the effectiveness and dignity of the broadcasting industry . . . WHOP, Hopkinsville, Ky., won two awards: The University of Kentucky Associated Press News Award for the best over-all news coverage for 1960, class II and the Kentucky Farm Bureau Award in behalf of outstanding farm broadcasting in Kentucky . . . Benedict Gimbel, Jr., Metromedia, v.p., was presented with the United Fund Award Pin for his 25 years of outstanding service to his community through the Crime Prevention Association . . . Kriegshalser Mortuaries, St. Louis, was the recipient of two civic awards for giving its commercial time to civic organizations during the *Night Music* programs on KSD, St. Louis . . . KCOR, San Antonio, was honored by the NAACP for "outstanding contribution to community welfare . . . WSB, Atlanta, Ga., was presented a Certificate of Merit for the station's production of a *Civil War Christmas* . . . Lowell E. Jack, KMAN, Manhattan, Kans.

Q.

Where can I take care of all my TV print work on a single order?

A.

At **BONDED**. Their print procurement service will get your prints to every scheduled point on time, on a single order from you.

**BONDED
TV FILM
SERVICE**

NEW YORK
CHICAGO
LOS ANGELES
TORONTO



A Division of
NOVO INDUSTRIAL CORP.

A CHANNEL 5 QUIZ

TEST YOUR MARKETING SKILL
ON THIS FIVE-FINGERED
TELEVISION QUIZ



- Q. Can a television station which has won the coveted SCHOOL BELL AWARD twice, also sell food?
- Q. When a young woman heard that 1917 nickels were worth almost a hundred dollars, she took what she had to the nearest bank and found the story true. Yet she was disappointed. Why?
- Q. What television station holds the upper hand with 400,000 TV viewing families in Michigan's golden second market?
- Q. If two monkeys sit in the corner of a room and look at another pair in another corner, and so forth, until every pair in a corner looks at another pair, how many monkeys could then say they are looking at other monkeys?
- Q. Tiros II, the "weather eye" satellite, gives a valuable overall view of global weather. Getting down to earth, what television station boasts the weather shows more TV families "eye" for an overall view of the weather in the multi-city Flint-Saginaw-Bay City market?



WNEM-TV
serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION —
ALL WAYS!

general manager, was elected mayor of that city.

The winner: Walter W. Simmons, space-time buyer for Kelly-Nason, captured first prize—a 1961 Bonneville Convertible—in the communications center contest held by WFAA, Dallas. Simmons came closest to guessing the number of persons to tour the new WFAA center.

Fm

KCFM, St. Louis, oldest fm station in St. Louis, has recently increased its power to 93,000 watts reaching a radius of 100 miles.

Gert Bunchez, sales manager, visited Philadelphia and New York in connection with the station's expanded facilities which includes going into new studios shortly.

Quote: From John D. Tuttle, v.p. International Good Music: "The success of Heritage programing can best be measured by the constant demand for our services in new markets."

Thisa 'u' data: KOA Radio and KOA-TV, Denver, Colo., announced a daily schedule of fm programing beginning 1 June.

Networks

Net tv sales: Gulf Oil has purchased a new public information series, *Frank McGee's Here and Now*, beginning 29 September . . . General Mills (BBDO) has bought eight NBC TV shows for the 1961-62 season . . . Henry Jaffe Enterprises will tape in color a one hour tv special, *Highways in Melody for Cities Service*, next fall over NBC TV.

New affiliate: KATO, a newly constructed am station in Safford, Ariz., has affiliated with NBC Radio.

Kudos: Walter Cronkite, CBS news, is the recipient of the Contribution to American Democracy Award, given by the founders and friends of Chicago's Roosevelt University for "the very fine contributions his tv programs have made to American Education and the excellent and impartial character of his coverage of such important events as the national (Please turn to page 72)

A CHANNEL 5 WHIZ

OUR CHANNEL 5 WHIZ IS
RON COLLINS, YOUR
PETRYMAN IN CHICAGO



- A. WNEM-TV...the only television station to win the distinguished SCHOOL BELL AWARD in Michigan, and NEA'S SCHOOL BELL AWARD for America in the same year...not only can sell food—but does! \$300 million dollars worth of groceries move on air in the Channel 5 viewing area.
- A. Because nineteen hundred and seventeen nickels will always be worth almost \$100.
- A. The rich and powerful one-quarter billion dollar Flint-Saginaw-Bay City market...and all of rich Eastern Michigan, is held solidly and dominantly in the hand of Channel 5...the prime mover that influences food-purchasing decisions in this multi-city area.
- A. None. Monkeys can't say anything.
- A. When it comes to reporting the weather, that's easy. Your latest Nielsen (NSI, Mar. '61) shows an average high of 71,000 viewing families watch the 6:00-6:15 P.M. News and Weather, Mondays through Fridays, on CHANNEL 5, and 39,200 TV families stay with CHANNEL 5 for Weather and Sports from 11:15 to 11:30 P.M., Mondays through Fridays.



WNEM-TV
serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION —
ALL WAYS!

ASK

your national representative

You're on the verge of a decision, and
a problem. What trade papers to
pick for your station promotion?

It's no problem to kiss off, for
your choice can have a
telling effect on your national
spot income. But where to get
the facts? The answer is simple.

Ask your national representative.

He knows. His salesmen get around.

They learn which trade papers are appreciated, read
and discussed by buyers of broadcast time.

His is an expert opinion.

Don't overlook your national representative.

SPONSOR

For Buyers of Broadcast Advertising

WASHINGTON WEEK

5 JUNE 1961

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SPONSOR

PUBLICATIONS INC.

The FCC reorganization plan was snowed under within the House Government Operations Committee: the disapproval resolution will next be cleared for the floor of the House, where the margin against it will be large.

This will make it unnecessary for the Senate to act, since a reorganization plan needs to be turned down only by a majority in either chamber.

There was no doubt of the final outcome from the moment that Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee which has jurisdiction over the FCC, told the Operations group that the requested changes should be handled through legislation, rather than through reorganization.

In the Senate, it will also be the Government Operations Committee handling the plan, with the communications subcommittee merely "advising."

FCC Commissioner Robert E. Lee, one of the four opposing the plan, told the Senators that the seven commissioners **could probably come up with a reorganization idea on which all seven could agree**, if given a little time. Former chairman Frederick Ford testified that his main worry was conflict with the basic communications act, **probably leading to extensive litigation.**

It was at this hearing that Dean Landis, author of the plan, and FCC chairman Newton Minow virtually threw in the towel. They both said they would be willing to accept amendments. However, Congress can't amend a reorganization plan. **It can only accept it as is, or vote it down.**

On the day that the House Committee voted to recommend that the House disapprove, Oren Harris kept his word and introduced a bill on the subject.

It would do everything the reorganization plan would do, except that the **FCC chairman would no longer have the power to assign commissioners to specific jobs.** It was this section which caused Commissioner Robert Bartley to charge that the chairman could "exile" a non-cooperative commissioner to an obscure on-the-spot hearing in Alaska.

There is little prospect for quick action on the Harris bill, and the Commerce Committee chairman seems in no hurry. He has set no dates for hearings, and would only say that hearings will be held "as soon as possible."

The hearings, when they are called, will probably call forth the **same sort of opposition to further powers for Newton Minow.** This time, however, it will be a bill which can be amended. It can even be shelved and forgotten, as has happened to many Harris bills in the past—through his own efforts.

Minow is meanwhile setting about fence-mending within the Commission.

Former chairman Ford, who has been on his side in almost all matters thus far, is target No. 1. Minow will try to get that agreement among commissioners about which Lee spoke. Or at least substantial agreement to take to the hearings on the Harris bill, when and if Harris calls them.

There is a distinct possibility that the administration, and regulatory agency adviser Dean Landis, will return with a second FCC reorganization plan, if the Harris bill fails to move.

It is believed that the plan will be modified to meet objections voiced in the hearings, and that prior to presentation the ideas of the individual commissioners will be incorporated to achieve substantial agreement.

FILM-SCOPE

5 JUNE 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Videotape Productions, of N. Y., will start switching its operations to the three-studio and office setup it's leased from NBC TV on West 67th Street the latter part of the summer, with complete occupation of the new quarters by 15 September.

The lease is for 18 months with options and VPNY still has plans for breaking ground for its own building at the end of this year and moving in by September, 1963.

The 67th Street layout is the only one in N. Y. built for tv only.

Ziv's Ripcord has added Cincinnati, San Francisco and Seattle to its major market list and begun station clearances for a four-state buy by Savannah Sugar Refining.

Two of the sugar sponsor markets already cleared: WOSC-TV, Charleston, S. C., and WCYB-TV, Bristol-Johnson City, Va.

Ripcord's other new stations: WCPO-TV, Cincinnati; KPIX, San Francisco; KIRO, Seattle; WFGA-TV, Jacksonville, Fla., WLBT, Jackson, Miss., and KVAL-TV, Eugene, Ore.

Local advertisers are reaching entirely new kinds of tv audiences by becoming grantors or patrons underwriting certain syndicated shows on a non-commercial basis on educational stations.

First National Bank of Boston is the grantor financing Robert Herridge Theater on WGBH, Boston, an educational tv outlet.

Under grantor-patron type arrangements the advertiser gets a credit line but naturally no commercials.

Audience reached by such shows is thought to be quite different from what ordinarily tv gets and is believed to be strong with groups that don't follow usual tv fare.

Ziv-UA's Sea Hunt has lost none of its ratings magnetism lately—to the contrary it continues to score impressively in major markets.

Here are ratings which speak for themselves:

MARKET	RATING	STATION & TIME
Buffalo	20.0	WKBW-TV, F. 7:30 p.m.
Denver	27.3	KLZ-TV, Th. 8:30 p.m.
Detroit	34.5	WJBK-TV, Sat. 10:30 p.m.
Kansas City	19.7	WDAF-TV, Sat. 6 p.m.
Milwaukee	27.4	WISH-TV, Th. 9:30 p.m.
New York	32.9	WCBS-TV, Sat. 10:30 p.m.
Omaha	38.6	WETV, Th. 9:30 p.m.
Philadelphia	27.0	WCAU-TV, Sat. 7 p.m.
Pittsburgh	29.2	KDKA-TV, Sat. 7 p.m.
San Francisco	22.0	KRON-TV, Tu. 7 p.m.

Source: February 1961 NSI.

The sales potential of Flamingo's Superman in syndication seems, if anything, enhanced by its long network run.

Eleven new stations, including KTTV, Los Angeles, and KPRC-TV, Houston, were added this month bringing sales total to 61 markets.

International sales are also clicking since the Superman character is well known in newspapers in many countries. Foreign sales include Japan, Philippines, Brazil, and Mexico.

Fred Niles' second expansion this year so far is the setting-up of a complete merchandising division in Chicago.

The new unit is designed to provide a complete business service from tv commercials to business films and presentations. Heading the unit is Howard Scaman as creative director; Robert Foster is sales director.

Earlier this year Niles expanded its west coast operation.

CBS TV Films has put into syndication for immediate sale and 19 June release **World of Giants**.

Ziv produced the half-hour show in association with CBS TV about two years ago with intent to sell it for network scheduling.

It's a high-budgeted program. **Only 13 installments have been made.**

World of Giants in theme is on the science fiction side, the central character being only six inches in height as the result of being exposed to a strange radiation.

The Emmy-winning **Macbeth of Hallmark's** was one of the few shows to successfully utilize an international co-production arrangement on a tv-and-theaters release basis.

Total value of the film would have been \$700,000 but stars Maurice Evans and Judith Anderson and producer-director George Schaefer worked for token fees in return for a share of international theatrical gross, cutting initial production costs by about \$250,000.

An additional \$168,000 was raised through an English production company, Grand Prize Films, which also shares in theatrical income.

Hallmark's outlay was only \$280,000—and it now owns all U. S. rights to the film, including tv re-use without repayment, theatrical release, or any other utilization it cares to make of the film.

Total production outlay was \$448,000, of which Hallmark's investment was 62%. But if film value is figured at \$700,000, Hallmark spent only 40 cents for each dollar of value received—not counting free re-use. (For detailed story see page 36 this issue.)

CNP (now NBC Films) reports that its **Blue Angels** series tied for first among all syndicated adventure shows in a TvQ survey for March and April 1961.

TvQ figures measure audience liking rather than audience size.

These dozen shows rated measured from 27 to 15 and averaged 22:

ADVENTURE SHOW (DISTRIBUTOR)	TV-Q SCORE
Blue Angels (CNP)	27
Sea Hunt (Ziv-UA)	27
Death Valley Days (U. S. Borax)	26
Shotgun Slade (MCA)	24
Highway Patrol (Ziv-Economee)	22
R. C. M. P. (CNP)	21
Lock Up (Ziv-UA)	20
Mike Hammer (MCA)	20
Decoy (Official)	18
Third Man (NTA)	17
This Man Dawson (Ziv-UA)	16
Four Just Men (ITC)	15

SPONSOR HEARS

5 JUNE 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

The pitching for the Ponds end of the Chesebrough account at JWT took a lot of momentum last week.

It spends around \$1.8 million in tv, almost exclusively daytime.

Schaefer Beer (BBDO) did so well with its documentary on Willie Davis, the L.A. Dodgers' star, that it's partially underwriting a similar project covering the development of an Olympic contestant.

The Davis narrative was limited in its tv exposure, naturally, to the markets in which Schaefer has distribution. It was repeated in each instance, after evoking all-out tributes from the reviewers.

The cold cereal field appears to be in a cold state of creativity.

Its last bid at stimulation of kid interest was the star-shaped thing, and that hasn't turned out so hot. The same might be said for the oat deal.

Have you ever noticed how careful the U. S. Brewers Assn. is in revealing as little as possible of the contrived can or bottle label it uses in the commercials that stud its seasonal specials?

There's an ironic reason for that. It doesn't want beer aficionados to go asking for the brand on that label the next day.

It's getting tougher and tougher for the major rep firms to raid the sales staffs of competitors.

You might attribute this to the fact that the salary and incidental incentive gaps have narrowed considerably in the past two years.

An interesting sidelight on ad agency economics is how the comptroller often allocates the share of overhead to each of the top accountmen.

If an accountman gets \$50,000 per annum, he's actually on the books for twice that amount. That's his portion of the general overhead, covering secretary salaries, rent, legal services, insurance, president, treasurer, etc.

Philip Morris' decision to convert Alpine to a man's cigarette recalls the similar effort that Liggett & Myers uncoiled in Chesterfield's behalf some years back via those outdoor America commercials.

Chesterfields through the '30s and '40s built up quite an image as a women's cigarette, with the distaff side favoring the white pack because it blended with a diversity of apparel or accessories.

Incidentally, tobacco men have long agreed that a cigarette brand bent for leadership can't depend overly much on women smokers. Men consume two and three times as many packs a day.

Again, heavy smokers want strong cigarettes. Witness the fact that the three top sellers, Pall Mall, Camel, and Winston, are all of that category. Which, of course, tends to flout the cancer buzz.



**THEY
LIVE IT**

UP... AND LOVE IT... in the fabulous KSLA

market. Oil-rich, timber-rich, cattle-rich, and growing industrially... this tri-state area hardly knows recession. Its people play hard, work hard and have the money to buy. They look to KSLA-TV for news they believe... programs they enjoy.

Ask our reps (Harrington, Righter and Parsons) about the fabulous KSLA market!



KSLA TV SHREVEPORT LOUISIANA

WRAP-UP

(Continued from page 65)

political conventions."

Add summer replacements: *It Could Be You* (P&G) to Wednesday night color on NBC TV beginning 7 June, 10-10:30 p.m.

Representatives

TVaR, which becomes national reps for WJXT, Jacksonville, next month, sent its sales management and research personnel on an indoctrination visit to Jacksonville.

The 23 visitors made a two-day tour of the area and were introduced to WJXT personalities, programming, and commercial formats, which included a one-hour video tape on closed circuit tv.

Avery-Knodel has put out a documented report of the 104 markets in ten states that comprise ABC Radio West.

The report gives the marketing data as well as cost efficiency for each

station and state in the area.

Rep appointments: YNX, Managua, Nicaragua, to Intercontinental Services as the station's U. S. rep.

PEOPLE ON THE MOVE: C. Joseph Gavin to New York sales staff, Blair-TV, from network sales, NBC . . . Arthur C. Elliot to v.p., Harrington, Richter & Parsons from eastern sales manager, and Alfred A. Neeley to Friseo staff same company . . . Sam L. Eadie to account executive, Storer Tv Sales, Chicago . . . Charles T. Dempsey to New York sales staff, Petry.

New quarters: Eastman will move to One Rockefeller Plaza, 1 June.

Film

Paul Stanley, film director-producer, is in New York setting production details for a project with Bob Banner Associates to develop a one hour film series based on famous and infamous ghosts.

Stanley will also explore the possibility of several other film ideas.

KETV, Omaha, Nebraska, has purchased 140 post-1948 Republic feature movies from Hollywood Television Service.

The film package includes *Lisbon, Johnny Guitar,* and *Hell's Half Acre.*

Wolper-Sterling Productions, subsidiary of Sterling Television, is making plans for 12 new television productions in the coming year.

The first item will be a follow-up documentary to *Hollywood—The Golden Years.*

Expansion: Cascade Pictures of California will enlarge its facilities to the extent of \$1 million.

International: Filmways has opened offices in London and Rome under the supervision of Richard B. Sage, head of overseas production. Filmways has been in operation in every country in the world during the last four years.

Appointment: Marilyn Gold to public relations director for T.F.P. from director of advertising and publicity for Flamingo Telefilm Sales.

Public Service

WTIC (TV-AM-FM) cancelled the station's program schedule following 10:00 p.m., 29 May, to give free time to the Advisory Committee of "Connecticut — What's Ahead?"

A discussion will take place due to the fact that the people of that state are disturbed by the possibility that the present legislative session will end in deadlock, necessitating a costly special session.

Public service in action: WCAU-TV, Phila., 23 technicians, while working on upcoming documentary, *Dead End, 1975,* have gone 35,000 miles shooting location scenes. The program deals with the transportation problem in the area . . . WKTL, Sheboygan, Wis., presented, 22 May, the first in a series called *Mayor's Report To His Community* . . . WGY-WRGB, Schenectady, *Buy Now* on-the-air campaign was entered in the



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV

Channel 8

Monroe, Louisiana

The only commercial TV station licensed to Monroe

Photo: The Carey Salt Mine, Winnfield, Louisiana.

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

HITCH YOUR SELLING TO AIR MEDIA BASICS AND WATCH YOUR SPOT ZOOM

1960 AIR MEDIA BASICS \$2.00

REPRINTS	
TIMEBUYING BASICS	1 to 10..... 40 cents each
TELEVISION BASICS	10 to 50..... 30 cents each
RADIO BASICS, FM BASICS	50 to 100..... 25 cents each
	100 to 500..... 20 cents each
	500 or more..... 15 cents each

To Readers' Service, SPONSOR, 40 E. 49th Street, N. Y. 17
Please send me the following:

<input type="checkbox"/> '60 AIR MEDIA BASICS ISSUE	NAME
<input type="checkbox"/> TIMEBUYING BASICS	FIRM
<input type="checkbox"/> TELEVISION BASICS	ADDRESS
<input type="checkbox"/> RADIO BASICS, FM BASICS

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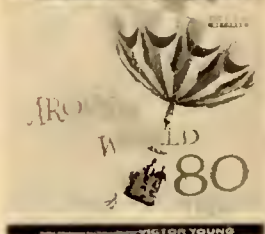
REX HARRISON
JULIE ANDREWS



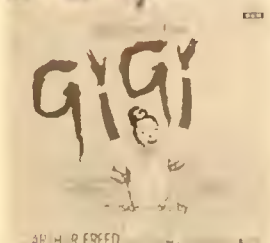
ROGER WILLIAMS
TEMPTATION



... FROM THE SOUND



MUSIC TO



ARTHUR FREED

SELL BY!

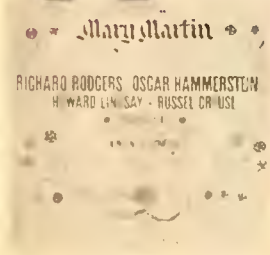


MUSIC
LEROY

WILE OF THE HILL - SANDPAPER BALLET - SERENATA
FOUR FOLIO - SARABAND - SALON RIDE -
THE SYNCHRONIZED CLOCK - SONG OF THE BELLS -
FORGOTTEN DREAMS - THE FIRST DAY OF SPRING
BLUE TANGO - THE PENNY WHISTLE SONG



WDOK 1260 AM 102.1 FM



Mary Martin

RICHARD RODGERS - OSCAR HAMMERSTEIN
HOWARD LYNN SAY - RUSSEL CRUISE



THE MUSICAL WORLD OF
COLE PORTER



33 Great Songs 30

CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager
National Rep.: H-R Representatives, Inc.

PLaza 9-6800

Congressional Record, 11 May . . .
WGN, WCFL, WBBM, WMAQ,
WIND, WLS, Chicago, will join
hands in donating time for the 25
May Chicago Unlimited Silver Salute
. . . ABC TV will present in prime
time beginning 20 June, 10 documen-
taries from the grass roots of the na-
tion called *Expedition Local* . . .
KGO-TV, Frisco, has the support of
16 Bay Area Mayors for the station's
Jobs For Students campaign . . .
WDZ, Decatur, Ill., sent a Depart-
ment of Commerce poster to each of
the station's listeners giving safety
rules for tornados, which are not rare
in that area . . . WABC-TV, New
York, in cooperation with the New
York State Division of Employment
and the Youth Employment Division,
will start its *Jobs For Youth* program,
1 June, for the second consecutive
year. The month-long campaign will
aid high school students and teen-
agers throughout the greater New
York area in finding full time posi-
tions and part time summer jobs . . .
WABC-TV has joined Mayor Wagne-
r and the New York City Depart-
ment of Commerce and Public Events
in Salute to Youth Week. The sta-
tion is making available its tv facili-
ties to honor award winning high
school students and schools for their
outstanding community service ac-
tivities.

Kudos: WFBM-TV, Indianapolis,
was honored with a First Award by
the Community Service Council of
Metropolitan Indianapolis in recogni-
tion of the outstanding quality and
quantity of public service presenta-
tions.

Trade Dates

The annual convention of the
Maryland-D.C. Broadcasters As-
sociation and the Delaware Asso-
ciations of Broadcasters will com-
bine in a joint convention 23 and
24 June.

Kenneth Cox, director, Broadcast
Bureau of the FCC, and Charles
Sweeney, legal adviser, Radio-Tv Bu-
reau, FTC, will be speakers.

Invitations have been extended
and tentatively accepted by Governor
LeRoy Collins and Newton N. Minow.

6 August, summer convention of
the Georgia Association of Broad-
casters.

Tv and radio NEWSMAKERS



Paul D. Campbell, in the rep field, New York, for the past four years, has been made sales staffer of Avery-Knodel. He was formerly a sales account executive for Venard, Rintoul & McConnell, assigned to many important advertising agencies and accounts. Before his work in broadcast time sales he was with JWT for seven years, two of which were spent as time-

buyer for Ford, Ford Dealers and Shell. Campbell is married, the father of three children, and makes his home in Orangeburg, N. Y.

Lewis P. Johnson, eastern district manager for radio of NBC Spot Sales, was named radio sales manager for WNBC N.Y.C. and WNBC-FM. He joined NBC in 1958 as sales manager of WRCV radio, Philadelphia, and was transferred to his New York post in 1960. Johnson served as general manager, WVVE, Philadelphia, national sales manager, WJBK-TV, Detroit,



and mid-west manager. He spent four years as tv account executive with Katz. He is a 1946 grad. of the U. of Chicago.



Ward L. Quaal, WGN, Chicago, v.p. and general manager, was elected to executive v.p. and general manager. He took over the *Chicago Tribune's* WGN (AM-TV) in 1956. Quaal first joined WGN in 1941 the day after his graduation from the University of Michigan and remained there except for a stint in the Navy, until 1949 when he left to become director of Clear

Channel Broadcasting in Washington, D. C., and in 1952 joined Crosley Broadcasting rising to v.p. and general manager.

Joe Moffatt has been named director of public affairs of Shenandoah Life Stations, which operates WSLS-TV Roanoke, Va., and WSLS (AM-FM). He has been news director of the stations since 1959 and newsman-newscaster since 1952. Moffatt, 37, is a graduate of Washington and Lee University where he majored in journalism. Before coming to Shenandoah he was a sportswriter for the *Roanoke Times*. He is a publicity director for the Citizens Committee, Arena-Auditorium in Roanoke.



Rooms & Suites

... to please the most discerning at the BELMONT

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

700 Rooms & Suites
TRANSIENT
& PERMANENT
Full Hotel Services
Singles . . . from \$9
Doubles . . . from \$13



F. J. PETITMAIRE
General Manager

Belmont Hotel

BITTERSWEET 8-2100
3172 NORTH SHERIDAN ROAD

CHICAGO

AD AGENCY BILLING SUPERVISOR

Extensive experience in all phases of billing and paying procedures and problems. Heavy client contact.

Reply:

Box 107

SPONSOR

40 E. 49th Street

New York 17, N. Y.

The seller's viewpoint

In writing about the problems of a station's ability to sell, Sam B. Schneider, radio sales manager, Central Division, Crosley Broadcasting Corp., Chicago, looks back upon his 22 years of experience including teaching business management at Oklahoma State; handling talent on radio and tv; working for KVOO, Tulsa; radio and tv midwest manager, SPONSOR; account exec., CBS Radio Spot Sales. Schneider feels the degree to which a station accepts obligations determines the degree to which it can do a quality job.



Standards must be set for quality sales ability of station

Today's buying of radio time—and other media, for that matter—is crying for “beyond the numbers” interpretation. From Congress to the smallest grocery store, the question is, how to go behind the numbers—beyond “sheer numbers of people”; how to measure type of programing and use it as the primary consideration in evaluating radio stations on which to place advertising aimed at moving an audience to buying action.

Many agencies, Campbell-Mithun, Minneapolis, prominent among them, have given study to “qualitative radio as applied to buying strategy.” Many others, on a less specialized basis, have followed their thoughts on this subject.

They have felt—and rightly so—that the type of programing indicates the type of audience. But the facts actually go deeper than type of programing—to include each and every facet of the “fruits of management.”

There are qualities that do or do not attract mature, thoughtful, educated, buying listeners—and they are as definite as the sun coming up in the morning—although intangible in nature. Just as “birds of a feather flock together” or “like begets like”—or any of the other platitudes—the “fruits of the management” of a medium indicate definitely the kind of people who follow that management's production.

Thus, the problem for the buyer of advertising time on a station is to measure the “fruits of management.” How can that be done? There must be a yardstick.

There is. It is simply setting up standards that are obvious and appraising them in light of the type of audience your client needs to reach and in light of the ability of that medium to not only transmit messages to people, but its ability to transfer attention from the vehicle to the advertising message itself.

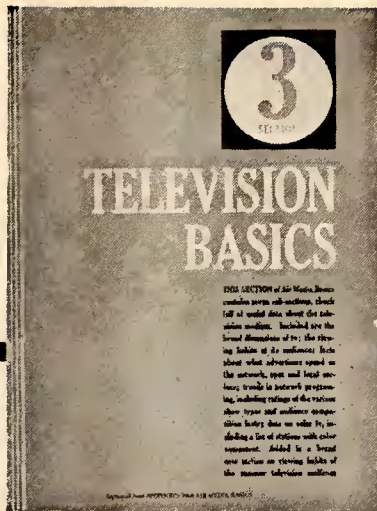
This criterion for radio, in its simplest form, is expressed as “the best in engineering, and in programing the best” for the mass of the audience that has the money to buy—aimed at the factors that make for sales. This qual-

ity is not quality as we talk about it in a museum, but quality as it applies to the major aim of a medium—the ability to move people to action—the quality to persuade people to buy one product over another.

On the engineering side come such tangibles as clear channel, power, position on the dial, fidelity of transmission. On the programing use of those facilities come the intangibles such as news, weather, farm, music, public service, talk, and commercial messages. Any one of the engineering tangibles does not make the difference, but each contributes a small bit. Low on the dial, top power, clear channel, transmission fidelity mean that more people can listen to the station and hear it clearly.

This is not to say that a station with low power or high on the dial does not have quality, nor that having these engineering facilities automatically produces quality. But the more people who can listen, the more money and the more of an obligation the station has for building the programing that creates the atmosphere and attitude for top sales performance. The extent to which a station accepts its obligations determines the degree of quality. Thus, it is a matter of obligations and economics.

In news, weather, farm, commercial messages and public service, the criterion is based on having enough top people to do the job properly. Modern programing that is full-size, vital and with depth designed to attract and hold the attention of the audience is based upon having enough on-the-air personalities, backed by plenty of help behind the scenes. Of all these, the personalities are the most important, because they bring the program to life. Good salesmen—knowledgeable human beings—quality sales personalities, have learned how to induce people to buy, to see their offerings as “want satisfying.” They are persuasive, interesting and believable. They know how to handle your copy to match your product with customers' needs; proven ways of asking for the order. This becomes a real measure of loyalty and quality sales because the muscle of personality is in your message. ▀



TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

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

**ORDER
YOUR
REPRINTS
NOW**

SPONSOR READERS SERVICE • TELEVISION BASICS

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

NAME.....

FIRM.....

ADDRESS.....

..... QUANTITY.....

SPONSOR SPEAKS

Sound advice from Schachte

Because Henry H. Schachte, exec. v.p. Lever Bros., is one of the most respected men in advertising, and because over the years he has been a firm friend of the air media, his recent remarks before the Broadcast Executives Club of Boston deserve thoughtful industry attention.

Schachte, in pointing out that everyone wants better tv programs, said "but you don't get better programs by making speeches which merely deplore and denunciate. There is a *reason* for the present state of tv's programing and until that is treated, there won't be real improvement."

The reason, according to the Lever executive: "Tv needs a *whole host* of talented new program people every year and it gets a *handful*." Schachte feels that this paucity of creative talent springs from "trying to build major league television without any minor leagues."

He calls on the industry, and specifically on local tv stations for more "program and people development" by offering more encouragement and opportunities for local "minor league" talent. And he says that there must be a "Real sense of mission" on the part of tv people for this cause.

Speed and courage

The recent eruptions of racial violence in Alabama saddened millions of Americans and filled the country with a brooding sense of unhappiness and shame.

In a very real way the issues and events were dramatized for us more vividly than they ever had been before.

Unquestionably the reason was the dedicated efforts of radio and tv men to get the story to the nation, quickly, accurately, and at considerable risk to their own lives.

Stories from Montgomery coming in to SPONSOR have told of smashed cameras, broken microphones, and threats of physical injury to broadcast newsmen on the scene.

The sheer courage displayed by these hard-working members of our industry is something we can all salute.

And even though the occasion to be covered was a melancholy one, there can be no doubt that the efforts of America's free broadcast press to report the news honestly, will in the long run, have a healthy effect for the country.

10-SECOND SPOTS

Out of the mouths: Reprinted without comment from Leonard Lyons' column—"Then Martha (Newton Minow's five-year-old daughter) was asked what her own favorite tv show was. Her emphatic reply was 'The Don't Touchables.'"

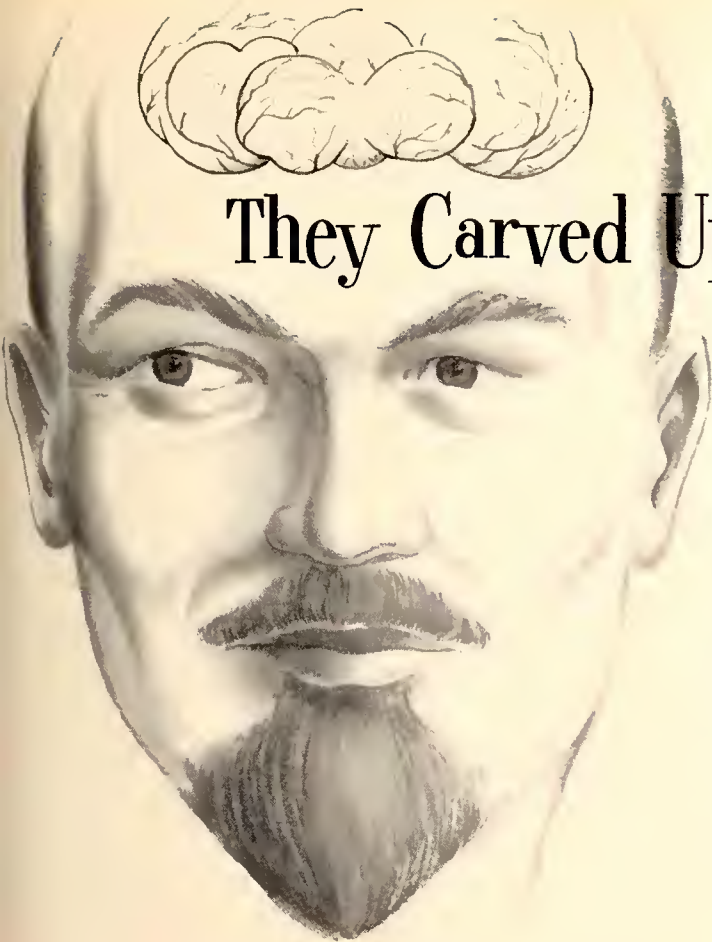
Unlucky Pierre: ABC News commentator Al Mann (who does *ABC Midday Report* on the tv network) received a letter from a woman viewer in Forest Grove, Ore., urging him to run for President because "you have a lovely understanding voice, fine features, great personality, and look so honest and graceful. You have posture and face people with such a brave look." Al says he's considering the suggestion, and if he runs and wins *he'll hire ABC News and Public Affairs v.p. Jim Hagerty as his press chief.*

Re-hash: TWA public relations man Jim Ashlock says, "It's bad enough that my wife serves me tv dinners all winter, but now that it's June *I've been getting re-runs.*"

American pastime: Morning man Jack Sterling (WCBS, N. Y.) tells how to spot a true baseball fan. He's the guy who asks, "What's the name of that girl *Joe Dimaggio's going around with?*"

Not filtered: Bob Williams, tv columnist of the *N.Y. Post* reported the following after WNTA-TV, Newark, program: "Who uttered that line on the Ch. 13 medical symposium Sunday night—after the BBC documentary on the British socialized medicine plan? That is to say, the line which went, 'Who has a cigaret?' The best sources at Ch. 13 say *it had to be the lady cancer expert.*"

For instance: After reading "The Handsomest Reps in Town" in the 29 May issue of SPONSOR, a letter came in from Philadelphia asking, "Why not run a story in SPONSOR on the typical, young, aggressive, intelligent, creative radio account executive with me as the example?" *Well, aggressive, anyway.*



They Carved Up Lenin's Brain

... and scientists examining the size of the brain cells in 1924, declared, "How much larger they are than usual."

More important to us is the size of Lenin's dream . . . much of which has become reality within four decades.

Today that reality faces *us*. The danger is in our applying American meanings to communist words—words like "Freedom."

What does the communist concept of "Freedom" really mean?

FREEDOM OF WORKERS—"The right to work," according to the Institute of Law of the Soviet Academy of Sciences, does not mean "the right to choose the place of employment at one's own discretion . . . nor the right to shift from one enterprise to another." As an example, rural workers may shift to industry only if recruited by state agency or called for vocational training.

What does all this have to do with selling time on a radio and television station? Not a thing. Except that our industry is a function of freedom. And since freedom is never an accomplished fact but is always a process, we are using our precious privilege of communication for self-preservation.

As an extension of this trade ad series, prime time announcements are being aired to tell facts about communism to our 54-county audience.

Perhaps this effort will encourage someone to tell someone else a fact about freedom.

Prime Communicators to 1½ Million Oklahomans

WKY
RADIO AND TELEVISION
OKLAHOMA CITY

The WKY Television System, Inc.
WTVT, Tampa-St. Petersburg, Fla.
Represented by The Katz Agency

Flint—Bay City—Saginaw moves into the top 40 (in actual TV homes delivered)

Two eastern Michigan markets—Flint and Bay City-Saginaw—were officially combined into one. That's how come the big move, and why you'll now find this heavily populated urban area listed among the largest TV markets in the country.*

It's top 40 in terms of homes delivered, too. Not just "set owners," but people actually watching television.

And they're so easy for you to reach. Because practically all the viewers in the three cities are getting their television from within the area. On

stations such as WJRT, which has City-Grade service to all three. Our representatives will be happy to tell you anything else you'd like to know about the market, and, of course, anything more you'd like to know about us.

Just call Harrington, Righter & Parsons, Inc. Offices in New York, Chicago, Detroit, Boston, Atlanta, Los Angeles and San Francisco.

Oh, yes. That top-40 market list you have. Flint-Bay City-Saginaw belongs in the same neighborhood with Providence, Charlotte and Denver. Your move.

*Based on ARB Reports—March, 1960 (Sun.-Sat., 6-10 p.m.)



WJRT

WJRT • CHANNEL 12 • FLINT—BAY CITY—SAGINAW / ABC PRIMARY AFFILIATE