

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



RECEIVED

A REPORT ON UNIONS AND TV AD COSTS

First of a three-part study on video's most complex area—paying talent in commercials

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How Pepsi's radio/tv web umbrella works

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It's tough to gauge spot radio's reach

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Network radio helped build S.C. Johnson

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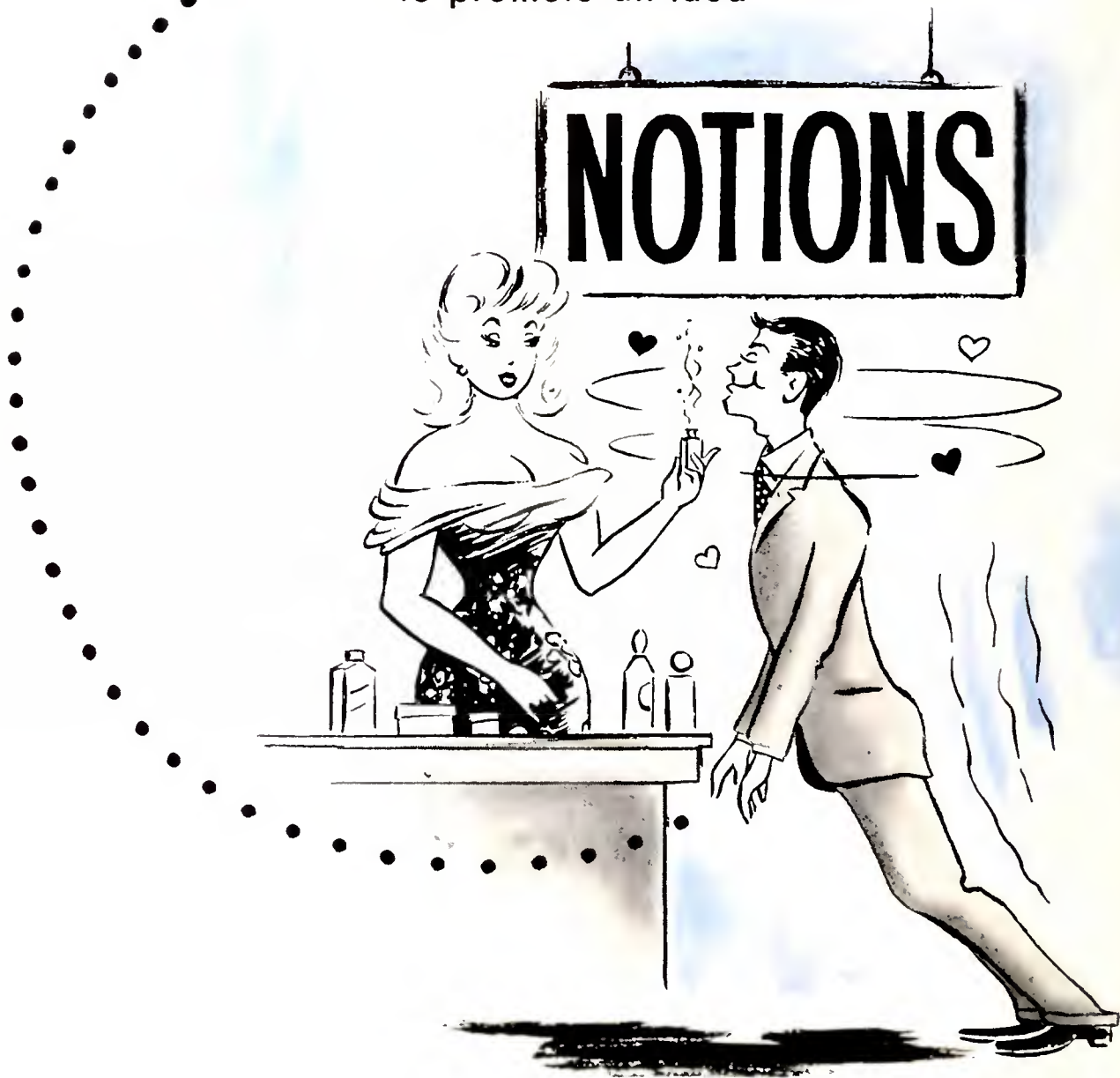
Who else reaches the heart of America with this rich, joyful, throbbing beat? Who else sells with such a solid, swinging sound on a million Main Streets, a million times a day? Only Radio creates this rhythmic *impact* and only Spot Radio lets you choose time and place to match it.

KOB	Albuquerque	WINZ	Miami	WRNL	Richmond
WSB	Atlanta	WISN	Milwaukee	KCRA	Sacramento
WGR	Buffalo	KSTP	Minneapolis-St. Paul	WOAI	San Antonio
WGN	Chicago	WTAR	Norfolk-Newport News	KFMB	San Diego
WFAA	Dallas-Ft. Worth	KFAB	Omaha	KMA	Shenandoah
KPRC	Houston	WIP	Philadelphia	KREM	Spokane
WDAF	Kansas City	KPOJ	Portland	WGTO	Tampa-Orlando
KARK	Little Rock	WJAR	Providence	KVOO	Tulsa

Radio Division
Edward Petry & Co., Inc.

*The Original Station
Representative*

"next to KONO-TV...
this is the best way
to promote an idea"



San Antonio's



Channel 12

KONO-TV (ABC) outsells the rest because it reaches the most with 37.8 Share of Audience 9 A.M.-Midnight Sunday through Saturday . . . against 33.2 and 29.0 . . . according to November '60 San Antonio ARB

Get the "Inside Story" on San Antonio Television

Represented by the Katz Agency



How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

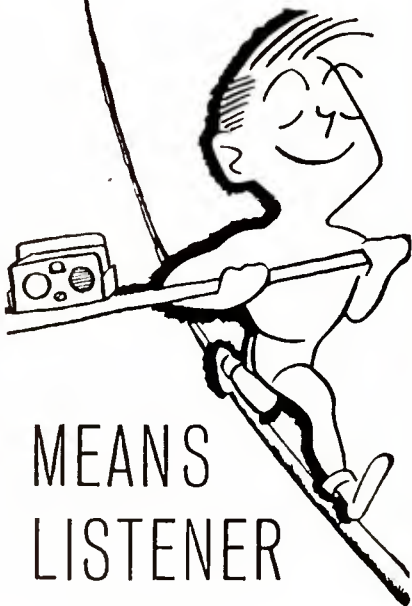
WJIM-TV

BASIC



Strategically located to exclusively serve LANSING... FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

BALANCED PROGRAM- MING . . .



MEANS LISTENER LOYALTY

. . . and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

KTRH

50,000 WATTS — 740 KC

— CBS —

HOUSTON, TEXAS

Represented by Peters,
Griffin and Woodward, Inc.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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KRON is TV in SF



San Franciscans are sold on KRON-TV

- SAN FRANCISCO CHRONICLE • NBC AFFILIATE •
- CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS



WREX-TV
CHANNEL 13 ROCKFORD

 J. M. BAISCH
Vice Pres. & Gen. Mgr. 

WTRF-TV STORY BOARD



T. R. Effir

AT A MASQUERADE BALL, the young matron won first prize for the cleverest costume. She wore a maternity jacket over her dress and on her back the sign: "I should have danced all night."

wtrf-tv Wheeling

REPORTER INTERVIEWING 104 YEAR OLD MAN asked him what he thought was the secret of his longevity. "Toadstools," replied the man confidently. "Toadstools? How is that, sir?" asked the reporter. "Never ate them," was the oldsters reply.

Wheeling wtrf-tv

SALES MANAGER NEED SMITH SAYS: "If you're going to borrow sugar from your neighbor, be sure it's in a cup."

wtrf-tv Wheeling

IMPRESS YOU WITH OUR CALL LETTER?? WTReFfecTive? It sure is! Regardless of how we get them across, our call letters assure you sales, service and results in the Wheeling-Steubenville Industrial Ohio Valley. Just ask Hollingbery.

Wheeling wtrf-tv

RETURNING FROM HIS NBC FIRST PRIZE HOLLYWOOD TRIP, Jim Knight (WTRF-TV's promotion man) wrote that he stopped off at Las Vegas for the "chef's tour": baked in the sun, stewed at the bar, and burned at the blackjack table

wtrf-tv Wheeling

WE DO IT FROM WHEELING. We dominate #34 on the agency List of Top 100 U. S. TV Markets. Want a copy of the list? Just ask George P. Hollingbery or write to us.

CHANNEL SEVEN  WHEELING, WEST VIRGINIA

NEWSMAKER of the week

The new generation is moving up fast with one of advertising's oldest patrons, General Mills in Minneapolis. The Mills, long a broadcast pioneer, has a staff of key men considered among the top management ad pros. Last week, the newest took over as Jerry Souers became director of media and shows. His new media manager: Gordon D. Morrison.

The newsmaker: Jerry Souers, whose real name is Marshall Ankeny Souers and who credits his "Jr." status as leading to the nickname of Jerry, was 40 years old in December. He's been a media and marketing man since graduation from Dartmouth in 1942 except for a four and one-half year stint with the Army, from which he was discharged as a captain.

His new role is to watchdog, coordinate and negotiate for the Mills media investments, currently running at the rate of more than \$30 million annually with approximately 60% of this in broadcast and the remainder in print. Much of the air budget goes to programs, of which the Mills currently has 28 on tv (including three specials and football).

Souers' job, as he outlined it to SPONSOR: to centrally control and coordinate campaigns for the corporation, working with recommendations and projects of four agencies (BBDO, DFS, New York; Tatham-Laird, Chicago; Knox-Reeves, Minneapolis); to handle other contact work, with several annual trips East and West; to bring together Mills marketing strategists with agency planners in terms of program planning; to make cohesive and complementary the various interests of the products (baking mixes, flour, pet food, cereal).



Jerry Souers

He's already immersed in fall net tv plans and will hear all agency recommendations by the end of next month for an October start.

Jerry Souers has been with the Mills for five and one-half years, starting in 1955 as product supervisor of baking mixes, then as ad manager of Betty Crocker mixes. A move to assistant to the general manager of the grocery products division led in 1959 to a post as manager of broadcast media and shows.

Souers had worked previously at Winter Advertising, Des Moines (his home town), and at Better Homes & Gardens as—variously—assistant merchandising manager, assistant book editor and assistant building editor. He lives in Minnetonka Village, a Minneapolis suburb.



Nielsen Station Index now measures tv viewing of all stations in U.S.

NSI reports tv use seasonally...market by market...station by station...with time-period totals, ratings, audience composition, and other significant performance data.

Launched in 1954 in only a handful of major markets, NSI now measures continental U.S. in its entirety. So comprehensive is today's NSI service that it warrants its own *Directory of Tv Stations and Cities*.

This brand-new reference cross-indexes more than 560 U.S. tv stations now in operation, their 300 home cities, and the 200 NSI Report books in which the station audiences are reported.

NSI is the only validated source of station audience facts. In addition, it is the most complete and comprehensive audience measurement service...

providing reliable information for broadcast advertising decisions



Ask for your complimentary copy of NSI Directory of Tv Stations and Cities

Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

NSI is a Registered Service Mark of the A. C. Nielsen Company.

SPONSOR • 20 FEBRUARY 1961

FOR ALL THE FACTS

CALL . . . WIRE . . . OR WRITE TODAY
 CHICAGO 1, ILLINOIS
 360 N. Michigan Ave., FRanklin 2-3810
 NEW YORK 22, NEW YORK
 575 Lexington Ave., MUrray Hill 8-1020
 MENLO PARK, CALIFORNIA
 70 Willow Road, DAvenport 1-7700

1004

ACCEPTANCE

...greatest ever!

Now more than ever, WCCO Radio delivers more listeners than all other Minneapolis-St. Paul stations combined!

A record-shattering 62.1% share of audience in the latest Nielsen Station Index. This is the greatest share ever recorded since Nielsen began measuring the market. Dramatic proof that WCCO Radio's acceptance is now the greatest ever!

Capturing the loyalty of 1,022,610 radio families in a 114-county basic service area, WCCO Radio also delivers the lowest cost per thousand . . . less than one-third the average cost of all other Twin Cities stations. It's a solid mark of solid acceptance . . . the powerful way to dominate this major market in 1961.

WCCO RADIO delivers far more listeners than all other Minneapolis-St. Paul stations combined!



WCCO Radio	62.1%
Station B	10.1%
Station C	7.6%
Station D	5.4%
Station E	3.9%
Five other stations	10.9%

Source: Nielsen Station Index, November-December, 1960/6 AM-Midnight, 7-day week.

60.1%



SHARE OF
AUDIENCE

WCCO
RADIO
Minneapolis • St. Paul

*Northwest's Only
50,000-Watt
1-A Clear
Channel Station*

Represented by **CBS RADIO SPOT SALES**

Sponsor backstage

The jingle saga

In the past couple of weeks I had the opportunity to check on a most fascinating SPONSOR story of a few months ago, a story which told about a completely incredible musical-electronic machine which Raymond Scott built over a period of many years. This machine can produce roughly as many sounds and in approximately as many combinations as there are atoms in the universe.



One of the usages Raymond makes of this marvelous monster as mentioned in the early SPONSOR story is the production of jingles, via a corporation called The Jingle Workshop, the business manager of which is a very capable young man named Chuck Barclay.

This got me thinking that I have never done a column on jingles, so I checked with my good friend and old stablemate, Jerry Franken, whose company handles advertising and press relations for Richard H. Ullman, Inc., one of the most aggressive and progressive jingle firms, and got a line on the jingleers.

Station jingles will sell this year to the tune of \$3,000,000, it is estimated. The combined 1960 gross of the various companies in the field is figured at about \$2,500,000. Five years ago station jingles sales amounted to less than the value of a pile of discarded ukulele strings.

How they grew

You can't hardly ever be certain about some things, but most radio historians would agree that radio's first big jingle was the "Pepsi-Cola Hits the Spot" job, which hit the air around 1941 or '42 and was written by Alan Kent and his partner, fellow named Austin Herbert Croom-Croom Johnson. Of course, this may not have been the very first jingle, but it unqualifiedly was the first one to pack so tremendous a wallop, and as might well be expected, it led to the torrent of commercial jingles which followed, and which continues even today.

Not too long afterward, some top stations adopted the jingle idea for their own purposes. One I remember specifically was WNEW which introduced all manner of public service spots written in jingle form. It's reasonable to assume other stations, mostly independents, did likewise. Meanwhile, of course, commercial jingles kept rolling along.

The next major development stemmed from a radio debacle—the decline and fall of the radio networks, coupled with the depression of the entire radio market, indies included. Out of this debacle, of course, came the rebirth of radio, and the astonishingly healthy situation as we know it today (as witness the still climbing prices being paid for radio-only station properties, i.e. WINS and WMGM, New York; KLAC, Los Angeles, et al.).

(Please turn to page 15)

64%

**WWLP DELIVERS
64% MORE TV HOMES THAN THE
NUMBER 2 SPRINGFIELD
STATION***

In rich western New England, WWLP-WRLP, the combination reaching 375,000 TV homes, delivers more sales impressions per advertising dollar — 64% more than the #2 Springfield Station. Our combined Grade A signals reach up and down the Connecticut Valley for over 125 miles.

First in ratings, acceptance and service □ 3 times as many local, live shows. □ Most national, regional and local advertisers of any Springfield station □ Vigorous merchandising — exclusive in the market (WWLP's in-store displays reach 75% of all grocery shoppers weekly).

The powerful force that's selling western Massachusetts and North-Central Connecticut is WWLP, Channel 22 with bonus coverage; WRLP, Channel 32 covering southern Vermont and New Hampshire. NBC for 7 years.

SEE YOUR HOLLINGBERRY MAN



*Average Homes Reached
ARB - Mar. 1960

It's a Bird

IT'S A PLANE

SUPERMAN!

104 sensational live-action
half-hours starring the
world's **GREATEST**
adventure character!*****

FOR THE FIRST TIME . . .
you can strip the most famous,
highest-rated children's show in
the history of television . . .
SUPERMAN . . . idol of millions
from coast to coast!*****

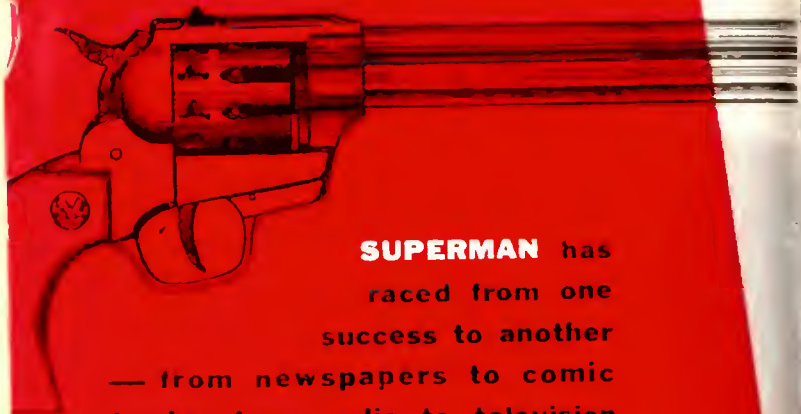
FOR THE FIRST TIME . . .
SUPERMAN is now available for
general sponsorship! Link your
product to America's favorite hero
— **100% PRE-SOLD TO A**
★ MAMMOTH AUDIENCE! ★

You'll get super-stories and super-
salesmanship with . . .

SUPERMAN!

another outstanding series from

FLAMINGO



SUPERMAN has
raced from one
success to another
— from newspapers to comic
books, from radio to television
... winning millions of devoted
fans along the way!

**The nation's number one comic
strip character...**

Syndicated in hundreds of daily
and Sunday newspapers... all
over the world! Time Magazine
calls **SUPERMAN** "America's most
popular comic strip!"

Starring in seven comic books with
over **ten million readers each month!**

Recognized by all as the most
amazing adventure-series success
story since radio began!

Played successfully on over 125 major
television stations — **the favorite
of more than 25 million
viewers everywhere!**

A blast of enthusiasm for **SUPERMAN**
is charging across the country...
and it **NEVER LETS UP!** Just
ask the **millions of paid-up members**
in the "Supermen of America" Club!

FASTER THAN A SPEEDING BULLET!

...more powerful than a Locomotive!

THE HIGHEST RATED CHILDREN'S SHOW IN THE HISTORY OF TELEVISION

CONSISTENT RATINGS — leading your market's top ten year after year... packing the same impact today as the first year SUPERMAN was produced!

STRONG RATINGS — SUPERMAN shows overwhelming strength in every rating survey, every time slot, every market, against all competition!

SUPERMAN is more than the top children's show. ..it's the favorite of millions of adults who love action and adventure!

City	Survey Date	Source	Time	Rank in Variety's Top Ten	Rating	Share
Cleveland	Jan 13-19, 1960	ARB	Mon 7:00	2	24.7	52.9
Denver	Nov 8-14, 1959	ARB	Mon 6:00	8	19.0	40.0
Salt Lake City	March 1-7, 1960	ARB	Wed 5:00	7	16.9	55.6
Houston	March 1-7, 1960	ARB	Mon 5:30	3	20.8	54.2
Dallas	Jan 13-19, 1960	ARB	Mon 6:00	4	16.6	38.6
San Diego	October 1959	ARB	Mon 6:00	2	22.3	51.8
Cincinnati	March 1-7, 1960	ARB	Mon 6:30	7	20.5	50.0
Detroit	March 1960	ARB	Wed 6:30	6	16.6	48.7

STRONG RATINGS IN STRIP FORMAT SHOW SUPERMAN STRONG AS EVER!

Miami	Aug 1960	Nielson	Daily 5:00	10.3	37.0
Atlanta	Oct 3-Dec 4	Nielson	Daily 4:30	17.0	56.0

AND LOOK WHAT HAPPENS EVEN ON WEEKENDS!

New York City	Nov 12, 1960	ARB	Sat 7:00	12.3	22.2
New York City	Nov 13, 1960	ARB	Sun 5:30	18.9	30.5

WITH SUPERMAN YOU CAN BE SURE OF THE HIGHEST RATINGS

... THIS BLOCKBUSTER BEATS ALL COMPETITION!

...ABLE TO LEAP TALL BUILDINGS IN A SINGLE BOUND!

...AND WATCH THE CHILDREN IN YOUR AUDIENCE JUMP AT THE OPPORTUNITY TO MATCH THE AMAZING FEATS OF SUPERMAN!

SUPERMAN costume... just one of many merchandising products that help sell SUPERMAN for you.

SUPERMAN'S symbol of strength and quality can be seen on wristwatches, coloring books, badges, muscle-building sets, lunch boxes, swimming equipment and inflatable toys — to name only a few!

Every product is... like the SUPERMAN series itself... 100% promotable — a guaranteed success for SUPERMAN'S multi-million, eager-to-buy audience!



SUPERMAN

FIGHTS A NEVER-ENDING BATTLE FOR

TRUTH AND JUSTICE

Hailed by all responsible members of the community, **SUPERMAN** is recognized as a strong and healthy influence on children.

This extraordinary crime-fighter has been honored more than any other fictional character . . .

Newspaper Guild Page One Award
Council of Protestant Episcopal Churches Award
United Parents Associations of New York Award
American Schools and Colleges Association Award
Youth Builders Award
National Conference of Christians and Jews Award
Laymen's National Committee Award
Child Study Association of America Award
. . . and many more!

Parents, teachers, church groups, civic leaders, radio and television critics—all commend **SUPERMAN'S** struggle for tolerance, and his fight against juvenile delinquency.

FLAMINGO is proud to offer **SUPERMAN** as a high-quality series, one that has earned respect as well as ratings!

The **SUPERMAN** story is told in millions . . . and every year the number grows as a new group of children thrills to the daring, timeless adventures of lovely Lois Lane, reporter Clark Kent and **SUPERMAN**! Get your share of this huge audience now—up, up and away to your phone . . . call for **SUPERMAN**!

FLAMINGO

445 PARK AVENUE, NEW YORK 22, N. Y. • PLAZA 2-4100

With this rebirth, spearheaded mainly by independents in all parts of the country, stations began to emphasize their own particular radio-sound image. With this came the development of highly individualized and stylized station jingles.

I mean here to emphasize station jingles, as opposed to commercial jingles, station jingles used for i.d. purposes; program intros; time, weather, sports and newscast intros; and a more recent development, jingles for introducing specific d.j.'s, with both station themes and the d.j.'s name and or theme frequently interwoven. In addition, stations are now using jingles which give in addition to their call letters, the dial frequency, city and very often a station slogan.

In addition to developing a particular individual station sound image, alert broadcasters saw jingles as accomplishing these objectives: catching the listener's ears; getting away from routine spoken i.d.'s; giving each station a trademark, as distinctive, for example, as the NBC chimes. The jingles served still another purpose for networkwork affiliate stations which could no longer count on blockbuster programs fed by the webs—they gave them a characteristic sound to replace the voices of the erstwhile radio stars.

A profitable business

Jingles today are becoming intensely specialized. IMN Jingles and Target Jingles, both of which are distributed by Jerry's happy client, Richard H. Ullman, Inc., have what Jerry maintains is the largest and most varied library of jingles available. This library includes jingles especially written for Format (Top 10) stations; good music stations; country and western stations; Negro stations; middle-of-the-road stations and the WPAT, Paterson, KPOL, Los Angeles, type of operations.

The IMN Jingle package is a basic package, containing around 20 separate jingles. These are leased on a one-station per-market basis, and then in turn, are customized for that station—that is the station's call letters, dial location, slogan, etc., are added vocal, and, of course, the same is done for program titles, d.j.'s names, etc. The net effect is that the jingles are tailored both for the type of programming and the individual station itself.

Peter Frank and Herb Eiseman (ex Frank Loesser), who run Target Jingles, just signed Buddy Bregman to write a complete Format station set of jingles. I believe this is the first time a composer-conductor of Bregman's stature has ventured into this field. Peter and Herb are working on similar deals with other name writers.

In addition to IMN, which headquarters in Boise, and Target, headquartered in Hollywood, but both sold via Ullman headquartered in New York, other top companies in the field include CRC and Pams, both out of Dallas, and Peppermill, in Nashville.

Here's an interesting note on how some young men have prospered in the Jingle business.

Peter Frank, is president of The Peter Frank Organization; Omar Music; Richard H. Ullman, Inc. and Stars International, Inc., which produces "The Big Sound" radio program and production aid syndicated service.

Pete is 35; started with \$500 a few years ago. His combined operations will gross over \$3,000,000 in '61—all from this \$500 start. ▀

**ARB
CONFIRMS
IT!**



KELO-LAND TV

swamps America's 103-County Market every hour, every day!

LIKE THIS! Homes reached Monday thru Friday, 6 p.m. to midnight.* KELO-LAND TV 47,800. Others 10,900.

LIKE THIS! Homes reached Sunday, 6 p.m. to 10 p.m.* KELO-LAND TV 60,500. Others 19,500.

LIKE THIS! Metro area share Saturday, 6 p.m. to midnight.° KELO-LAND TV 76.1. Others 23.9.

ARB Tv Audience Report, Nov. 1960

No other tv medium gets into this market like the interconnected hook-up that's already in—solid!

CBS • ABC

KELO tv LAND

KELO-tv SIOUX FALLS; and boosters KDLO-tv Aberdeen, Huron, Watertown KPLO-tv Pierre, Valentine, Chamberlain

JOE FLOYD, President
Larry Bentson, Vice-Pres. • Evans Nord, Gen. Mgr.
Represented nationally by H-R
in Minneapolis by Wayne Evans & Associates

MIDCO

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

What picture do you want to send to the folks at home?

Which makes you look most appealing? The cloak of mystery... the mantle of drama... the tilt of a six-shooter? The answer is important, for the sophisticated advertiser knows that his sales-impact can be greatly affected by the kind of program he chooses. To him, the crucial test of a network is: How well is it doing with the kind of program he wants to sponsor?

Any advertiser who applies this test will find that one network attracts the biggest average audience in every entertainment category—as shown by nationwide Nielsen ratings for all regular scheduled shows (6-11 pm, Oct '60-Jan '61)

	CBS	NET B	NET
COMEDY	20.0	18.4	16
DRAMA	16.2	NONE	13
VARIETY & PERSONALITY	20.6	14.9	18
WESTERN	25.3	20.5	22
MYSTERY & ADVENTURE	19.6	18.4	14
NEWS, PUB. AFFAIRS, SPORTS	13.6	9.8	13
TOTAL NIGHTTIME	19.5	18.1	17



CBS Television Network also wins the biggest average audience for all nighttime programs with the most evenly balanced schedule as shown by these percentages of network time devoted to various types of programs:

	CBS	NET 8	NET C
COMEDY	25%	20%	9%
Drama	13	0	8
PERSONALITY & PERSONALITY	18	6	21
Western	13	21	28
Mystery & Adventure	20	47	24
News, Pub. Affairs, Sports	11	6	10
	100%	100%	100%

This unique achievement of audience leadership and program balance gives advertisers their greatest assurance of success with the kind of program that makes them look best.

It also explains why for the past six consecutive years the nation's advertisers have committed more of their budgets to this network than to any other single advertising medium. They just like our looks.

*Includes first January report only. Program names on request.

CBS Television Network ©





Nino's

CONTINENTAL

OF PALM BEACH
AND NEW YORK
149 EAST 53RD ST.

From lunch to late, late dinner
Open daily, Sundays, too!
Reservations: EL 5-9185 or PL 5-6843

The Bistra for private parties
Personal direction: Nina

Bright Spot FOR BUSINESS TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

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

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE



a John H. Phipps
Broadcasting Station



BLAIR TELEVISION ASSOCIATES
National Representatives

Timebuyers at work

Doug Humm of the Charles W. Hoyt Co., New York, calls attention to the importance of thorough recognition of differences between markets. "It is not enough to be familiar with market similarities as illustrated in standard statistical materials," says Humm. "To do the most effective selling job, whether it be a product, service, or idea, we need extensive insight into just what the potential customers are like. There are myriad different types of people to be found from one market to the next," Humm asserts. "What we have to know about each of these unique population centers goes beyond the number of families in residence and their median income. Before the buy is made, these markets must be analyzed and discussed at length. While it would hardly be feasible to know everything there is to know about everyone in every market, the timebuyer ought to strive to familiarize himself with as many as possible of the characteristics relevant to a given advertiser's product and goals. It's important not to lose sight of this in the heat of day-to-day pressures."



William F. Sherry, media director, S. E. Zubrow, Philadelphia, relates, "During the past year, we've had more and more radio stations refuse to accept our clients' business. Their reasoning: 'We cannot accept an order for 700 or 800 spots per week because it would prevent us from selling other available time to competing accounts



in your client's fields.' We all are aware of justifiable reasons why a station can refuse to accept certain business. We also are aware that many times there is a lack of availabilities. But, assuming the spots are available, does station management have the right to refuse our clients' business because it would hinder or impair future orders? Can station management refuse an order because it's too big? Agencies and clients

have different impressions of what impact actually is. But, if we deem it advisable to produce impact through the purchase of 3,000 to 4,000 spots on one station in a month, we feel we have the right to buy them without being told that the station would prefer to reserve some of these spots for competing accounts.



ONLY THE
SUNSHINE
COVERS
SOUTH FLORIDA
BETTER THAN WTVJ

Not only does WTVJ outshine the other two television stations, but it reaches more homes than Miami's two newspapers, too! 13.1% more South Florida homes view WTVJ daily than read the area's largest newspaper... 147% more than the second newspaper. And 40.5% more homes watch WTVJ daily than the average of the other two Miami TV stations. If you haven't yet seen Profile III, check with your PGW Colonel right away—it's revealing!

Comparative Daily Circulation

WTVJ	363,500*
Miami Herald	321,500**
Miami News	147,200**
Station "B"	289,900*
Station "C"	227,900*

*ARB Coverage Study—
January 1, 1960

**Publisher's Statements—
March 31, 1960



WTVJ

A Wometco Enterprises, Inc., Station



SOUTH FLORIDA



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.



WTVJ
WLOS-TV

WFGA-TV
(Affiliate)

49th and Madison

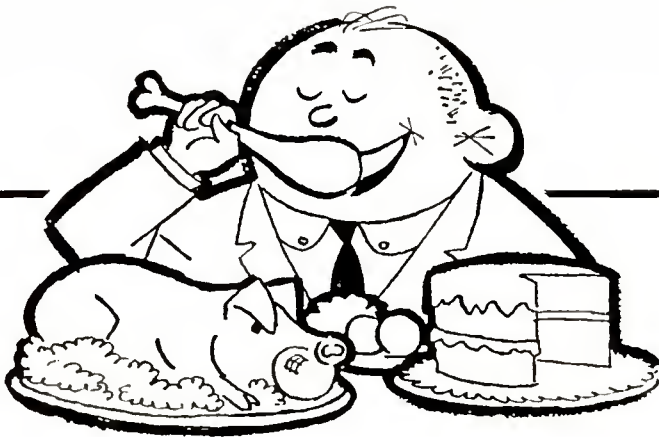
Supports Negro Radio

My initial reaction to the comments of Richard J. Scholem, Co-Mgr. of WTIC, Massillon, Ohio (in his letter published in SPONSOR, 13 February's "49th and Madison"), would be to commend him for his stand against segregation. However, upon perusing his letter very carefully I am left with some nagging doubts as to his ultimate intention in writing this letter. Is it possible that Mr. Scholem is aggravated about the healthy state of Negro Radio today where much of radio's most creative and dynamic salesmanship is going on—this in contrast to what seems to be stagnation on the part of many general-market radio operators.

If Mr. Scholem would take the

time to examine the facts he would soon learn that Negro Radio has been fostered by the very fact that general-market stations in those areas where there are high concentrations of Negro population have failed to a large extent to provide the basic need for the Negro listeners' identification with these stations. All too often the desire of the Negro listener to be included in the main stream of a city's life has been completely overlooked in the drive for greater profits. This basic need to be recognized as an equal with individual needs accounts for the Negro listeners' attachment and loyalty to the radio station that is specifically designed to cater to these needs.

If Mr. Scholem would take the



**WAVE-TV gives you
28.8% more AVID EATERS**

*—and they gobble up 28.8% more
of EVERYTHING that's edible!*



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

**CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE**

NBC SPOT SALES, National Representatives

time to listen to many of the high-quality Negro-programed stations that exist today across the country, I am sure he would find much to approve of and possibly emulate—I have specific reference to the fields of public service, promotion, community participation, merchandising effectiveness, growth in news coverage, and general improvement in overall programing concepts. This is not to say that Utopia has been reached—but the fact still remains that there is a tremendous Esprit and drive which exists today among progressive Negro radio station operators. I think that the radio industry as a whole could stand an injection of some of the spirit, aggressiveness and downright good salesmanship that epitomizes Negro Radio today.

Jack Davis
*executive vice president
Bernard Howard & Co.
New York, N. Y.*

Marketing frontier

Selection of Negro-appeal radio by advertisers is good marketing practice. For the same reason advertisers, particularly advertisers dealing with products such as anti-freeze, differ in selling approach for the North and South, advertising approach for different segments of society vary.

Negroes listen to Negro-appeal radio with great interest and loyalty. Negroes are also loyal to products advertised on Negro-appeal stations. When a Negro listener is introduced to a product via Negro-appeal radio, he *knows* the product is for him.

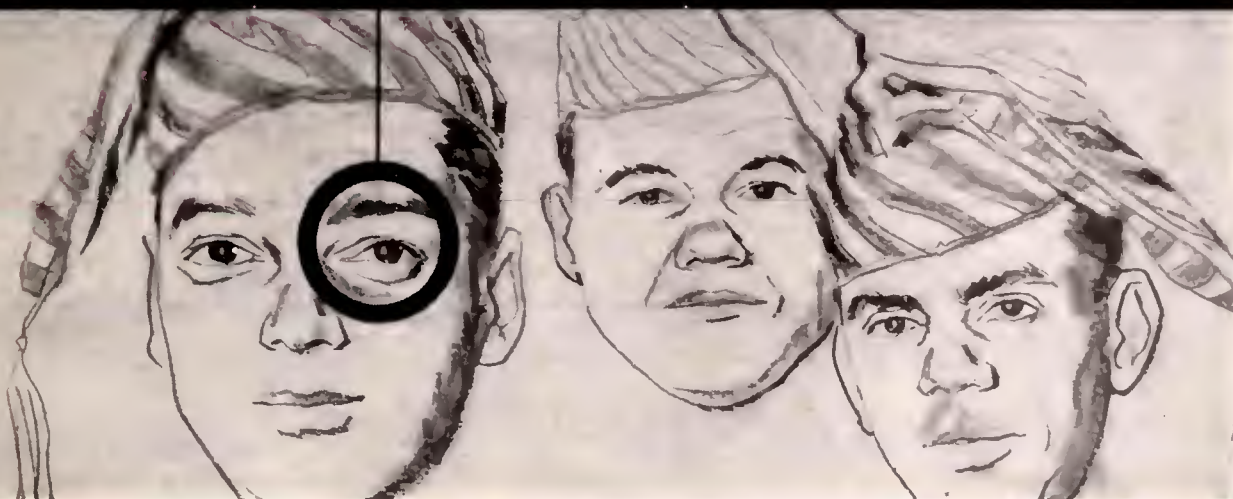
Negro-appeal radio is a new and growing marketing frontier. It's designed to entertain and inform the audience and at the same time, boost sales at a moderate expense.

Recently, KSAN did a brand preference study in the San Francisco area. Only Negro homes were sampled. The products reported that were used most frequently and often by most households were active Negro-appeal radio clients.

Negro-appeal radio—in most cases—is a community service and a logical choice for an advertiser looking to outsmart his competition instead of outspending him.

Bob Dore
*president
Bob Dore Associates
New York, N. Y.*

Night people
listen to new
"Clockwatchers" show
on
WSB radio,
Atlanta



WSB "Clockwatchers" at work . . . Bill Foster Brent Hill and Ben Fairbanks

Out of the night comes a new sound for night people "Clockwatchers" on WSB Radio from midnight to 5 a. m. Some of these night folks are traveling, some working in factories, some keeping vigil over cities. But wherever they are, whatever they're doing . . . radio is a constant companion. And a handsome share of this massive audience is within range of WSB. For Atlanta's 50,000 watt clear channel station has a night coverage pattern embracing 25,000,000 homes . . . 27 states.

"Clockwatchers" listeners hear lots of music, news of the latest happenings throughout the night, famous sports figures and important events, outstanding information and entertainment features. They hear this—all through the night. You can reach and sell this vast responsive audience of night people on WSB Radio's "Clockwatchers." Call Petry for information.



Represented by

Edward Petry & Co., Inc.

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

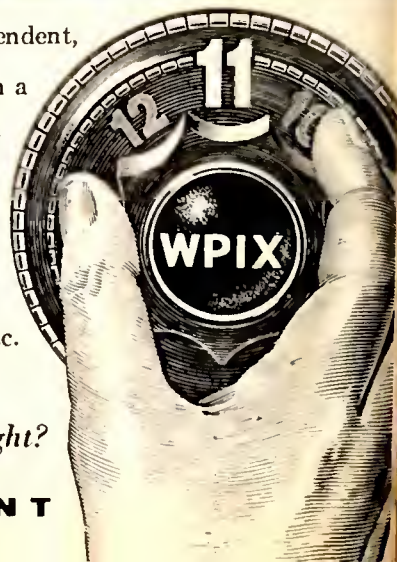
Giant beater



New York is giant in size and sales. It is not easily sold! WPIX-11, New York's Prestige Independent, delivers the "right tool at the right time" — *minute commercials in prime evening hours* in a "network atmosphere" of fine programming, advertisers and audiences. *Programs like Air Power, M-Squad, Bold Journey, San Francisco Beat, The Honeymooners. Advertisers* (98% of WPIX advertisers are national) like General Foods, General Motors, P&G, Coca Cola, R. J. Reynolds. A. C. Neilsen has proved there is "no significant difference" between WPIX's Audience and the leading network station in terms of income level, age, occupation, etc. WPIX-11 is a giant-beating opportunity in New York television.

where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

20 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The No. 1 item of palaver on Madison Avenue beyond any question of doubt is the complete capitulation of CBS TV and ABC TV to the two towering users of the medium, General Foods and P&G.

As the Avenue views these interplays of dollar strength vs. preconceived notions about network programing, the completed negotiations, particularly as far as CBS and GF are concerned, suggest these inferences:

- If the billings stakes (with GF they run to around \$60 million in tv and with P&G, \$95 million) are big enough and you're in a position to own your own half-hours, the question of network program control becomes merely academic.

- If a network wants your business yearningly enough, it will waive its rights to cancel out a show because of rating weakness or incompatibility. GF has been granted the privilege of keeping a series going as long as three years. It may also cancel as it sees fit.

- If a customer controls a program or two that will serve as the potent anchor for an evening's schedule, the credo about balanced programing can go by the board.

- To make a valued client happy a network will go so far as to dislodge another long-time client from an eight-year-old spot, and without prior notice. (It happened in the case of R. J. Reynolds and I've Got a Secret.)

- If P&G puts its finger on a half-hour preceding a conspicuously well-rated hour show and says it wants that spot, the network (as happened in the case of ABC and The Untouchables) moves that hour show down a notch. And in the process assures itself of clearance by stations of an additional half-hour.

Caller of the chess moves that worked out so well for General Foods: Y&R. It was this agency that suggested to GF the tactic of asking NBC TV and ABC TV for competitive bids for the GF business.

If you came in on the bargaining proceedings late, here's the score on the scheduling run down by General Foods on CBS TV come the fall:

Monday: 9 to 10:30, plus an option on half of Robert Young at 8:30 to 9.

Wednesday: 9:30 to 10.

Saturday: an alternate half-hour of the hour version of Gunsmoke (10-11 p.m.).

The die for Detroit's advertising strategy for the second and third quarters has been pretty well cast.

As the automotive giants' agencies see it, there'll be lots of flexible money around for spasmodic nighttime minute buys on the tv networks and in-and-out saturation jobs with spot tv and radio, particularly to prop up tough markets.

Of course, the dimensions and lengths of these special promotions will be linked to the economic barometer—that is, the drift in public buying.

Disturbing the agencies is this: the division managers in their frenetic urge to get out from under will tend to cater to dealer whims anent local advertising, and here, strange as it may seem to air media, old loyalties weigh the scales toward print. What it means is that tv and radio must heighten the fight for their shares.

Incidentally, Revlon has consummated the buy-off of Alfred Hitchcock, effective immediately, and Wagon Train, starting in April, from Ford Motors. Ford will recover Train in the fall, but whether Lincoln-Mercury will take back the Revlon half of Hitchcock at that time is problematical.

Nielsen is embarked on a project that could have some significant answers and guidelines for network tv advertisers.

The angle being explored: whether the fall-off of nighttime audiences—though very slight—the past three years may be correlated to the increase of hour programs.

One area in particular being brought under the statistical microscope: 7:30 to 8 p.m. The inherent question: could viewers with 8 p.m. starting habits be deferring their set tune-in until 8:30, so to avoid coming into the middle of a show?

Don't take this as applicable to every product sphere, but an agency quite active in spot tv has evolved a rule-of-thumb on how much rating-point weight is necessary to move a new package item off the shelf.

The minimal weight per market in scale form runs something like this:

MARKETS	TOTAL RATING POINTS PER WEEK EACH
New York & Chicago	100
Next 23	75
26-50	65
51 and up	50

Of course, in the case of a highly adult product the audience composition of these points would have to be especially oriented in that direction.

Postscripts to this theorem:

- 1) In the top 25 markets where supplementation is sought a network rating of 20 per commercial minute might be considered equivalent to 60 ratings points in spot.
- 2) Two minutes a week on networks shows (2) with an average of 20 ratings points is about equal to 120 ratings points in spot.

What, according to some marketing experts, will work out to advertising's advantage is the new Washington administration's enveloping interest in what specifically goes into a manufacturer's determining his marketing cost.

The intent of all this poking—and you'll see more and more of it by regulatory agencies—is to set up uniform cost procedures and thereby avoid price restrictions and collusions in restraint of trade.

End result expected by marketers: if it turns out there's no intrinsic differentiation, the extent to which advertising and promotion are used will be considered a positive contribution to the actual marketing cost.

Regardless of the inroads being made by daytime network tv, spot still has a potent ace up its sleeve for the smaller national advertiser.

It's a credo being voiced more and more among agency men as they balance the cost and reach of daytime against what they deem the more over-riding problem of this type of advertiser: getting the retailer of the product to look at the producer's commercials.

To wit, the objective of many a small advertiser is not so much the efficiency of his tv advertising as reaching the people who sell his merchandise.

It is with this target in view, note these agency men, that a small advertiser will frequently buy Dave Garroway at \$4,000 a minute and Jack Paar at \$13,000 a minute. Both of these shows deliver a 4 rating, which is equivalent to the daytime average.

A continuing thorn in the side of stations in smaller markets when it comes to spot is the stubborn tendency among national advertisers to credit the sales in such markets to the dollar purchases of wholesalers and chains in the big distributing centers.

Sellers may wail against the unfairness of this practice, but agencies can't do anything about it because they're up against this stone wall: old line product or brand managers who measure the reach of air media by old newspaper coverage precepts.

CBS TV would prefer that the resistance setup by four major station groups and other affiliates to the network's 10-noon minute plan not be termed a war of nerves.

According to the network, a more appropriate approach would be to say that the schism basically stemmed from a misunderstanding on the part of the affiliates. In essence, the network (1) wasn't siphoning money from spot or (2) reducing affiliate share of income from a.m. sales to a pittance, but (3) if affiliates just gave the network a chance it would show how much more money could accrue to them from the plan.

Meantime the four groups and other important affiliates are standing fast in their refusal to accept the plan, though CBS says this logjam is starting to break loose. The network isn't doing so well in finding buyers for the plan—that is, up to SPONSOR-SCOPE's press time.

The sales: four spots a week to Lipton Tea (SSC&B), 11 spots over 10 weeks to Eastman Chemical (JWT) and a batch of spots to Bon Ami (Hoyt Associates), starting in April.

Incidentally, NBC TV got an order of about \$100,000 from the same Bon Ami.

One CBS TV affiliate with a market containing 250,000 sets estimates it might net \$50 per week from the 20 spots contained in the plan.

Reps report that what with the demand for minutes and the latest Duncan Hines spot campaign they're doing well disposing of the openings in the affiliate section of the plan. These sales are subject to seven days cancellation by the network in the event CBS finds its own customers or there's a problem of product conflict.

(For previous commentary on affiliate attitude see 13 February SPONSOR, page 21.)

The trend seems to have been reversed in the specific case of Duncan Hines (Compton) this past week.

Whereas it's been common of late for advertisers to swing their buys from spot tv to daytime network tv, the P&G brand reduced its NBC TV commitments and unloaded one of its heaviest campaigns of the past two years in spot.

The buy is in a long list of markets and calls for schedules running from five to 10 spots a week for at least eight weeks.

About \$65 million in advertising is in jeopardy in the trend—rapidly expanding—among municipalities to regulate the safety features and installation of gas appliances.

Basis of the headache: regulations requiring that appliances have gas vents and that they be installed by trained salesmen.

Involved are not only the manufacturers but utilities and transmission companies.

The American Gas Association is mastering the what-to-do-about-it.

A still bigger dilemma is the one facing the giant electric equipment companies as a result of the estimated \$1 billion in damage claims stemming from the price-rigging convictions by the Government.

The quandary: whether to pull back ad budgets in order to maintain dividends when the situation appears to call for more advertising to counteract a tainted image.

Ted Jardine, who administers the 7-Up account for JWT Chicago, says that his meeting with reps on the plan for five minutes in Dick Tracy was merely a feeler for opinions.

Jardine says he was looking for station reaction to a five-times-a-week strip with a guarantee of at least 65 broadcasts (see 6 February SPONSOR-SCOPE).

The agency is also considering a similar strip of Kukla & Ollie for 7-Up but preferably on a network and in the evening. It would like a spot prior to Jack Paar, but NBC TV countered with a Dave Garroway interlude.

ABC TV's Ollie Treyz while in Chicago last week was supposed to reveal what ABC could do for Kukla & Ollie but the network's president had all his scheduled time consumed at Burnett relative to a pitch for Kellogg business.

Dutch Masters and Ralston will alternately sponsor ABC TV's Silents Please (an old movies series) between 21 March and 5 October at about \$20,000 per half-hour showing.

Ernie Kovacs will do a monologue on each and, in the same spot, four spaced-out specials for the cigar maker exclusively.

One good yardstick for determining how much the nighttime network tv audience is being sliced up is the number of shows reaching over 10 million homes.

To take just a two year contrast: in January 1959, 54% of all such programs (total, 126) delivered an average of over 10 million homes, but in January 1960, this ratio dropped to 43% of total programs (130).

The source is Nielsen and the following is a comparison of the ratio of homes reached per average minute for the two years:

HOMES REACHED	JAN. 1959—% PROGRAMS	JAN. 1960—% PROGRAMS
Over 10 million homes	54%	43%
5-10 million homes	36%	46%
3-5 million	7%	9%
Under 3 million homes	3%	2%

Are the agencies that resort to IBM machines for media buying guidance off on the wrong foot when tv is involved?

You can get a strongly worded argument in the affirmative from some tv specialists in the trade.

The nub of their contention: the concepts in tv usage—like specials, scatter plans, network spot carriers, blitzes and whatnot—are constantly changing and the client has to be kept mobile and flexible enough to take tactical advantage of them.

The machines, they add, can rack up averages but there's a question whether the nuances of value implicit in these changing concepts comes through in the averages.

A trend that's begun to bedevil brand name toiletries and drug manufacturers: supermarkets stocking huge family-size units whose price when compared to drug-store units are fantastically low.

A good case in point: a quart-size can of hairset which sells for \$1.95, whereas several advertisers brands are pegged at about the same price but for a third of that content.

Another sticky factor that's unnerving to the marketer: the supermarket operator is satisfied to take a margin of profit for the family size which is perhaps even less than accrues to the druggist from the small version of the same product. Because of his limited space the druggist couldn't stock the big can, bottle or pack if he wanted to.

P.S.: 65% of all giant foodstores now have racks for drugs and toiletries. Next to cigarettes these items give them their biggest profit margins in terms of shelf space.

Time sellers may as well face up to it; they've got a competitive medium that they don't even think about but which each year scrapes off a larger share of the advertiser's dollar: the package in which the product comes.

Since impulse buying via supermarket shelves and super drug store displays has become an overwhelming factor in marketing, the package reaches out as a key symbol and serves as a high intensity reminder.

For other news coverage in this issue: see Newsmaker of the Week, page 7; Spot Buys, page 52; Sponsor-Week Wrap-Up, page 62; Washington Week, page 67; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 78; and Film-Scope, page 68.

TAKE A GOOD LOOK

THE NASHVILLE MARKET

After you've looked at Marilyn King of WSM - TV's 4 Kings

47th

TV Homes — 372,400

44th

Retail Sales — \$1,769,149,000.00

48th

Effective Buying Income — \$2,458,273,000

Represented by
Edward Petry & Co., Inc.
The Original Station Representative



**THEN LOOK
AT
WSM-TV
KING 4 IN NASHVILLE**

*The
People
do!*

STOP! Mutual Radio is the only network that gives this guarantee: 80% clearance across the board in all prime time slots!
LOOK! All of Mutual's 400 affiliates are sold on Mutual's "Go Network—Stay Local" programming concept. Result? Clearances are not a problem.

MUTUAL CLEARS THE AIR MUTUAL RADIO

LISTEN! You hear what you buy on Mutual Radio. Your client's clearance pattern becomes established with the airing of his first announcement. Mutual Radio gives you your advertising schedule . . . not rebates. **GO!** Want a guaranteed 80% clearance in prime time? Buy Mutual!

A SERVICE TO INDEPENDENT STATIONS • Subsidiary of Minnesota Mining & Manufacturing Company 

20 FEBRUARY 1961

SPONSOR-WEEK

- **Screen Gems launches still another tv project: live shows**
- **Ad agencies in 6 cities handle 79% of all media dollars**
- **There are new dollars and more for tv/radio in the co-op till**
- **1960 radio set production peaks at highest in 13 years**

B&B: Firm stance for agency research

Many an agency in these hard-pressed-for-profit days is bearish about continuing or expanding its research activities. But Benton & Bowles, New York, is bullish about research being a crucial facility in today's agency which knows marketing and advertising are two sides of the sales coin.

Thursday in New York, speaking at the American Marketing Assn., Richard F. Casey, B&B's v.p. and director of research, took to task opponents who say research should not be an agency function.

He agrees research money often is wasted, that an agency—in the short run—CAN make a bigger profit without this service. But that's like "Idle daydreams of a food processor who reflects how much greater profits would be if he didn't have a sales force!" He also denied contentions that agency research isn't objective.

Casey's talent: "to any but the simple minded or the self seeker, it's obvious an agency must have a research facility." Here's why:

- Research plays a "vital part in enabling an agency to effectively perform its role"—that role being formulation of product or service marketing strategies and tactics and advertising strategy with its translation into messages which achieved maximum delivery efficiency.

WNTA'S N. Y. STATIONS FOR SALE

The NTA's board of directors last week put WNTA-TV and WNTA Radio on the block.

Eli Landau, resigned as chief executive director, is setting up a company to acquire WNTA-TV, if he can, and other tv stations.

Live net programing is new product in Screen Gems' tv 'department store'

Screen Gems, a subsidiary of Columbia Pictures, broadens its "department store" concept of television even further with the announcement last week of its move into the packaging of live network shows.

Its theory of providing production and sales packages under a single roof continues a diversification pattern set originally by Columbia when it was the only Hollywood major to get into tv at its formative stage.

SG now has eight film shows on nighttime net tv, plans development of several major live dramatic and musical productions with top producer Herb Sussan in charge. He's former director of special programs for NBC TV (supervising 250 in all) and will retain his own production company while working for Screen Gems.

Jerome Hyams, v.p. and general manager of SG, sees "new opportunities in live programing."

The company has missed few opportunities for expansion, old or new. It's active in network production and sales, syndication production and sales, off-network syndication distribution, feature film distribution, merchandise licensing, overseas distribution, network co-production (with ABC TV) and commercial production (Screen Gems in Hollywood; Elliott, Unger & Elliott in New York).

New activity, says Hyams, should make for a "new look in tv specials" based on the combination of Sussan, "our own diverse tv experience and the showmanship of Columbia Pictures."

THE
ONLY
RADIO STATION
IN TAMPA
AND
ST. PETERSBURG
WITH A
FOOD
MERCHANDISING
PROGRAM



Exclusive arrangement
with Food Fair provides special
merchandising cooperation.

WALT

TAMPA

**FIRST IN HOOPER
FIRST IN PULSE**



Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta

Madsen returns to Utah air firm

Arch L. Madsen, former general manager of Sponsor Publications and a 25-year broadcast veteran, announced plans last week to join the Radio Service Corp. of Utah (KSL, KSL-TV, Salt Lake City) as president on 1 April.



Arch L. Madsen

He has resigned his post as assistant executive director of the Assn. of Maximum Service Telecasters in Washington. Madsen has held executive positions with several radio stations and groups, is former board member and director of member services of Radio Advertising Bureau, has served with distinction in many professional clubs.

Radio production hits 13-year high

Radio production last year was bigger and better than in the 13 previous years since '47, with gigantic gains showing up for fm.

New 1960 figures from the Electronic Industries Assn. show fm production up 67%, car radio up 15%, with an over-all production increase of 9% for radios and a decrease of 10% for tv sets.

In terms of actual retail sales, radio jumped 20% from 1959—not including car models, which would take the figure significantly higher, with tv set sales moving up 2% from the previous year.

Richest ad shops support tv writers, new Edwin Stern agency survey shows

An advertising copywriter has to be a hybrid—and a flexible one at that. So says Edwin B. Stern of the New York employment agency of the same name, who last week reported on patterns in 216 agencies involving 2,600 people. About broadcast, he says:

- "It would be virtually impossible for a person to make a fulltime career in radio copywriting."
- "Tv copy people are confined to the over-\$10 million agencies. In most shops, there are still more print than tv specialists."

Stern says the gain in copy personnel during the first six months of this year will be 9½%, which contrasts with the rate of 12% for 1960.

Here are the average number of copywriters by agency billing: \$50 million and over, 76 people; \$10 to \$50 million, 14; \$1 to \$10 million, 5.

Major problem, says Stern, is finding writers with three to five years' experience for \$10,000.

AGENCIES IN 6 MAJOR MARKETS HANDLE 8 IN 10 AD DOLLARS

Concentration of advertising money in major-market areas is pinpointed in a new analysis from the U. S. Department of Commerce indicating that 79% of all reported ad billings are tabbed by agencies in six metro areas.

This rundown shows the city, the number of reporting agencies and their billing in millions:

CITY	AGENCIES REPORTING	AGENCY BILLINGS
New York	682	\$1,534 million
Chicago	296	520
Detroit	100	272
Los Angeles	240	160
Philadelphia	120	74
S.F.-Oakland	97	76

All told, 4,240 ad agencies reported they billed \$3,383 million in all media for 1958 with the six cities above accounting for \$2,636 million or 79% of this amount.

The Department of Commerce reported the number of agencies analyzed by amount of annual receipts. Of the 3,945 (in 25 major standard metropolitan areas), 133 reported \$5 million or more; 172, \$2-\$5 million; 250, \$1 to \$2 million; 430, \$500,000 to \$1 million; 1,716, \$100-500,000; 1,244 under \$100,000.

Men move to advertising to avoid competition, find it in spades

Freud and Jung have a continuing field day on Madison Avenue, but even these two last week must have been jarred by a new allegation. Dr. William H. Lundin, psychological consultant to agencies and director of Psychological Dynamics, Chicago, speaking to the Southwest regional Four A's last Thursday, said admen are attracted to advertising because it's a service rather than "hand-to-hand business competition" and this concept is the very thing which stymies them.



Dr. W. H. Lundin

"Ad executives are afraid of competition. They enter the service business to avoid the competitive struggle. Yet they discover competition in this field is even worse—for agency competition is personal competition, is the very thing they've tried to avoid in choosing an advertising career."

This psychological condition leads to a "defeat before they begin" because agencies "to compete successfully must determine what they're selling"—and many don't, charges Lundin.

Eschew the Straw

FARMING is as old as getting up before breakfast, or older, and there are those whose ideas about farmers haven't changed since they last saw the sun rise. One finds no more straw-chewing hayseeds in Iowa than in a rush-hour subway crowd. Don't be misled by attire.

Iowa farmers are big businessmen, even though they wear few white-on-white shirts while working. They operate some 190,000 farms whose average size is 185 acres. They till only 1.89% of the total land area in the continental U.S., yet Iowa ranks second among the states in total value of agricultural and livestock production (hogs, 22% of U.S. total; corn, 19%; oats, 18%; soybeans, 12%). Average gross income per farm in 1959 was 68% above the national average. For the first nine months of 1960 total gross income was \$1,808,592,000—up 5% over the same period of 1959.

Farms are becoming highly mechanized; they grow bigger; fewer people are needed to run them; folks move to town and find jobs in business and industry. Iowa now outranks half the states in number of manufacturing plants.

Iowa's population increased 5.2% in the last decade. The increase in WMT's home county (Linn) was 31.3%; in Waterloo's county (Black Hawk) it was 21.9%. Other Eastern Iowa counties in our coverage area also show gains above the state average.

We're carrying the torch for farmers because we like torches and farmers—and WMT

Radio blankets some of the richest farming area in the world, including 25% of all the Grade A land in the U.S. We start early (5 A.M. daily) to supply farm service information and entertainment. Last year we had more than 100 farm sponsors, 25% of them with us ten years or more. Our farm service department is staffed by three full-time college graduates, all born and raised on farms. Even in moments of stress none chews straws.

WMT—CBS Radio for Eastern Iowa. National representatives, The Katz Agency. Affiliated with WMT-TV, Cedar Rapids—Waterloo; K-WMT, Fort Dodge; WEBC, Duluth.



BRITT STRIVES FOR PACKARD APPEAL ON CHICKEN CIRCUIT

Chicago: Advertising men and women should quit hanging their heads and speak up to the mythologists charging the profession with wastefulness, Stuart H. Britt, professor of marketing-advertising, Northwestern U., said in Chicago Thursday.

Dr. Britt is author of the new and controversial ad analysis, "The Spenders." He spoke before 200 members and guests of the Chicago Federated Advertising Club.

No theoretician but an active advertising practitioner, he is a former v.p., Earle Ludgin & Co., v.p. and research director of NL&B, and has held various positions with Mc-E., all in Chicago. He is currently marketing consultant

for Leo Burnett and editor of the AMA Quarterly, "Journal of Marketing."

Britt defends the industry with missionary zeal, bitterly resenting attacks on advertising and the American business system. He claims that the hair-shirt economists have gone far beyond crying huckster, now comparing advertising closely to prostitution.

This is nonsense, says Britt, and the public is not bamboozled in any sense of the word. Claiming that the day of "caveat emptor" no longer exists, he says now the term would best be transposed to "let the vendor beware." It's not the FTC that keeps most advertising clean, but rivalry among merchants and the sophistication of the American consumer, he says.

DUNVILLE LOOKS AHEAD TO RADIO AFTER 33 YEARS AIR-AD PRO

Robert E. Dunville, president of the Crosley Broadcasting Corp., next Sunday night will receive the first Mike award from Broadcast Pioneers, accepting it for WLW, Cincinnati, 39-year-old Crosley property which has only a six-year edge on his own professional advertising experience. He's seen many changes in the evolution of air media from radio to tv, but he still holds firm to radio convictions which have been with him through the years.

Here's what he told SPONSOR-WEEK in a blend of retrospective and forward thinking.

"Our feelings about radio are backed by expenditures which are carefully scanned by hard-headed business-



S. H. Britt



R. E. Dunville

men! We've just spent several hundreds of thousands of dollars for an entirely new transmitter, amplifier and studio facilities to produce a true high-fidelity signal.

"Advertisers, re-evaluating radio, often are startled to find it's still one of the most (in some cases, THE most) economical means of moving merchandise."

Terming radio's period one of "re-adjustment," he thinks it will "never again become the major source of entertainment, but will always be an important contributor in the field of rapid communication."

There's more co-op money and it's being handled better

Growing number of advertisers are setting aside co-op advertising allowances for tv and radio despite their disgruntlement that "they're difficult to control properly."

This is the consensus of members of the Assn. of National Advertisers as reported by the trade group last week. They agree, however, that radio and tv allotments are more effectively controlled than other media, except papers. And they use tv & radio more than any medium except newspapers.

Other conclusions reported by William O. Maxwell, manager, consumer relations, International Harvester, chairman, ANA Cooperative Advertising Committee:

- 13% of ANA members surveyed make co-op money available in radio; 5% in tv.
- Average of total advertising and promotional budgets spent on co-op is 15%.
- In 1960, 58 (of 120 reporting) advertisers increased co-op ad money from 1959; 26 noted a decrease; 36 were "about the same."

Trends in co-op were detailed for ANA members in Chicago last Wednesday by Edward C. Crimmins, director, planning and sales, Advertising Checking Bureau.

Noting that co-op "is like an army that's unsure of itself—always marching off in several directions at one time," he pointed to these trends:

- A less legalistic approach;
- Movement of control over expenditures away from sales and to the advertising department;
- Tendency toward tighter, more effective controls on co-op money.

D'ARCY FETES REPS IN FLORIDA

St. Louis: D'Arcy Advertising, St. Louis, and its client Anheuser-Busch, will host a four-day get-together for about 85 print and broadcast media reps at Busch Gardens in Tampa starting 14 March.

The purpose of the meetings: to brief Chicago and St. Louis reps on A-B's marketing objectives for this year's Budweiser "Pick a Pair" promotion.



There is nothing harder to stop than a tree



NETWORK	WEEKDAY AVERAGE RATING MONDAY THRU FRIDAY	OVER-ALL AVERAGE RATING FOR WEEK MONDAY THRU SUNDAY
ABC-TV	21.2	20.7
NET Y	17.0	19.5
NET Z	17.1	16.1

Program Appraisal Supplement to National NTI Report for 6
ending February 5, 1961. Nielsen 24 Market TV Report. Average
Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

Each of the 6 Nielsen TV Reports* issued thus far in 1961 tell precisely the same story: ABC-TV is the strong network on week nights and the leading network all week.

The trend in '61 is very definitely to ABC-TV.

Florence

blooms

Here's a flower of the new South, fragrant with the vitality of youth, alive with the accomplishment of maturity. Here's Florence, symbol of a unique agricultural-industrial area comprising the fifth largest single-station market in the nation.



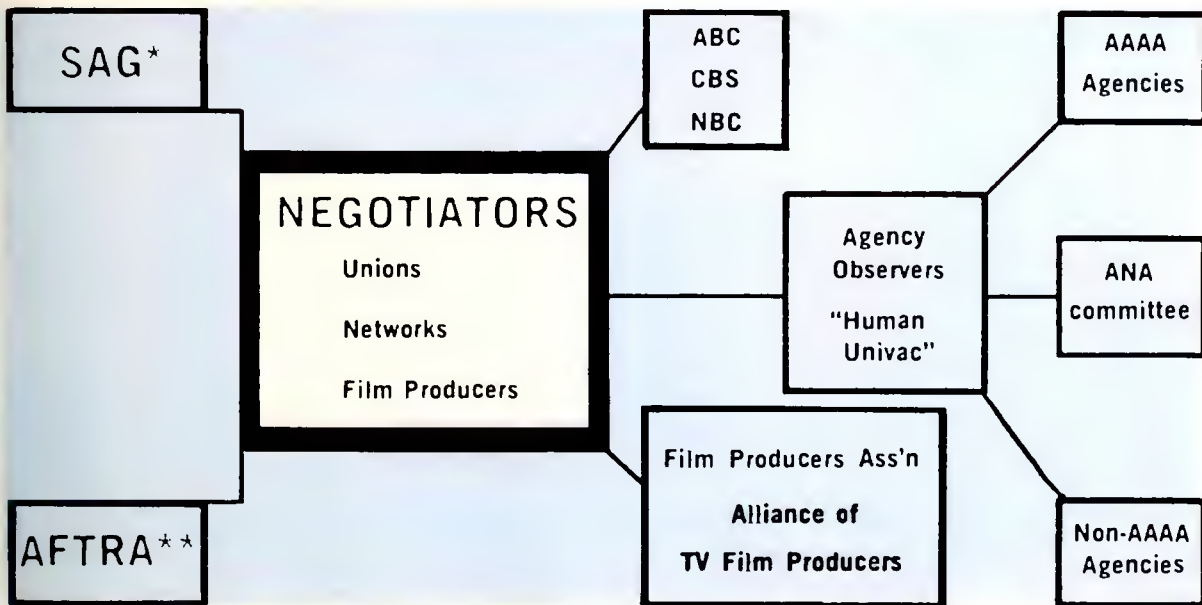
Florence, South Carolina

*Channel 8 • Maximum power • Maximum value
Represented nationally by CBS Tv Spot Sales*

A Jefferson Standard station affiliated with
WBT and WBTW, Charlotte



How the new 1960-63 talent codes were negotiated



*Screen Actors Guild **American Federation of Television and Radio Artists

PART ONE OF THREE PARTS

SAG, AFTRA, AND TV AD COSTS

A special report to advertisers, agencies, broadcasters on one of tv's most complex and most misunderstood problem areas

This week, at 485 Madison, 30 Rockefeller Plaza, and 7 West 66th St. in New York, harried network attorneys are trying to put into final draft form the union codes and pay scales which emerged from last fall's long, exhausting negotiations with the Screen Actors Guild and the American Federation of Television and Radio Artists.

Though the negotiations ended in agreement on 3 December 1960, the

subjects covered are so complex that final contracts will probably not be ready for signing until mid-March, and printed copies may not be available before 1 April.

Meanwhile, however, agencies, advertisers, networks, film and tape houses are operating under the terms of the negotiated agreements (the new contracts will be dated as of 16 November 1960 and will run for three years) and also meanwhile a

storm of bitterness, criticism, fear and misunderstanding has been gathering about the heads of the overworked executives who took part in the negotiations.

Among the most frequent complaints are these:

- "The networks sold everybody else down the river in order to feather their own nest."
- "Talent costs for spot tv have gone up 1500% (or more). Spot

'Background for Understanding'—history of union parleys on radio and tv talent costs

can't compete with network any more."

- "The unions got away with murder because no one had the guts to stand up to them."

- "The small regional advertiser got rooked—the big boys didn't care what happened to him."

- "Why weren't the stations' represented? Why shouldn't RAB, TvB, or SRA negotiate when spot is involved, rather than the networks?"

- "The big New York agencies teamed up and gave the out-of-town shops the short end of the stick."

- "It's outrageous for some two-bit actor to be making \$75,000 a year for appearing in a spot tv commercial. The whole principle of 'repayments' to performers is wrong."

- "The networks did a lousy job."

- "The agencies did a lousy job."

- "The film producers did a lousy job."

- "The unions did a lousy job."

- "There ought to be a better way to handle all this."

With the exception of the last, every one of these complaints is

based, at least in part, on misinformation or on a misunderstanding of the incredibly complex and difficult problems which are involved whenever the forces of radio/tv advertising sit across a bargaining table with SAG and AFTRA representatives.

A careful check by SPONSOR editors shows that while the new SAG-AFTRA agreements will substantially increase the talent costs for spot tv film commercials (though not tv tape) there is no grounds for believing that "fantastic" increases of 1000% to 2000% or more will ever take place (except under certain rare and exceptional cases which will be explained later.)

Nor is there any reason to fear that the new union contracts will make it impossible for spot tv to compete with network. An exceptionally clear analysis of the new and old union rates by M. L. Nierman, v.p. The Petry Company, is summed up in this statement. "It is our conclusion that spot is still the most efficient buy and that networks become a distinct factor only in the

pricing of their spot carriers, not because of any advantage they have in commercial film as covered by the union contracts."

Most agency media men, checked by SPONSOR agree with this, at least to the extent of saying that in future the choice between network and spot will not be based on union talent cost differentials but on "more significant factors."

Despite such assurances, however, there still lurks in the minds of many agency men, advertisers, station operators and station representatives, a suspicion that the SAG-AFTRA negotiations left something to be desired.

Actually, few subjects in the entire industry are as shrouded in murky obscurity as are talent union relationships, particularly those involving tv commercials.

A spokesman for the Association of National Advertisers told SPONSOR "I don't suppose there are 20 men in all our member companies who really understand this thing."

On the agency side, the situation is somewhat better. There does exist, within the I A's, a small group of highly trained agency men with specialized "expertise" in talent union negotiations. But even here, the ignorance of the average agency executive, and particularly of agency managements is "appalling" according to the radio/tv v.p. of a top 10 shop.

Certainly few of the dedicated members of the agency "Observer Committee" or their indefatigable "Human Univac" assistants, who devoted a succession of 16-hour days to the negotiations last fall, have ever received their deserved recognition from either the industry or their own firms.

Among station owners and station representatives, SPONSOR has discovered a vast area of ignorance about "Why the negotiations are conducted as they are." And even network executives with years of experience in union matters frequently ask, "Isn't there some better way?"

One thing, at least, high ranking ANA, IA, and network men do agree on "there should be more knowledge of the subject, and much more discussion."

\$3000 FOR JUST TWO DAYS WORK

A MAJOR CAUSE of friction in all negotiations involving the use of actors, announcers and singers in tv commercials are the so called "repayment" fees.

Both old and new SAG-AFTRA codes call for "session" fees for the original filming or taping of a spot, and "repayments" to talent depending on where and how many times it is used.

Many agencies and advertisers believe these repayments are too high, some even question the repayment principle.

They cite such cases as these, taken from the files of a leading New York Agency:

*Child Actor (pre-school age) . . . worked two days, took part in four soap commercials . . . Received in 1960 . . . \$3000.

*Announcer . . . worked 26 days on commercials for a detergent account . . . received in session and repayment fees during 1960 . . . \$19,500.

Despite such examples, however, the case against repayments is far from clear-cut, as the SPONSOR series will show.

E D I T O R I A L

A contribution to the industry

Sponsor is particularly proud and happy to present this series of articles on "SAG, AFTRA, and Tv Ad Costs."

We embarked on this project at the request of a number of our friends among advertisers, agencies and broadcasters who assured us that it would make an important industry contribution.

Far too little is known about the complicated mechanics of union negotiations on talent matters involving radio and tv advertising.

Far too much criticism, and far too many misunderstandings have arisen. And there has been far too little discussion of

this complex and legally technical subject.

We hope that these articles will throw needed light on a very obscure facet of our business. And we urge their careful reading.

Our own position can be stated very simply. We believe that the air media must be kept practical, efficient and profitable, and we believe that talent employed in radio/tv advertising must be dealt with fairly.

Our aim in this series is to provide objective reporting and analysis of a difficult and puzzling problem not to take sides or to act as anyone's advocate.

In this series on *SAG, AFTRA, and Tv Ad Costs*, SPONSOR is attempting to provide information and to stimulate discussion about a subject on which few agencies, advertisers, networks, or even trade associations are free to make official public statements.

In preparing for the series SPONSOR has held high-level, off-the-record talks with important executives in every phase of the industry concerned with these negotiations, as well as with union officials.

The balance of this first article outlines certain historical "Background for Understanding" which we believe is necessary for an intelligent approach to the problem.

Part II (issue of 27 Feb.) will explain "How the 1960 negotiations were held and what happened." Part III (issue of 6 March) will discuss "Is there a better way?" and will outline several proposals that have

been advanced for changing the negotiating structure.

Background for Understanding

To understand clearly the tangled and, some outsiders feel, incomprehensible structure of talent union negotiations involving broadcast advertising, it is necessary to go back 21 years.

It was in 1938 during the second Roosevelt Administration that agencies and advertisers were first confronted with demands to negotiate contracts with talent unions, and old timers in the business can remember the panic it caused.

Some agency men, such as C. J. LaRoche, then v.p. of Young and Rubicam, later head of his own agency, were almost violently opposed to the idea of any union for actors, announcers, and singers and gave some rather impassioned speeches on the subject.

Cooler agency men, such as the

late Leonard Bush, then v.p. and treasurer of Compton and thereafter for years a power in AAAA councils on union matters, recognized the inevitability of unionization under New Deal policies and organized the first agency committee to deal with the problem.

The new union was the American Federation of Radio Artists (AFRA which later became AFTRA) and from the outset of talk it was apparent that there would be trouble in determining who should sign contracts.

There were two principal reasons for this, one the structure of the radio business of that time, and two, the position of many large radio advertisers regarding unions.

AFTRA's original drive was for codes and pay scales covering network radio programming. This meant essentially live programs (recordings were not allowed on networks in

those days) and it meant basically programs originating in New York, Chicago, or Hollywood.

Within this framework, however, there were wide variations in the way in which actors, announcers and singers were employed.

The networks themselves hired such talent for sustaining programs, and were also packagers of a number of programs sold to advertisers. Advertising agencies also packaged some programs (independent packagers were relatively unimportant in those days) and many agencies made it a practice to hire announcers and other talent for commercials direct.

The problem, therefore, was to find some focal point for contract negotiations which could cover all the different phases of the business.

In a sense the solution was forced by the attorneys for several large national advertisers. These corporations took the position that neither they nor their agencies could sign contracts with AFRA because of the possible effects that such agreements might have on their own union relationships (or lack of them) in their own plants.

An advertiser who had a contract with a CIO union, for instance, was jittery about signing with AFRA, an AFL union (the two labor giants had not then merged) because of possible union embarrassments.

An ununionized corporation shied away from agreements with radio talent lest it provide a foothold for future unionization of his own factories.

Accordingly, a kind of "legal fiction" was devised in the early AFRA negotiations, namely that the networks were the employers of all such talent and should be the only signers of AFRA contracts.

To support this "legal fiction" it was arranged that the networks would negotiate the union contract in consultation with agencies, and that a condition of their signing would be the delivery of "letters of adherence" from the agencies to the networks, agreeing to abide by the negotiated terms.

Essentially, this is the same system that is followed today, and essentially, according to most experts,

(Please turn to page 59)

HOW PEPSI'S WEB UMBRELLA WORKS

➤ Cola firm puts most of \$12 million national budget into new push embracing all major radio/tv networks

➤ It gives bottlers reams of radio/tv commercials and print ads, expects to elicit \$22 million ad response

Today (20 February) network radio pops the cap off Pepsi's 1961, spotlight-on-youth campaign. Network tv joins the party 5 March, and for the rest of the year the broadcast segment of Pepsi's national-local \$34,000,000 extravaganza (see SPONSOR WEEK, 13 February), will keep the air waves fizzing daily with commercials of just about every type, length and adjacency known to man.

On the national level some \$12,000,000 is in work (through BBDO) with broadcast's share of the media outlay well over 50%. The network tv and radio, plus magazines and newspapers, are a "national advertising umbrella" for the Pepsi-Cola Co.'s 500 bottlers, in the words of

John J. Soughan, v.p.-director of marketing services. Bottlers are expected to respond with about \$22,000,000 worth of advertising locally — well over the co-op provisions.

Here is a run-down on the web effort and measures Pepsi is taking to maximize bottler participation.

Out of network tv for four years, Pepsi is back because it wants to reach the widest possible audience for its new copy line, and the youth pitch readily lends itself to video. Soughan explains. Initially it's 11 weeks of prime nighttime participations, three per week, spread among: *Aquanauts* (CBS); *The Americans*, *Laramie* and *The Outlaws* (all NBC); *The Asphalt Jungle*; *Cheyenne*, and *The Islanders*

He paves the way for Pepsi's bottlers



JOHN J. SOUGHAN, v.p.-director of marketing services for the Pepsi-Cola Co., carries much of the responsibility for providing bottlers with national advertising support and locally-oriented materials that simplify the bottlers' advertising job



(all ABC).

Toward the end of the all-network drive, Pepsi's peak selling season has its beginnings, and to furnish an extra boost, the advertiser has lined up a music-variety special on 28 April NBC TV starring Jane Powell. The screen/tv star plays a large role in Pepsi's tv plans, appearing in some of the commercials during the March-May spot-carrier drive and slated for a situation comedy series which the soft drink manufacturer will co-sponsor beginning next fall. On the probable list for next fall is another tv special for which Pepsi is foraging.

The four major radio networks are carrying a total of some 110 announcements per week and will be doing so into April. Come late May, tv takes a hiatus and radio resumes, carrying through August. Longer announcements are concentrated in the first radio flight, to familiarize listeners with the new pitch. All broadcast activities were supervised by Richard Sears, senior a.e. at BBDO.

The key to the audio, for both tv and radio, is Pepsi's adaptation of "Makin' Whoopee," hit song from the twenties and a standard ever since. The company chose a familiar tune in order to reach audiences immediately, rather than spend time getting them used to a new melody, points out Soughan. In keeping with the youth theme, Pepsi commissioned 20-year-old recording star Joannie Sommers to do most of the singing.

The video revolves around youth in action—bowling, dancing, swimming, drinking Pepsi. Under the direction of Irving Penn, renowned photographer, the film commercials play up off-beat camera angles and light-shadow effects—designed to make a lasting impression on the viewer.

One of the two sets of commercials to be used in the opening net drive is available for Pepsi's bottlers. As for radio announcements, Pepsi has pulled all stops, providing myriad sets of lyrics to the "Whoopée" theme, some custom-tailored for specific communities. Those bottlers who wish, can send in names of local points of interest, streets, etc., and BBDO will turn out a lyric to be cut by Joannie Sommers. Result: a professional e.t. the local bottler could never create on his own. ▀

Photographic artistry delivers Pepsi's new spotlight-on-youth copy approach

. . . people who think young . . .



. . . act young . . .



. . . they choose the right one, the bracing, bright one . . .



NOW IT'S PEPSI . . . FOR THOSE WHO THINK YOUNG is the slogan that pervades Pepsi copy in all media. On tv, as well as radio, it's sung to the tune of "Makin' Whoopee," which the soft drink manufacturer has taken over for its 1961 air media campaign. The unusual lighting effects and close-up techniques with head-top chop-offs are the work of Irving Penn, noted photographer, who directed the new Pepsi tv commercials. The film spots currently are on view via prime evening time spot carrier programming on all three television networks.

How agencies determine reach of spot radio campaigns

- 1 COMMISSION** studies by ratings services—Although costly (between \$100-\$200 per market), Nielsen or Pulse could run a special tabulation on the top station in the market, then the top two, then the top three, to measure variations in cumulative audience. Individual cumes also could be compared.
- 2 LUMP TOGETHER** fixed samples—Except New York, where Nielsen Audimeter sample is adequate for a single market study, you can find out if you're reaching a desired audience by lumping fixed samples of several markets, to get enough sample. Ratings services will make such tabulations.
- 3 REFERRING** to past studies—Many agencies compile audience data from past campaigns that they have done or from studies made by the ratings services for the agency. There also is a heavy reliance on ratings, and gross rating points, for want of any other readily available audience information.
- 4 OFFERING** of premiums—Some agencies offer premiums which help measure effectiveness of the spots. Guarantee card-questionnaire combinations can supply who buyer is, when and on what station he heard the spots, and also act as a measurement of the sales effectiveness of the campaign.
- 5 STUDIES** furnished by reps and stations—Agencies also rely on studies made by stations and reps. Among those mentioned by agencies which have done audience duplication and reach studies recently are Peters, Griffin, Woodward, Adam Young, Crosley, CBS Spot Sales, WOR N. Y., WJR Detroit.

Radio spot reach tough to gauge

- Past experience and a feel for the spot market play an important part in many agency spot radio decisions
- Agency researchers are seeking more qualitative research and larger fixed samples in spot radio markets

The problem of measuring the reach and unduplicated audience of a spot radio campaign is not as easy to solve as it sounds. More than they'd like to admit, many agency-men tend to rely on a combination of intuition and experience rather than specific facts. Some of the main reasons for this are:

- Information is not readily available.
- Ratings services don't supply this information as part of their regular ratings reports.
- Commissioning of such studies can be an expensive proposition.
- Individual market data on reach

is not considered sufficiently accurate by many agencies.

While ratings information is almost always used in spot radio decision-making, it by no means answers all questions. Other data, such as duplication, must be analyzed, and there is no regular reporting of this in spot radio. Most agency-men indicated to SPONSOR that the one thing they would like to see most from the research services, in addition to better ratings, is more qualitative information.

Despite the cost, agencies *do* undertake studies for specific clients to determine reach and frequency of a campaign. Kenyon & Eckhardt, for

example, which does not believe that ratings samples and methods in most local markets are adequate for homes-reached information, has undertaken studies for several of its clients using a national sample to measure spot. Such a study for one spot market alone is often too costly in terms of benefits received.

A Kenyon & Eckhardt homes-reached study for Spry, made by Nielsen was done after the fact, but is typical of similar studies which other agencies have commissioned and use as guides for other clients. The tabulation in K&E's Spry study was designed to measure the coverage and frequency attained by Spry radio schedules. Nielsen divided the spot schedule into three time segments and tabulated the cumulative four-week coverage of different pairs of daytime segments. It broke down coverage and frequency as well as household characteristics in terms of times of day.

K&E's vice president and associate media director Mary Antonowsky firmly believes that "in spot you can't always measure duplication accurately. To get a good line on radio duplication or cumulative audience you have to have something like ARB's diary or Nielsen's Audimeter. In other words you need a fixed sample and there is none of worthwhile size existing for any of the smaller local radio markets," he said.

"Another big problem in radio research," said Antonowsky, "is, though on the one hand you have a fixed sample, where there are diaries you don't know exactly what station the listener was tuned to because of similarity in programming between some stations in a market."

The ratings services which provide basic spot radio information are Nielsen, Pulse and Hooper. Nielsen will supply cumulative figures in three hour day parts basing it on five-day periods and then over four-weeks. Nielsen also will report a stations reach in total homes. Nielsen's methods are Audimeter, Recordimeter and diary.

Pulse supplies day-part comes on a daily and five-day period basis. Pulse, which uses personal interviews also reports on audience characteristics. Hooper supplies information listener-ship through the coincidental telephone method.

One rating service told sponsor there is great talk of doing away with ratings in spot radio and stressing cumulative audience figures.

The big problem for agencies, of course, is how to get the most out of a given budget. Theoretically, if a mass market advertiser buys X amount of spots on X number of stations to reach X percent of the market, over a long term he will reach all of the market. Another slightly less technical theory is that if you buy very heavily, over a certain period of time, you are bound to hit all the homes in the market.

Both of these methods are obviously economically unfeasible.

How therefore do agencies go about getting the most practical homes-reached estimates out of spot radio.

"If it's a fairly broad market reach we're after," one agency executive

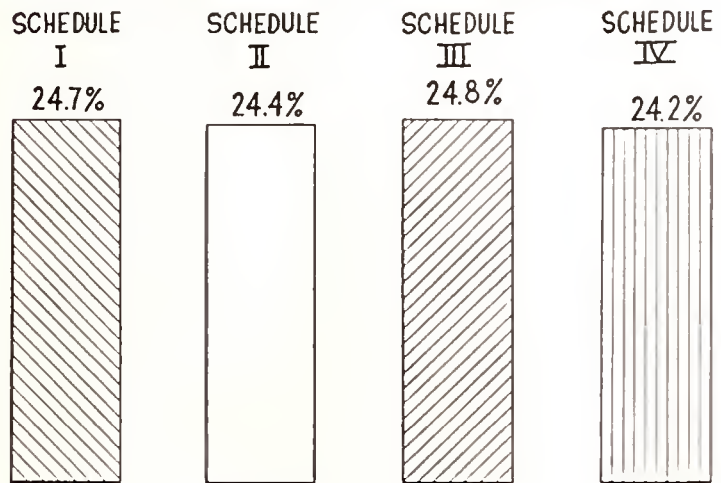
said, "our approach would be to use several stations for each market—perhaps as many as four stations in a market like New York, three in the other top markets, and two in the smaller markets. We never think in

terms of one station."

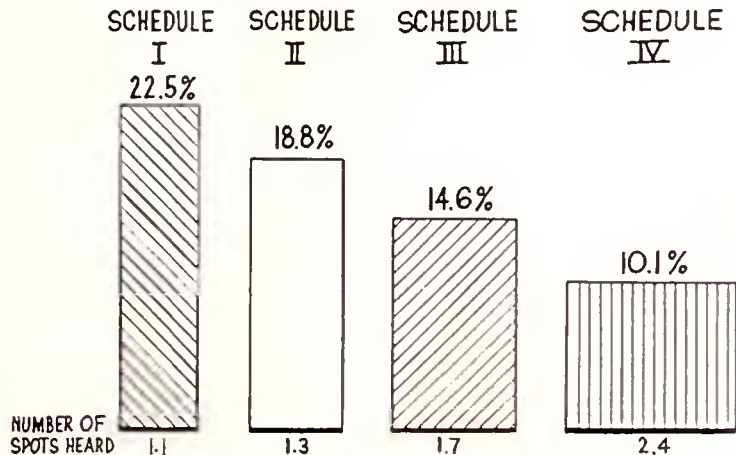
"It is generally recognized that a station has a total potential reach that ordinarily isn't more than one-third of all homes in a market even if it's the best station," he continued.

Measurement of spot radio's reach

COMPARING GROSS RATING POINTS



COMPARING UNDUPLICATED CUMULATIVE AUDIENCE--- PERCENT OF DIFFERENT HOMES REACHED PER WEEK



BUYING the same number of rating points, in different schedules, can achieve extremely different results, as these charts, prepared by Nielsen from their ratings information, illustrate. While schedule one, with 24.7 gross rating points, offers the greatest reach, schedule four (24.2 rating points) gives the most frequency.

"With a reasonably heavy rotation of spots, Nielsen could measure on a composite basis how you can eventually reach all homes that a station can reach," he said.

Here's how Mogul, Williams & Saylor, a heavy spot radio agency, plans and implements its spot radio campaigns.

"The first step is taken by a plans board consisting of account supervisor and/or account executive, marketing director and research director," said Leslie L. Dunier, vice president and director of radio/tv. "Depending on the account and how far the creative thinking has gone, we may bring in the timebuyer," he said.

"We have no preconceived notions that we have to use X many spots and X many rating points," said Dunier, adding, "this varies by product: some need saturation, others don't."

Mogul has, in addition to a research arm, a media research department which works closely with the media group. "It is possible to determine unduplicated audience," said Mogul's research director Dr. Harvey Queen. "If we're attempting to reach large unduplicated audiences we'd try to get on a combination of stations which do not carry the same sound."

Mogul is empowered by its clients, once the budget is agreed to, to implement the campaign in the agreed media as best it can. "The client doesn't find out what the buys are until after they are made, permitting us to do a better job because it gives us the flexibility to change things without client meetings," said Dunier.

In measuring reach and effectiveness of its spot campaigns Mogul does special client studies. For example, the agency runs an annual test for National Shoes which "provides us with a far greater sample than any research service offers." The test is in the form of a keyed discount offer, keyed to tell what station and what time announcement was heard.

Mogul also runs a continuous study for Rayco auto seat covers, in the form of a guarantee card-questionnaire which customer fills out while waiting for his Rayco order to be filled. On this questionnaire he tells what media made him aware of Rayco, and if radio, what station, program, time, day, etc.

(Please turn to page 61)

82 JUDGES SET FOR

▼ **Tv Commercials Council named for second American Tv Commercials Festival; John Cunningham is chairman**

▼ **Festival entry deadline 1 March; selection of year's best will begin 7 March, winners shown 4 May in N. Y.**

On 7 March advertising men will begin to meet in groups of ten for a task which challenges all their professional judgment: to look over tens of hundreds—perhaps thousands—of tv commercials in order to select the best of 1960.

Key executives of agencies, advertisers, stations, and trade publications—a Tv Commercials Council comprised of 82 in all—will serve as the advisory and executive board to judge the second annual American Tv Commercials Festival.

Winners of "Best" and "Special Citation" awards will be shown on Thursday, 4 May, at the Hotel Roosevelt in New York City. Entries will compete in several ways: 1) in product classifications, 2) for type of advertising achievement, and 3) for production craftsmanship.

This year the second festival will be presented entirely by director Wallace A. Ross, co-founder of the annual event in 1960.



FESTIVAL director Wallace A. Ross expects entries this year to exceed 1960's mark

The regular deadline for submission is 1 March.

The 1961 festival will be more inclusive than 1960's in several ways. More attention will be paid to local advertisers and their commercials. Two new citations will be made: best local commercial, and best retail store commercial.

The advisory board and executive board will also contain many important new members, better representing advertisers, agency, management and advertising production, copy, and art areas.

There will be about 30 new advisors and judges serving on the Tv Commercials Council this year.

An agency advisory board has been created with John P. Cunningham of Cunningham & Walsh as chairman. Its members are Barton A. Cummings of Compton, Bryan Houston of FRC&H, Charles Feldman of Y&R, and Margot Sherman of McCann-Erickson.

There will also be an advertisers' advisory board. New council members on this board include J. E. Burke of J&J, E. P. Genock of Eastman Kodak, and Karl W. Schullinger of American Tobacco.

The executive board of judges has also been expanded considerably. New members include Arthur Bellaire of BBDO, Victor Bloede of B&B, Dave Boffley of McC-E, Jay E. Bottomley of C. J. LaRoche, Anthony C. Chevins of C&W, Joseph R. Daly of DDB, Lincoln Diamant of D&C, Lawrence E. DuPont of Tracy-Locke, Fred Flanagan of K&E, Pierre R. Garai of OBM, Robert Gage of DDB, William R. Gibbs of JWT, Patricia H. Grossman of McC-E, Jeanne Harrison of MW&S, Kensinger Jones of C-E, Lawrence LaBelle of Knox-Reeves, Cherie Lee of McC-E, David

TV COMMERCIALS FESTIVAL

Members of Tv Commercials Council for Second Festival

ADVISORY BOARD-AGENCIES

John P. Cunningham, Chairman, Cunningham & Walsh

Barton A. Cummings, President, Compton Advertising
Bryan Houston, President, Fletcher Richards, Calkins & Holden

Charles Feldman, Senior VP, Creative Director, Young & Rubicam
Margot Sherman, VP, Ch Creative Plans Board, McCann-Erickson

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James S. Fish, VP Director Advertising, General Mills
E. P. Genock, Television Manager, Eastman Kodak
M. M. Masterpool, Advertising Mgr, Housewares Div, General Electric
Ralph P. Olmstead, VP Advertising Director, Kellogg

Julius Rudominer, VP Advertising & Sales, Rayco
Harry F. Schroeter, Director Advertising, National Biscuit Co.
Karl W. Schullinger, Asst to Advtg Mgr, American Tobacco Co
Douglas L. Smith, Advertising-Mdsg Dir, S. C. Johnson & Son
Alfred Whittaker, Advertising Director, Bristol-Myers
R. W. Young, Jr., VP Dir Mktg, Hshld Pdcts, Colgate-Palmolive

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Newt Mitzman, VP TV Comml Prodn, Ogilvy, Benson & Mather
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Harry Wayne McMahan, TV Consultant, columnist, ADVERTISING AGE
John E. McMillin, Executive Editor, columnist, SPONSOR
Merrill Panitt, Editor, TV GUIDE

B. McCall of OBM, Suzanne B. Malkus of Ayer.

Also, James Manilla of McC-E, Robert Margulies of Bates, Robert S. Marker of MJA, Arthur C. Mayer of H&G, Newt Mitzman of OBM, Carl Nichols of C&W, Richard R. Rendely

of H&G, Alvin N. Sarasohn of K&E, Jack Sidebotham of Y&R, Bruce Stauderman of Meldrum & Fewsmith, H. B. Stoddart of K&E, Stanley Tannenbaum of K&E, Alan M. Ward of BBDO, and Donald Widlund of JWT.

New judges representing stations

are Larry H. Israel of TVAR and John Vrba of KTTV, Los Angeles.

New members from trade and consumer magazines are W. Richard Bruner of Printer's Ink and Merrill Panitt of TV Guide.

(Please turn to page 62)

HOW RADIO WORKED FOR S. C.

▼ 'Fibber McGee and Molly' was the backbone of S. C. Johnson & Son's air campaigns for a decade and a half

▼ Company embraced radio cautiously, but was an avid user by the late 30's. Spot radio also played a role

S. C. Johnson & Son has been one of the outstanding users of air media. Its radio/tv story goes back three decades. This article, the first of two on the firm, covers its past history, with particular emphasis on radio. The second story, to appear shortly, will discuss Johnson's use of tv and its current marketing strategies, particularly in connection with its introduction of new products.

S. C. Johnson & Son, today among network tv's top 25 advertisers—with a SPONSOR-estimated \$12 million annual investment in five alternate-week half-hours—celebrates its 75th anniversary this year.

RACINE, WIS.



S. C. JOHNSON, above, who founded firm in 1886, originally made parquet flooring, turned to wax as a result of constant consumer requests about care and maintenance on floors. H. F. Johnson, right, present chairman of the board, is a grandson of the founder. The company's first wax product was Johnson's paste wax. Its first ad was placed in the November 1888 issue of 'Century Magazine.' Other magazine ads followed

From its past emerges a chronicle of air advertising that had more than a little to do with the company's growth and development. Of this record, the standout fact is its memorable sponsor-identification impact during network radio's heyday: the 15 years of *Fibber McGee and Molly* for Johnson's Glo-Coat.

Twenty-six years ago (16 April 1935) Johnson introduced *Fibber and Molly* on 11 stations of NBC's Blue Network (later to become ABC). The half-hour cost Johnson \$2,600 in network time charges, plus \$1,960 for talent—a total of \$4,560.

Today Johnson picks up a tv tab of about \$125,000 per half-hour for its prime network property, Red

Skelton, a CBS TV-controlled show.

Established in 1886 by S. C. Johnson, a highly skilled craftsman, the firm originally manufactured parquet flooring. Inquiries from customers seeking advice on care and maintenance for Johnson's floors led him, very naturally, into the wax business. Thus, Johnson's early success rests on the very foundation of successful advertising: recognizing a specific consumer need and fulfilling it. Needless to say, it is an attitude that remains the touchstone of the company's marketing philosophy.

Johnson's first advertisement of record appeared two years after the company's founding, in the November 1888 issue of *Century Magazine*. It was soon followed by others in leading publications of the day: *Scribners*, *Everybody's*, *McClure's*, *et al.* The *Saturday Evening Post* claims Johnson as its eleventh oldest advertiser.

By 1926 Johnson's annual advertising budget had climbed to the \$1 million figure, and until 1931, was, not surprisingly, devoted entirely to print.

William N. Connolly, S. C. Johnson & Son vice president and director of advertising from 1930 through 1954—tells of the company's early (but conservative) interest in radio: "We had watched the medium's growth as an advertising force for several years, but were not ready to consider any very large expenditure without being sure of what it could do for us."

Johnson's first radio entry was a 13-week, half-hour remote broadcast of Ted Weems' orchestra from Chicago's Aragon Ballroom.

"It was a modest venture," says Connolly, "and my recollection is that we were pleased with sales results. Still we were not ready to commit any considerable part of our advertising budget to radio."

By 1932 Johnson started experimenting with network radio, using a transcribed program of household hints, with time allotted for each station to plug its program line-up for the day. (Daily newspaper listing

**Johnson family has
been running wax
firm for 75 years**



JOHNSON

of radio schedules was not prevalent then.) The show was called *Johnson's Daily Radio Guide*, and ran from January to May, 1932.

Johnson's second network undertaking was *Tony Wons' Scrap Book*, a 15-minute daytime show on CBS, broadcast two and sometimes three times a week, according to Connolly. It began on 20 August 1933 and ran for about a year.

"We were sufficiently encouraged by audience reaction to Wons (listeners were asked to submit poetry for Wons to read on the air), and by the sales curve," Connolly recalls, "to attempt a more ambitious broadcast venture in the fall of 1934."

It was a weekly half-hour called *The House by the Side of the Road*, and also used Wons as master of ceremonies. The show featured a house orchestra conducted by Ulderico Marcelli, and was broadcast on Sunday afternoons for 39 weeks. This was the vehicle that helped convince the company that radio might be Johnson's best advertising medium, remembers Connolly.

By 1934 Johnson was geared to move into radio seriously, and launched a search for a program that would best suit the company and its products. Connolly and the late Jack Louis, of Needham, Louis & Brorby, toured the country talking to networks and package producers, and critically eyeing theatre and night club acts.

"I remember hearing 21 auditions in New York," says Connolly, "and Jack Louis must have heard at least that many in Hollywood. We got all kinds of counsel from the experts, but no show."

"Then one morning we heard a local program called *Smackout* on WMAQ, Chicago's NBC station. The principals were a married couple from Peoria named Marion and Jim Jordan, proprietors of a crossroads grocery store, "smackout" of items customers asked for. We liked their qualities of warmth and hominess, and were charmed by Don Quinn who wrote their scripts. So we start-



VETERAN AD MANAGER—William Connolly guided Johnson through radio and early tv years as v.p., ad director from 1930 through 1954. McGee and Molly were used on can in '48

ed constructing a show."

Because one of Jim Jordan's comedy routines was the tall story, the name Fibber McGee evolved, Connolly recalls.

Ted Weems' orchestra was added to the production. "And it's interesting to recall," Connolly says, "that one of his singers was a youth named Perry Como. I remember his threatening at the time to return to his original trade because his weekly salary of \$75 was less than he could earn as a barber."

Johnson's sponsorship of *Fibber McGee and Molly* continued for 15 years, during which time the show gained in popularity, and Glo-Coat sales rose accordingly. During the show's last five years on the air, it was a first place Crossley rating con-

tender, along with Jack Benny and Edgar Bergen-Charlie McCarthy.

In 1939 Johnson placed Fibber and Molly on the Canadian Broadcasting Corp. web. By then the show's Hooperating had climbed to 30.3, seven times the 1936 figure.

"The show which had cost peanuts to start," Connolly says, "wound up absorbing larger and larger slices of our advertising budget as we added to the network line-up. Finally we were using about 135 stations. This show's value to us as an advertising vehicle was best demonstrated by the rising sales curve during those important years of Johnson's growth."

During the years of network activity with *Fibber McGee and Molly*, Johnson was concentrating marketing

(Please turn to page 61)

WHAT IS A 'PLUS' TELEVISION

➤ Certain U. S. markets stand out in ability to attract spot tv business out of proportion to their market size

➤ An analysis of Oklahoma City shows how stations build on natural advantages for prestige, service, sales

Dotted across his national map are several markets that invariably attract the timebuyer's eye; markets that consistently get a share of national spot tv dollars out of proportion to their size.

Why do buyers and advertisers favor them? What makes them "plus" television markets? A close look at one of them—Oklahoma City, whose national spot tv income is 30-40% ahead of markets with a comparable number of tv families—reveals that this success is not the re-

sult of luck or accident. The buyer, looking for hard facts and reasons for buying in a market is presented with the following in Oklahoma City:

- Its physical isolation on three sides, reducing signal overlap.
- The stability of the various industries in the area.
- Its status as a frequent test area for many of the nation's marketing giants.
- The high-prestige that the stations (WKY-TV, KWTV and KOCO-

TV, which is licensed to Enid) have built and maintained for themselves.

• The self-promotion that the market itself—all media and areas of business—has engaged in for years.

An "oasis market" has an immediate and apparent advantage over markets in more crowded areas (WKY-TV holds that it takes less time to drive the 47 miles from Chickasha to Oklahoma City than the eight miles from New York's Bronx to the Battery). But what the stations in that market do with the advantage often determines whether it is a "plus" market. As a KWTV spokesman said, "Aggressive salesmanship is important, but if a station has planted its roots deeply in a community and really becomes important to the people there, it becomes even more valuable to advertisers."

The stations are proud of their "pioneering spirit," which, they say, reflects the spirit of their part of the country. WKY-TV was among the very first local stations in the nation to equip for color; KWTV's tower was once publicized as the tallest man-made structure. The station was an early advocate of (daily) editorializing. All are strong on news and weather coverage.

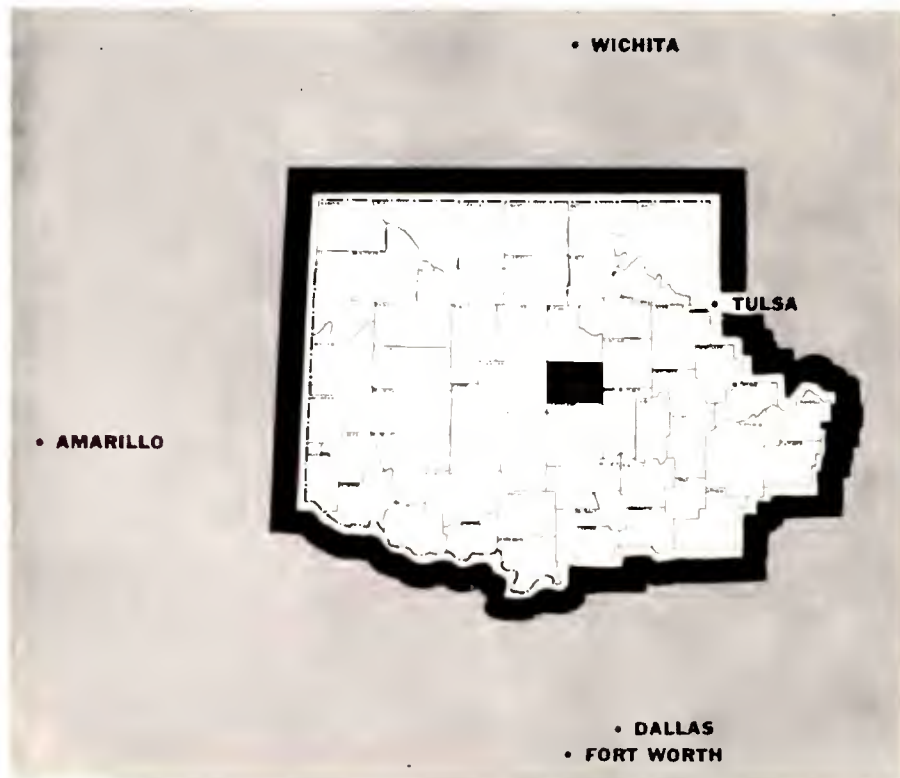
Station salesmen and executives sit on the boards of the local civic and charity organizations and businessmen's clubs, and are responsible—through close contact—for influencing local sponsors to keep the level of their commercials high. They stay close to the problems of the local distributors and brand managers. The stations say they eschew "questionable" advertising, avoid such practices as rate-cutting (locally or nationally), and offer "make-goods," they claim, on production errors "that might never be reported by some stations."

The overall result of good practices, they have found, is a "climate of believability" for the client's product and "a climate of good business" for the client himself.

The economic elements in the Oklahoma City area, the stations feel,

Market isolation—a strong selling point

OKLAHOMA CITY is isolated from major centers on three sides: Amarillo is 250 miles to west, Dallas-Fort Worth about 200 miles south, and Wichita 150 m. north. KOCO-TV, Okla. City-Enid, transmits 21 miles n.w. of Okla. City



MARKET?

all add up to a good place to advertise. With diversified industry and agriculture, and with a government agency (FAA) and an Air Force base adding to the purchasing population (the FAA has 3,000 civilian employees; Tinker A.F.B. 20,000 plus thousands more airmen and their families). Oklahoma City bucked the trend toward recession and had a steady upward economic growth in 1960.

The area is a major southwest distribution center for a dozen industries from airplanes to air conditioning; petroleum to plumbing to meats.

New suburban shopping centers have sprung up in quantity during the last few years: Oklahoma City wholesalers handle more than 42% of the business carried on through the state and Oklahoma City's retail sales are 25% of the state's total.

The "corporate" Oklahoma City population, according to the 1960 census, stands at 324,253 (up 57.3% over 1950), but the city's tv stations reach (see chart at left) a retail market population of about 1,600,000 that spends about \$1,600,000,000 a year.

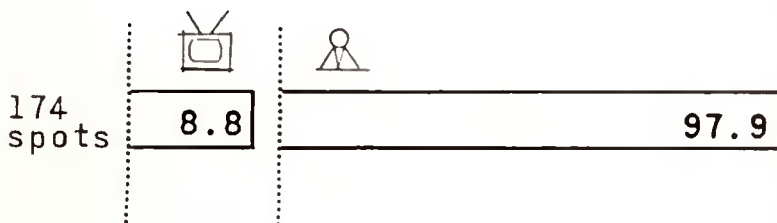
The diversity of the economy and its steady rise has made it a popular test market for major new brands. The stations also feel that "the believability of the stations" contributed to attract testing by P&G, Lever Bros., Liggett & Myers and others.

Emphasis on "alert" local public service programming, such as WKY-TV's series on the history of Oklahoma and KWTU's filmed interviews with local men stationed in the military overseas, keeps the climate right for a hospitable reception to spot commercials, the stations say.

Summing up, WKY-TV maintains that "political boundaries mean absolutely nothing in terms of the city's influence on the buying habits of more than two-thirds of the state's population. After all, what difference does it make if 1.6 million people live inside or outside the city as long as the urge to buy and the information on what to buy originates from within the city?"

Client hit nearly every N. Y. tv home

Rambler / 4 wk. audience



TVB STUDY of two auto campaigns in New York market last year highlights tv reach accomplished by Rambler and Pontiac. Data above shows reach of 174 Rambler spots, average number seen

CAR STUDY DRAMATIZES SPOT TV'S LONG ARM

Television's long arm was dramatically illustrated in a research study released last week by TvB.

The study revealed the reach of spot tv in the New York area for two auto advertisers, one of whom hit practically every tv home in the market during a four-week drive.

The latter feat was accomplished by American Motors for its Rambler car in a seven-station drive.

The other client, Pontiac, used spot to supplement a Victor Borge special on ABC TV. The spot-network tally of unduplicated homes came to practically 70% in one day.

These are the facts on Rambler:

The client used both minutes and 20's, placing them on every New York station. Thirteen of the spots were in prime time on network stations, and 161 were on indie outlets or on web stations in non-prime time.

During the four weeks ending 6 November 1960 97.9% of New York tv homes saw the Rambler spots an average of 8.8 times each. Even in one week's time (41 spots), the homes-reached figure came to 82.6; the average home saw 2.6 spots.

As for Pontiac, it used on 6 October 1960 a total of 24 spots in addition to the Borge show. The latter's rating was 26.2; the homes-reached figure for the 24 spot commercials came to 60.6 (in one day) and the unduplicated rating was 69.7.

The average number of Pontiac commercials seen per home on the Borge show was 3.1. For the 24 spots it was 1.7; the average was 2.7.

The study also revealed that the number of homes viewing both spot and network commercials came to 17.1% of the total. The percent of all tv homes viewing the spot commercials only was 43.5; the figure for Borge only came to 9.1.

Commenting on the significance of the study, Norman E. Cash, TvB president, said: "The value of spot tv to supplement a single special network program and increase the reach of the commercial message in a single day as possible in no other medium is clearly shown by the Pontiac schedule. The power of a concentrated spot schedule alone, spread over a four-week period, is made clear in the Rambler tv advertising."

Langley Field

Where Can You Name

TUNNEL

Willoughby
Spit

BRIDGE

Nansemond River

Elizabeth River

Are You?

This Important Market?

Ocean View

Little Creek

Lynnhaven
Inlet

CLUES:

1. It is the most misunderstood major market in America, according to Philip Salisbury, editor and publisher of *Sales Management*.
2. It contains the greatest concentration of people in the entire Southeast... more than 800,000 in half the area of metro Atlanta or Miami!
3. Here three of the state's four largest cities lie completely within a circle of 20-mile radius!
4. It contains the world's largest harbor, and the No. 1 U.S. port in export-import tonnage.
5. A split image (the government lists it as two separate metro areas) obscures its magnitude. And large military population represents a hidden plus of at least \$200 million in effective buying income never seen in standard marketing statistics.
6. From *Newsweek*: "Once the (bay) crossing is completed, Greater, the experts say, will burst into millions and become the South's leading market!"

ANSWER:

Tidewater, Va. (Newport News-Lampson at upper left, Portsmouth Norfolk below). What a place to put a TV dollar! For more information, write to WAAV-TV (Channel 10), WTAR-TV (Channel 3), or WVEC-TV (Channel 13), Norfolk, Va.

How can stations promote a public service campaign?

J. S. Sugarman, *pres. of Fun with Pop, Inc., New York; former director of The Camp Fire Girls of America*

Station owners who want to conduct a public service campaign designed to stimulate positive relations between their stations, audiences and communities in general should take advantage of all possible media and invoke the cooperation of as many business, social and civic groups as they can.

An example of how such a comprehensive public service program can benefit stations is the four-year-old Fun With Pop campaign which last year had the participation of 158 radio and tv stations across the country. The 1961 Fun With Pop program, which will incorporate a host of new features, is expected to at least double the number of participating stations.

Instituted by the DCA Food Industries, and this year joined by the National Brand-name Association, Inc., the FWP program is aimed at



Tie-ins with business, social and civic groups are important

stimulating a healthier, happier relationship between American fathers and their families. It covers everything from sports to entertainment to education. We feel that such a scope of activities cannot fail to bring important recognition to individual stations particularly when individual campaigns have the advantage of drawing ideas, material and support from a central coordinating body.

This year's campaign kicks off with National Fun With Pop Week from April 24 to 30 with a potpourri of lectures, discussions and seminars in New York by social, civic and business leaders on the theme of "FWP Means Happier Families." From that

point on, each of the one radio and tv outlet franchised in each market will be able to take advantage of the reams of national publicity, the encouragement and participation of national groups, window displays, and a host of contests and awards. In addition to this, Fun With Pop provides all the on-the-air promotional material, such as film spots, e.t.'s, celebrity announcements and a comprehensive press book for merchandising the promotion tie-ins of every type, as well as a selection of giveaway and premium merchandise for local use.

At the local level, the station can use to good advantage every organization and business in his area. For example, working with the local Boy Scout troop, the station can promote a "Camp with Pop" program; or a sporting goods outlet can co-sponsor "Fish With Pop," or "Bike With Pop" programs. In fact, every type of business that deals directly with consumers is a potential co-sponsor of a pertinent program.

Each of these consumer stores then becomes a "Fun With Pop" center and has a complete supply of displays, posters, brochures and a handy booklet which describes the many ways to have "Fun With Pop." The booklet also contains information for contestants in the national "How I Have Fun With Pop" essay contest. The grand winner of this "35-words or less" contest will win a house, a car, boat and swimming pool. National prizes are also augmented by literally thousands of local awards.

The topping to the campaign will come in October at which time an Award Dinner will be held to honor those who have made outstanding contributions to the campaign in 1961, as well as the local radio and television stations which did the best job of supporting the campaign. Awards at this dinner will also go to co-sponsors—both trade organizations and retail plans to representatives of all media—broadcast and

print—for the best coverage of FWP. Additional honors will be given in the fields of education, social science, and psychology.

This blending of many areas and many efforts to accomplish a truly stimulating public service promotion results in many different success stories, not the least of which is an undeniable demonstration of a broadcaster's positive effort to make his station live up to its responsibility in the service of its public.

George H. Mathiesen, *general manager, KYW-TV, Cleveland*

If we are frank with ourselves, I submit that we sometimes end up running spots and programs simply for the sake of placating many groups—unfortunately, few of these hit the mark.

Let's go on the assumption that a station has a competent public affairs



Give the campaign all-out support, not merely fulfill obligations

director. His biggest job is to screen the myriad of requests and decide what gets on the air. Unfortunately, most public relations directors of community service organizations know little of the requirements of a station. How often has someone come to you and said, "I represent the so and so society currently engaged in such and such a project. Could we have a round-table discussion on your station some evening in prime time?" Such an individual has certainly not studied television and what it can offer and, just as important, what it can not offer.

All too often people from public service organizations come into a station requesting help without a clear idea of what they want to
(Please turn to page 64)

"Earresistable"

The sirens of legend seldom fell short of a 100% share-of-audience. WHK is almost as successful, consistently attracting one of every four Cleveland radio listeners, on the average.* And the results are far more pleasant for both audience and advertisers. The latter, heeding the siren call of low cost per response, are changing course... in the direction of

WHK CLEVELAND

A Metropolitan Broadcasting Station

Vice President & Gen. Manager: Jack Thayer

National Representative: John Blair & Co.



Tom

* 1960 PULSE, Average total share of audience, land-out-of-home, 6 AM-midnight, Sun.-Sat., Sept., 1960. Second station's share: 17.9%
* 1961 HOOPER, Average share of audience, total measured time periods, 7 AM-6 PM, Mon.-Fri., Dec., 1960-1961. Second station's share: 19.5%

TV RESULTS

SUPERMARKET CHAIN

SPONSOR: GEM Stores

AGENCY: Direct

Capsule case history: When GEM Stores in the new state of Hawaii booked Huckleberry Hound, Yogi Bear and Quick Draw McGraw for personal appearances to build store traffic and plug the stores' third anniversary promotion, an on-air schedule on KHVH-TV, Honolulu, was used to implement the program. Starting almost two months before the visit, a strong tv spot campaign was initiated to recruit members for the H. Hound fan club and plugging Huckleberry for President buttons. When Huck and his pals arrived at Honolulu International, about 10,000 of their loyal Hawaiian fans turned out to greet them—the largest crowd in the airport's history. At GEM, fans and customers, numbering 2,500, were on hand to welcome their heroes. Glenn Kaya, general manager of GEM, reported that store sales were way up during their Honolulu junket. Results were equally record-breaking on their visits to other islands which are reached by KMVI-TV, Maui, and KHJK, Hilo. KHVH-TV, Honolulu

Announcements

DRIVE-IN-RESTAURANTS

SPONSOR: Chow Now Drive-In
Restaurants

AGENCY: Nelson Chesman

Capsule case history: The Chow Now company operates a chain of drive-in restaurants in Chattanooga. The company's advertising problem: 1) how to stimulate business in the normally slow winter season and 2) make a strong enough impression in an early winter campaign to carry over into the spring when business picks up. To further complicate the problem, Chow Now had a modest advertising budget. The drive-in chain decided to sponsor NCAA College Football and the American League Pro Football games on WTVC. Business picked up steadily from the outset of the tv advertising, and one week early in the campaign set a new record high. One day, all four Chow Now Drive-In's actually ran out of supplies. Bruce Spencer, agency a.e. commented, "Although operating on a limited budget, WTVC television enabled us to produce excellent results by advertising to the right market at the right time, all the while keeping production costs at a minimum."

WTVC, Chattanooga

Sponsorship

BANK

SPONSOR: Ouachita National Bank

AGENCY: Direct

Capsule case history: KNOE-TV, Monroe, Louisiana, was approached by the advertising department of the bank to recommend a test for increasing Personal Savings accounts 25% within a 52 week period. Paul Goldman, general manager took a novel approach to the problem. His suggestion: Ouachita National Bank should purchase a saturation schedule of weekend day newscasts—providing a service heretofore not given. National accounts have shied away from daytime newscasts on Saturdays and Sundays. Placed was 11 one-minute news headlines plus six five-minute newscasts scheduled at the discretion of the KNOE-TV news department. Result: Personal Savings accounts increased 40%; other banking services also increased. Bank officials gave credit to the KNOE-TV schedule, and signed a new 52-week contract 1 February, using basically the same newscast lineup, but with a more intensified schedule. Ninety percent of its advertising budget is now allocated to tv. KNOE-TV, Monroe

Programs

DEPARTMENT STORE

SPONSOR: Boston Store

AGENCY: Direct

Capsule case history: Satisfied with the results obtained from his tv schedule, George Clevis, advertising manager of the Boston Store of Utica, reported that Jean Phair, WKTV's women's director and conductor of *Good Living* on the station, "not only tells our product story but sells too." The Boston Store bought participations in *Good Living* which presented a fashion show in cooperation with McCall Patterns. The tie-in for the department store paid off well: a few announcements by Jean Phair sold 600 yards of polish cotton and 500 yards of handkerchief print featured during the program. Other items offered subsequently by the Boston Store: blanket lengths, 300 of them sold following the program; electric blankets, with the stock depleted as a result of the advertising. In addition, traffic in the store was responsible for sales in other departments. A major part of the store's budget is now placed with the *Good Living* program to promote its home products.

WKTV, Utica

Participations



**WHAT
ELSE
IS
THERE?**

In the Billion Dollar Shreveport Market ONLY*



GIVES YOU BOTH!

NBC

Represented by the KATZ Agency

*58 counties in Louisiana, Texas, Arkansas and Oklahoma

E. NEWTON WRAY, President & General Manager

"Special Events" on KTTV, Los Angeles



GUNMAN'S LAST STAND — Bill Welsh describes the action as KTTV camera focuses on Los Angeles patrolman in house-to-house chase after bank-rabber.

Prime example of the programming through which creative talent and community leadership are continually building new vision into Television on stations represented by

BLAIR-TV



"In our role as a source of information, entertainment and inspiration, we in television must think first about the needs of our own community. In presenting the finest entertainment programs, KTTV pays close attention to the tastes and convenience of all Southern California. In covering news and special events, KTTV has taken its cameras out among the people nearly 5,000 times—believing that television is most virile and valuable when reporting community events first-hand."

ROBERT BRUCKNER
Vice President & General Manager
Station KTTV

Giving the community action at first-hand

"To cover an event of community importance, the best way is to put the entire community in an eye-witness position. In brief, let people see History as it is happening."

All its life, KTTV has believed and acted upon this policy. No wonder a cross-section of Southern California, polled recently by Facts Consolidated, quickly named KTTV as Number One news and special events station.

Through the eyes of KTTV cameras, millions of Californians have watched officers pursue and capture gunmen . . .

. . . have so much enjoyed the Rose Parade that KTTV's audience is almost as large as that of all other Rose Parade stations combined . . .

. . . have cheered and cursed their beloved Dodgers . . . followed fire-fighters through forest hells . . . experienced the tranquil joy of Easter Sunrise services at Hollywood Bowl.

In consequence, throughout Southern California, the word is: *If it's going on, it's on KTTV.*

To Blair-TV, creative community-nierest programming by great stations like KTTV is a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

BLAIR-TV

Television's first exclusive national representative, serving:

WABC-TV—New York
W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNBF-TV—Binghamton
WHDH-TV—Boston
WBKB—Chicago
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
WXYZ-TV—Detroit
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIBC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KGO-TV—San Francisco
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

SAG-AFTRA

(Continued from page 10)

it is a "fiction" which could not possibly stand up in court or with the National Labor Relations Board if any one cared to challenge it.

The fact of the matter is that in 1961, just as in 1933, advertisers through their agencies are the direct employers of union actors, announcers and singers, even though their names never appear on a AFTRA, or SAG contract.

So far, however, neither the unions nor anyone else has seen any advantage in challenging the notion that "the networks are the employers."

For the unions, it has seemed easier and more effective to negotiate with a small group, than with hundreds of different advertisers and agencies. And for the latter, the specter of "union complications" has kept them from any serious effort to alter the system.

Meanwhile, however, vast changes have been taking place in the world of broadcast advertising since the original 1933 negotiations, and these changes have complicated the problem of advertiser-union relations.

Taking them in order, the changes are these, the rise of tv, the rise of spot, and the revolution in the program structure of the business.

When tv came in during the late '40s there was an immediate and bitter interunion struggle over who should represent acting, singing and announcing talent in the new medium.

In the matter of *live* tv programming, the battle was won by AFTRA (replacing AFRA) and in early tv days live programs figured prominently in most schedules.

Talent in tv film came under the jurisdiction of the older, and more powerful Screen Actors Guild, and as tv programming swung more and more heavily to film, SAG became a more and more important factor.

The introduction of tv tape in 1958 provided a further complication and stimulated fierce jurisdictional battles between the two unions.

AFTRA, acting on the theory that video tape is "like live," established union contracts and scales with certain tv tape producing firms (principally the networks and the newer tv tape centers). SAG on the other hand was able to sign up some of the older film producers who went into tape.

The result is that there are today two different unions who are involved in all tape contracts.

The second profound change in the broadcasting world—the soaring importance of spot tv—has had the effect of focussing union attention on a field in which, in early days, they were comparatively little interested, and of enormously complicating the problem of union pay scales, and of union negotiations.

Tv commercial spots are usually made by an independent film (or tape firm) who sells them to an agency. Technically, there is reason for believing that an independent film producer is the employer of announcers, singers, actors and other performing talent used in the spot *at least as far as the original film session is concerned.*

But the joker in this argument, of course is that the film producer has no control over the use of the spots themselves. Such usage is dictated by the advertiser and agency and since, as we will see, union wage scales are based on both where and how a spot is used, the only logical conclusion is that the advertiser or his agent is, in fact the real employer of the talent.

Nevertheless in the area of film and tape spots, the same kind of "legal fiction" is employed in union negotiations. Film and tape producers (the Film Producers Association and the Alliance of Tv Film Producers) act as principals in the all union agreements covering spot talent.

The third change in broadcasting—the decline of agency produced programs and the rise of the independent packager—has had the effect of focussing advertiser and agency attention almost entirely on those matters in union contracts which cover wage scales for commercial announcements, both spot and network, and both tape and film.

Coming into any new series of union negotiations, therefore, we have a lineup which looks like this:

Contract signers: unions, networks, film producers.

Non-signers but heavily involved in matters involving tv commercials for both network and spot: advertisers, agencies.

One final bit of background before proceeding to the matter of the 1960 negotiations. Union contracts in this field are negotiated *as a package.*



99 SQUEEZES . . .
That's a lot! But
just you watch as
multi-image after
multi-image
dissolves . . .



dissolves . . .
dissolves . . .
dissolves . . .
dissolves . . .



dissolves to multi-
image after multi-
image! Right, it's
a lot—but easy
when it's film
that's in the plot!

FILM does the 'impossible'!

How to say "99 squeezes" (make every last squeeze count). How to say "soapy . . . soapier . . . soapiest!" How to do it all with such zest that the new Brillo Soap Pads sing out in the mazes of marts everywhere!

Answer: Do it in words and pictures. Put it to music. On film, of course! Because film, and film alone, gives you commercials, crisp, vivid, exciting—the way you want them—and when!

And that's not all! Film alone provides the optical effects you require for sharp, high-polish commercials; in addition, assures you the convenience, coverage and penetration market saturation requires.

In other words . . . Look before you shoot!

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**

Agents for the sale and distribution of
Eastman Professional Motion Picture
Films, Fort Lee, N.J., Chicago, Ill.,
Hollywood, Calif.

ADVERTISER:

Brillo Manufacturing Co., Inc.

AGENCY:

J. Walter Thompson Company

PRODUCER:

Elektra Film Productions

In other words, no one contract becomes final until all are agreed on. This means that contracts in which advertisers and agencies have little or no interest (ex. staff announcers, and sustaining talent) must be successfully negotiated before the union accepts a deal on talent for commercials. As we shall see, this leads to some surprising complications.

Next week, in Part II of this series, we will explore the 1960 negotiations, how they were held, what they accomplished, what effect they have on tv costs, and how the agencies observers and their "Human Univac" term prepared the advertisers case.

These were the first negotiations which were held jointly with SAG and AFTRA and the fact that the two unions were acting together on the matter of talent rates for tv commercials had a decided bearing on the outcome.

Previous contracts with SAG and AFTRA had been negotiated individually in May 1958, and November 1958.

RADIO SPOT REACH

(Continued from page 41)

Mogul agreed with many other agencies queried that there is a great lack in qualitative material for radio coming out of research services. "The ratings services samples are projectable and we don't quarrel with them, but as for qualitative research, there's a lot to be desired," said Dunier. "Perhaps it would be propitious for stations to instigate research in this direction," he added.

A firm believer in saturation radio, in almost every case, was Geyer Morey, Madden & Ballard associate media director Rolland J. Van Emmerik. "Since listeners are usually tuned in to stations they like, you must buy 2 or 3 stations and a minimum of 30-40 spots a week, to reach a good percentage of homes," he said. Van Emmerik also suggested that special tabulations by Nielsen and Pulse, while expensive, are the best way to measure duplication.

Ideally, agencies agreed they'd like to see ratings services supply metered samples in local markets that are so big they could be broken down geographically and by household types. With this they would like to see more coincidental method research.

S. C. JOHNSON

(Continued from page 17)

activity at the local level, too. For two 39-week periods, the winters of 1935-36 and 1936-37, the firm invested heavily in the New York market with a program of dramatized true incidents, *Life Studies*, featuring Tom Powers, on WOR, Newark.

When Wax Enamel, a line of paints packaged in glass, was introduced in 1940, it was supported by a campaign in the Chicago market via Alexander McQueen's *A Brighter World*.

For several years *Fibber McGee and Molly* was on the air the year 'round, according to Connolly. "Finally, it occurred to sponsors and networks that performers needed vacations, and that audiences might welcome a change during summer months," he says.

Johnson's summer replacement shows comprise an impressive roster in their own right: Their first replacement, in 1938, was *Attorney at Law*, a dramatic serial starring Jim Ameche. In 1939, Johnson gave Alec Templeton his first national exposure on a show hosted by Conrad Nagel. *Meredith Willson's Musical Review* was the 1940 summer replacement.

In '42 and '43, John Nesbitt replaced the McGees with *Passing Parade, Words at War*, a dramatization of wartime books was the 1944 summer vehicle. Carl Van Doren was the commentator, but was replaced because of illness, after the first few weeks, by Clifton Fadiman. During succeeding years, Victor Borge replaced the McGees, as did Fred Waring and his Pennsylvanians, from 1945 through 1947.

Johnson's radio past includes national identification with sports and news, also. In the summer of 1948, Dizzy Dean broadcast 15-minutes weekly, following baseball games, for Carnu auto polish. The next year, Pee Wee Reese did a summer show for Johnson auto products.

According to Connolly, the record is not clear on agencies that handled Johnson's earliest advertising. Western Advertising, Racine, is the first agency of record. It was succeeded in 1929 by Needham, Louis & Brorby. A second agency, FC&B, was appointed in 1953, and in 1955, Benton & Bowles was added. The latter three agencies are still working for Johnson.

FILM FESTIVAL

(Continued from page 15)

Advisers and judges who will serve for the second time in the 1961 festival include John P. Cunningham, Ben Alcock of Grey, Herman Bischoff of L&N, Frank Brandt of Compton, Alexander E. Cautwell of BBDO, Andrew V. Christian of W&L, Allen Ducovny of D'Arcy, Mark A. Forgette of JWT, John Freese of Y&R, S. J. Frolick of FRC&H, G. David Gudebrod of Ayer, Pernard Haber of BBDO, Rollo W. Hunter of EWR&R, William W. Lewis of Maxon, William LaCava of C&W, Mark Lawrence of MJ&A, Gordon Minter of Burnett, Marshall G. Rothen of K&E, Roger Pryor of FC&B, Phyllis Robinson of DDB, Margot Sherman of McC-E, Kenneth C. T. Snyder of NL&B, Gordon Webber of B&B, Hooper White of Burnett, Donald Widlund of JWT, and Samuel C. Zurich of Ayer.

Many members of the Tv Commercials Council expressed highly favorable reactions to the arrangements for the second festival. Others made suggestions which will be incorporated in the running of the events. Some saw year-round trade events springing out of the festival.

"Three facets of the festival which I believe to be of special benefit to advertisers and agency people alike," stated David Boffey, v.p. regional creative director of McCann-Erickson, San Francisco, are "comprehensive product classifications, and advertising and craftsmanship citations. The product breakdown and special citations call attention to aspects of the effective tv commercial which other award shows have, more or less, ignored with their broader award categories."

In recent months many comments came from people who were interested in using showings of festival winners throughout the year. Harry F. Schroeter, general advertising director of National Biscuit Company, noted that the reel of festival winners shown by "ANA for its annual meeting was not only a great contribution but enormously impressed many of those in attendance. I think it was a good thing from every point of view."

The possibility of "one of the greatest annual traveling shows" was seen by James Fish, advertising manager of General Mills. "I visualize a presentation of the winners . . . made available to agencies and advertisers,

and particularly to the roughly 180 ad clubs all across the country. Can you think of a better way you can get the television story before the advertisers than this?"

Trade organizations reacted with support as well as praise to last year's events. The American Women in Radio and Television made an unusual offer of its promotional facilities, usually restricted to AWRT business, thereby adding its "unstinting moral support" to the festival.

In announcing a second festival for 1961, John B. Cunningham, chairman of Cunningham & Walsh and chairman of the Tv Commercials Council, issued this statement:

"The extremely positive reaction throughout the advertising industry to the First American Tv Commercials Festival and its success in strengthening the general impression of the level of television advertising surely warrants an annual event.

"As Vice-Chairman of the AFA this past year, I am aware that over 50 advertising clubs have shown the winning commercials, as have the national conventions of the AFA, the ANA, and the Four A's. Reaction in every instance has been enthusiastic. In the battle against mediocrity this broad exposure of talent and taste becomes a prime factor in the improvement of tv advertising.

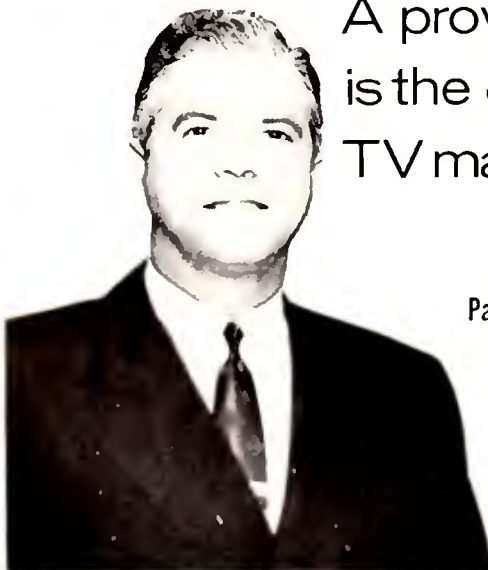
"For this reason, I am pleased to encourage participation in this festival and to welcome my distinguished advertising colleagues to the Tv Commercials Council that will plan and judge this national, professional, stimulating competition."

J. E. Burke of Johnson & Johnson called the festivals "a very worthwhile influence both on industry and on the public." He stated that "such activity should certainly stimulate every advertiser to be more keenly aware of the increasing need to improve the quality of tv commercials."

The question of criteria for judging commercials was raised by Gordon Webber of Benton & Bowles. Calling for a redefinition of criteria, Webber pointed out that "most of the judges, including myself, are instinctively attracted to the commercials that are clever, fresh, and unusual. This does not necessarily mean that they are effective advertising."

"America's new economic strength lies in the South.

A proven leader is the Jackson TV market area."



Past President, American Municipal Association

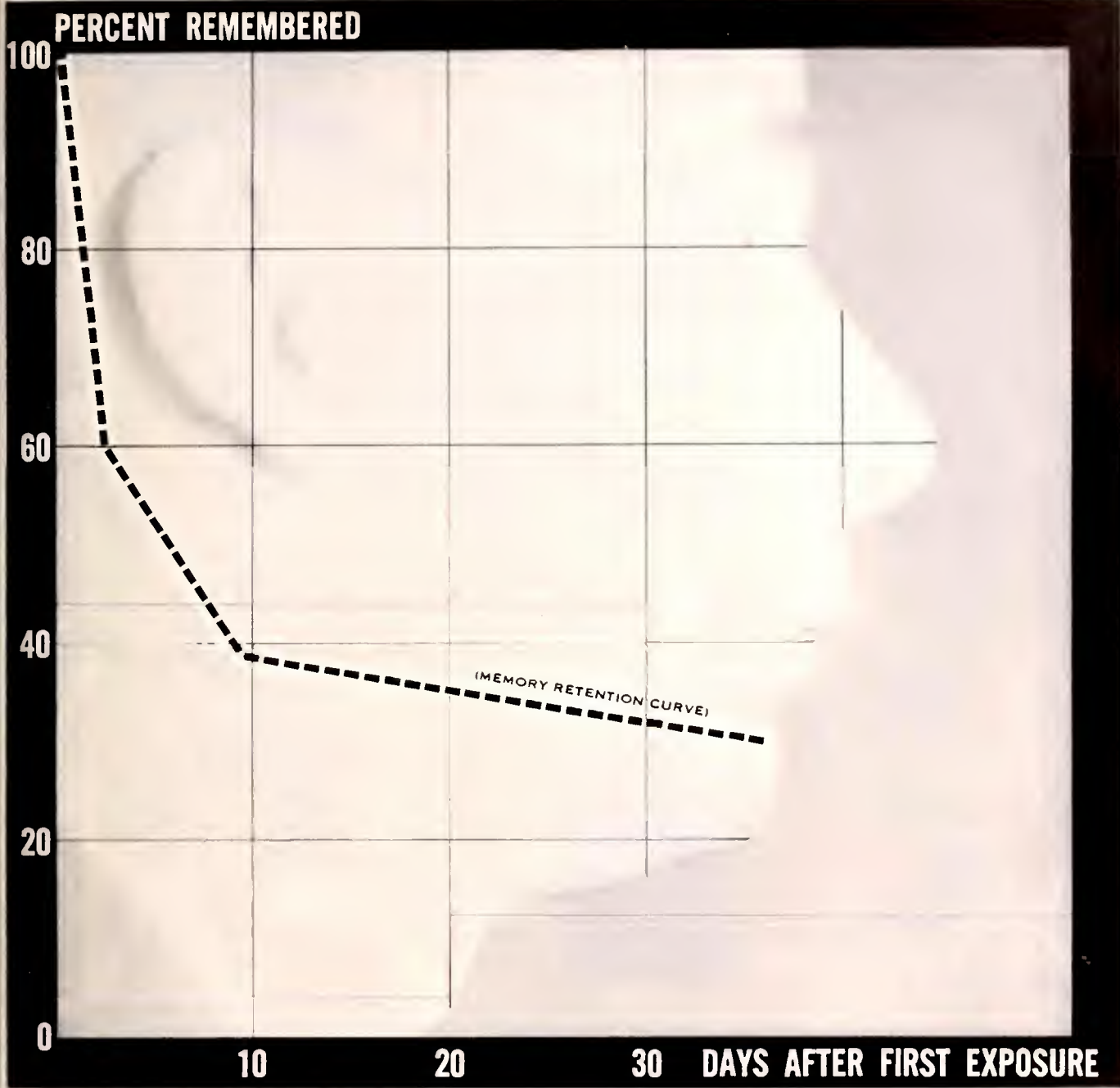
ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz **12**

WLBT Hollingbery **3**

Serving the Jackson, Miss., Television Market



YOUR SECOND MOST IMPORTANT SALES CURVE

First comes the one that shows cash-on-the-barrelhead. **Second** is this typical memory retention curve. It says people forget. 30 days after they've learned something, people forget 74% of it. It suggests that the memorability of your selling idea is most important. It suggests this idea must be fine and fresh and sharp enough to bite into people's minds. People don't buy products alone. People buy *ideas*. Ideas they remember.

YOUNG & RUBICAM, Advertising

SPONSOR ASKS

(Continued from page 51)

"sell." They expect and demand that the public affairs director do their work for them, usually with the mistaken idea that "you've got to give us some free time under the FCC obligations." They look upon the station as the "great white father," staffed with plenty of people to write their copy and prepare their slides for them.

If the amateur or professionally-paid publicist representing an organization would take the trouble to glance at a station's program listings to consider what kind of materials the station would prefer to use, the job of instituting and promoting a public service campaign on television could be done almost automatically. I do not mean to imply that the reason most local public service campaigns are ineffective lies wholly with the organizations seeking tv assistance. It is fundamental that the public affairs director and other station personnel must clearly recognize their obligation to the public in scheduling public service programs and must assume the responsibility

in the selection of material. Too few stations face this responsibility. Instead they give severely limited time to every organization. If they take the easy way out and say "yes" to everyone, no one is served.

The time we offer for public service spots is worth a great deal of money and has the potential of doing a great deal of good. The answer to this dilemma may be to limit spots and programs to a small number of organizations each month, thereby making each campaign effective through a series of saturation spots. We must devote as much care and attention to the placement of public service spots as advertisers do to the placement of commercial spots. We pride ourselves in competitive protection for commercial advertisers—why not the same for public service campaigns.

B. Calvin Jones, *director of programming and operations, KHOU-TV, Corinthian in Houston*

There are three key factors essential to effectively communicating a local level idea or public service campaign on a television station. (1.)



Through showmanship that creates an exciting, dramatic impression

Station management (and ownership) must think and act in a "we-want-to-do-it and do-it-right environment." (2.) The responsible producer or department head must harness all of the energy at the disposal of the station and in a balance of values direct this energy in behalf of this effort. (3.) Bring into play all of the creative showmanship and exploitation techniques that will create an exciting and dramatic impression for every element of the project.

Let's take a closer look, now, at these three elements and how they function reciprocally dependent upon each other.

(1.) It is not enough that management simply provides its blessing and gives the green light to a community project on the air.

Station executives (*en blanc*) must see themselves as the catalytic energizer that brings together the forces

of programing, promotion, production, and follow through in a way calculated to touch all audience groups and to move them to action. (Any community service show not intended to move people to some form of action doesn't deserve total station treatment if any at all).

(2.) There seems to be a never-ending area of opportunity within (and on) a television station to express an idea. Let's assume that the project involves state and local history and the objective is to move great numbers of people to observe a local or state historical holiday. The promotion man brings into play his entire activity—billboards, ads, on-the-air, community contacts, and on a planned basis creates the initial exposure and excitement building up to the on-the-air presentations. The programing people create story platforms for use in live shows, including news programs. Continuity concentrates on a sign-on-to-sign-off scheduling of material flowing from promotion and programing. Public Relations moves out into the community and contacts historical groups, educators, government officials, schools, and patriotic organizations. Publicity services newspapers—daily, weekly, local, out of town, college and school. By now, there is a powerful unit of television energy working towards a climax to be delivered in the form of a local spectacular, and all added together—will move people to action.

(3.) Creative showmanship techniques do not require a stable of geniuses but do require getting creative people involved with the project, at least to the extent wherein they have a wide open opportunity to contribute. And every station has them. A director with a flair or touch of music innovations can create the musical moods to back up announcements or live-show material. A director with copy sense can sometimes write and create better material for television announcements than the professional writers. Someone in the talent department or on the art staff may be a history buff—just right for researching and documentation. The purpose of all this, of course, is to put together a task force that nurtures up ideas and approaches and in the doing, brings into play all avenues of communication.

RADIO TRAFFIC MANAGER

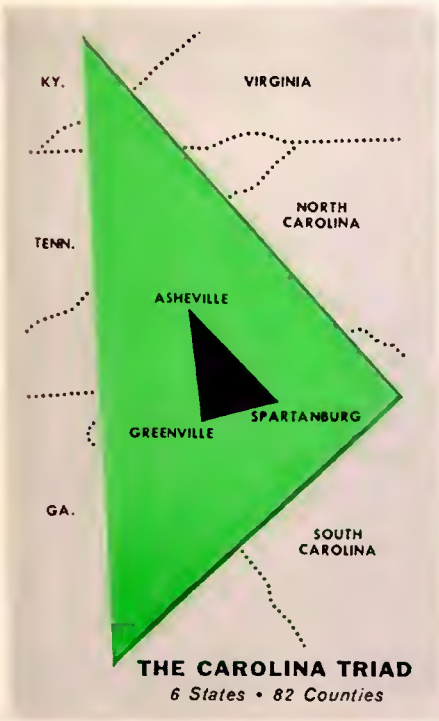
Unusual opening for a person with several years' experience in radio traffic. This position is with a leading Midwest 50,000 watt station. An outstanding opportunity for a well qualified seasoned person. Excellent salary and other benefits. Apply by letter and include photo, resume and salary requirements. All replies will be in strictest confidence.

Reply:

**Box 103
SPONSOR
40 E. 49th Street
New York 17, N. Y.**



ONLY WLOS-TV HAS THE CAROLINA TRIAD COVERED!



THE CAROLINA TRIAD... a two-billion-dollar market... stretches across 82 counties in 6 states!

ONLY WLOS-TV covers the Carolina Triad with unduplicated network signal... gives you net weekly circulation of 301,600*!

*1960 ARB coverage study

WLOS-TV

Serving
GREENVILLE — ASHEVILLE — SPARTANBURG

A Wometco Enterprises, Inc., Station



Represented by Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers Co.



WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

"HIGH AND MIGHTY" 36.0 CUMULATIVE LIVES UP TO NAME

Seven Arts release sweeps
Sunday night competition;
beats all but "Americans"
premiere Monday on KTVU,
San Francisco

A.R.B. coincidental, "cume" for two air-
ings rates "High and Mighty" a 36.0 or
31% higher than combined ratings for
number two station.

William D. Pabst, General Manager KTVU
reports:

"We are more than happy with the strong
audience appeal of Warner's 'Films of the
50's' demonstrated by the first Seven Arts
feature film we've aired.

"The smashing 36.2 share of audience
Sunday night was scored against Shirley
Temple, Lassie, Dennis the Menace, Walt
Disney and Maverick.

"Our second showing Monday also beat
everything in sight except the heavily pro-
moted debut of 'The Americans,' and even
there the Warner's feature film came within
one percentage point of a tie!"



William D. Pabst
General Manager
KTVU, San Francisco

Warner's Films of the 50's... Money makers of the 60's



NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922 O LaCross, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Praubury Lane • ADams 9-2855
BEVERLY HILLS: 737 Reeves Drive • GRanite 5-1364

For list of TV stations programming Warner's Films of
the 50's see Page One SRDS (Spot TV Rates and Data)

WASHINGTON WEEK

20 FEBRUARY 1961

Copyright 1961

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PUBLICATIONS INC.

It still looks like a breathing spell for broadcasting and advertising in Congress during 1961, that is, unless something comes up to rock the boat: The regulatory agencies are looking more and more like a different kettle of fish, however.

The regulatory agencies, it may be noted, are supposed to be independent of White House control. But the current administration is coming in with one vacancy on the FCC, two immediate vacancies on the FTC, and a third FTC opening to occur later this year. **The White House can appoint men sympathetic to its viewpoint.**

The two appointments to the FTC, Paul Rand Dixon and Philip Elman, are antitrust experts. Everett MacIntyre, set to receive the next appointment to that body, has long been chief counsel to the House Small Business Committee, with the job of ferreting out persecution of small businesses by large. **This also has strong antitrust overtones.**

The FCC's new member and new chairman, Newton N. Minow, is pretty much of an unknown quantity even after his appearance last week before the Senate Commerce Committee. His testimony was hedged, though on balance it seemed to point toward more rigid regulation.

The FTC shares with the Justice Department responsibility for protecting against anti-trust violations. Appointment of two, and soon three, experts on this subject might seem to downgrade the top emphasis put on policing of ad practices by retiring chairman Earl Kintner. Though much depends on an agency's staff, ad men certainly won't be hit harder.

However, the strong emphasis being put on antitrust matters generally by the new administration has its overtones both for ad men and broadcasters.

One very sore point is the admonition in the Communications Act against granting broadcasting facilities to those with criminal records. Previous FCC decisions haven't regarded anti-trust law violations as anything serious.

Multiple owners are involved in the current national conspiracy mess in the electrical industry. The networks have been hit in the past.

Ramifications defy description. Series of NBC sale-trades could be hit. Licenses could be in jeopardy. New applications could be turned down.

Speculation hits even closer at the Justice Department, which is not at all independent of White House control: Justice has ad agency and network monopoly charges under advisement and the new antitrust look could create a good many problems for both industries.

Network practices such as option time and control of programing. Charges of talent monopolies by talent agencies. Charges of monopolies by the larger ad agencies, including control of programing and talent. These are some of the matters which were probed by Robert Bicks during the last administration, and if Bicks had remained it was almost certain some prosecutions would have resulted.

With the great emphasis being put on antitrust matters by the new administration, it appears the Bicks investigations will result in punitive action on one or more fronts.

Whatever breathing spell the ad and broadcasting industries might get in Congress appears to be outweighed by the darkening of the regulatory agency clouds. And, as for Congress, action there appears set to be in the form of reaction to developments in the government.

This will probably mean that a step-up in regulatory tempo this year will mean renewed interest in the two industries by Congress, and that new activity will likely come late in this session or in election-year 1962.

FILM-SCOPE

20 FEBRUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

First of the film houses to have all its network pilots for 1961-62 finished is CBS Films with four shows, two of them comedies.

Shows, stars, producers, and facilities used are as follows:

- **Mr. Doc:** sentimental comedy with Dean Jagger. Ralph Nelson at Desilu.
- **Baron Gus:** European columnist in the U. S. with Ricardo Montalban. John D. Hess on location and at MGM.
- **Daddy-O:** a Max Shulman comedy with Don Defoe. Rod Amateau at Gen'l Service.
- **Russell:** Western with Fess Parker. Gordon Kay at Paramount.

The CBS Films trend is to entitle these shows with names of characters—apparently a reaction from titles with numbers, titles that are the names of places or groups, and titles that describe the adventure or detective process.

Children's shows haven't been affected by any sales lulls that may be slowing other syndication activity lately.

ITC's new Diver Dan series, a 104-episode seven-minute puppet series, has been sold in 21 markets, latest being WNEW-TV, New York; WGN-TV, Chicago; WCAU-TV, Philadelphia; WGR-TV, Buffalo; WKRC-TV, Cincinnati; WTVD, New Orleans; WFRV-TV, Green Bay; KOMO-TV, Seattle; WREX-TV, Rockford; KKTU, Sacramento, and KTVI, St. Louis.

Flamingo's Superman, now in syndication for the first time with 104 half-hours, has 25 stations on the air, including WPIX, New York; WXYZ-TV, Detroit; WGN-TV, Chicago; WSB-TV, Atlanta, and WPST-TV, Miami; latest sales are WREX-TV, Memphis; WJW-TV, Cleveland; WOI-TV, Ames; WJNY-TV, Springfield; WDAU-TV, Scranton; WFMJ-TV, Youngstown; KSYD-TV, Wichita Falls; KTHV-TV, Little Rock; KPHO-TV, Phoenix, and KSL-TV, Salt Lake City.

Silvercup Bread has sponsorship of Superman in Chicago, Detroit, and New York.

There's increasing evidence that personal appearance tours can substantially increase premiere or early ratings of syndicated shows.

Stars of CBS Films' Brothers Brannagan toured Southern cities and in two cases, New Orleans and Atlanta, they appeared after first ratings were in: second-month ARB's showed increases of five and two points, respectively.

Even better proof of personal appearance effectiveness is the commitment of WSB-TV, Atlanta, and WCHS-TV, Charlotte, to bring back the stars entirely at station expense: in the first tour CBS Films, the stations, and Blue Plate foods had divided up the expenses.

Here are seven November ratings for Brothers Brannagan showing the impact of personal appearances on a new show.

CITY & STATION	RATING
New Orleans, WDSU-TV	18.0 ARB
Atlanta, WSB-TV	20.0 ARB and 25.1 Nielsen
Roanoke, WSLS-TV	23.0 ARB
Jacksonville, WJXT	27.0 ARB
Miami, WTVJ	28.7 Nielsen
Birmingham, WBRC-TV	30.6 Nielsen
Charlotte, WCHS-TV	21.5 ARB

The vogue of war subjects—first manifested in local movies—seems to have spread to network programming and may yet give a boost to local syndicated program series.

Take a look at *Victory at Sea*, re-run on NBC TV recently as a 90 minute special: it scored a 31.9 Nielsen, **outpointing *The Untouchables***.

Re-use has if anything helped rather than hurt this film classic: syndicated by CNP, the series is in 13th re-run in New York, 11th in Los Angeles, eighth in Milwaukee, etc.

Latest network exposure for the series appears to have touched off a series of local sales: WEWS-TV, Cleveland; WKRC-TV, Cincinnati; WAPI-TV, Birmingham; KENS-TV, San Antonio, and KZTV, Corpus Christi.

Victory at Sea footage is impossible to duplicate, save in the case of another war which, added a CNP exec, "I hope never happens."

Atlanta reps are howling at being by-passed by syndicators.

Latest complaint is over Art Linkletter and the Kids, a 15 minute series sold for 19 weeks to Gordon Foods, a division of Sunshine Biscuits.

Contract in hand, the syndicator then reportedly sold the film to stations for 38 weeks, thereby annoying the reps for two reasons: 1) they lose all billing, and 2) syndicator involved is said to have disregarded considerations of good media placement, which may, say the unhappy reps, lead to poor tv results and sponsor disappointment.

Hank Saperstein of UPA came east to New York last week with pilots for five new series for 1961-62.

Three were half-hour sports programs: a new show on famous prize fighters, a new format of All Star Golf, and an entirely new series on golf.

In animation UPA was trying to move up into half-hour shows by means of two new pilots: a comedy and a mystery thriller, both half-hours. The comedy is based on a radio property and the mystery will use well known movie voices.

In current sales UPA has already rolled up \$2 million in its two short-length animation series, *Mister Magoo* and *Dick Tracy*; an eventual gross of \$6 million is anticipated.

MPO has boosted its annual gross to \$7.9 million—without use of mergers and without going into tape.

Latest MPO financial statement for years ending October shows a pattern of considerable sales growth: \$7.9 million in 1960, compared to \$6.0 million in 1959, \$5.0 million in 1958, and \$3.4 million in 1957.

Videotape Productions regards its absorption of manpower from CBS Production Sales as the key creative core of that unit and not as termed in the 6 February FILM-SCOPE "a few technicians."

Three of this core cited: Lou Todesco, a leading producer in the tape field, Bill Hallahan, considered a triple-threat writer-producer-director, and salesman Charlie Fagan.

As viewed by Videotape's management, these and other CBS manpower acquisitions to come not only have strengthened the organization but served to mark Videotape Productions' emergence as a facilities house to the position where it can make creative contributions to advertisers' commercial along artistic and sales effectiveness lines.

SPONSOR HEARS

20 FEBRUARY 1961

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SPONSOR
PUBLICATIONS INC.

Watch for a counterattack from station operators against newspaper columnists trying to make competitive propaganda over the allegation that some of the old feature films being shown contain anti-American propaganda.

These stationmen will point out that the charges are fraught with either blatant ignorance or intent to mislead since stations carefully screen such films either to reject them or edit out possibly objectionable material.

These columnar swipes have been particularly virulent on the west coast.

Probably neither man is conversant with the situation, but there's a piquant angle about the current schism between Corinthian and CBS TV over the network's a.m. minute plan.

William Paley and the group's owner, Jock Whitney, are brothers-in-law.

The tv programming head of an upper rank agency is about to be toppled by his boss, hitherto his champion, because media and account people have virtually frozen the tv executive out of mutual contact.

In other words, the chief has come to the conclusion that the situation has become both politically and operatively untenable.

Lever Brothers and NBC TV sales brass were going at it hammer and tongs last week over the *Price is Right* nighttimer.

The issue from Lever's corner: the network didn't even try to convert the sponsor to the idea but flatly stated the show was being moved in the fall from Wednesday to Monday night.

In other words, Lever has to acquiesce or else.

Interpublic's Marion Harper, Jr., has plans for putting up a building that would house all his companies under one roof.

Charles Luckman, who designed CBS TV's Hollywood Television City and one time Lever Bros. president is said to be the architect Harper has in mind for the project.

Have you ever tried to get a list of international affiliates of U.S. agencies?

Well, you can't, because they're closely guarded secrets.

Remarked a partner in a medium-sized New York agency which bills several million abroad: "We'd help competitors by disclosing our affiliates. Let them dig up their own."

The creative head of a top rank agency holds that the tv I.D. has become somewhat of a drug on the national advertiser market because copywriters don't know how to use them effectively.

In other words, since they don't understand the medium they're working with the writers aren't able to exercise the right creative touch or imagination.

His added comment: "I've given up wrestling with our own breed of it-can't-be-done boys because I'm convinced there must be self-will before the exercise of skill."

**REACH
MORE
CHEMICAL
WORKERS
IN THE
TEXAS
HOT SPOT**

Research chemists, engineers or laborers, they're all workers in the chemical industry. In the Beaumont-Port Arthur-Orange market over 120,000 people are directly connected with the chemical and petrochemical industries. Their average effective buying income is over \$7500 per family. You reach them and over 700,000 other prosperous Texans and Louisianans in this petroleum, petrochemical, agricultural, lumbering, manufacturing and shipping rich Hot Spot only through KFDM-TV.



Peters-Griffin
-Woodward



CHANNEL **6**

KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

SPONSOR WEEK WRAP-UP

A "FIRST" AT THE LEXINGTON HOTEL was its marquee billing of Bill Vernon, Blair-TV. The occasion was the February business luncheon meeting of the RTES Time Buying and Selling Seminar. Mr. Vernon addressed the group with his views on "The Three C's of Time Buying"



ADVERTISERS

An old aficionado of radio, Bristol-Myers' Sal Hepatica (Y&R), is running a special test in the medium after a several years absence.

The buy is in just a few markets and expansion depends on the results of a merchandising angle connected with the test.

For the older listeners: remember when Fred Allen and Eddie Cantor sold that "Smile of Good Health" slogan on a year-in-and-year-out assignment?

Campaigns:

- Continental Airline has outlined a tv saturation campaign in its four major jet cities—Chicago, L.A., Denver, and Kansas City—to push its *Get Jet-to-Europe Treatment within the USA* slogan. Animated 10's will be used. Agency: JWT.

- Odo-Ro-No (Northam, Warren, Stamford, Conn.) will slant its message to the homemaker via nine net-

LAUNCHING A "BIG FIFTH" campaign for the broadcasters of El Paso, Texas, is pert Glenda Eldridge displaying their emblem. They want the rest of the country to know about their tremendous radio/tv expansion



work daytime tv shows. Tv will also be used to launch the company's new product—Adjusta-Roll.

• **Sabena Belgian World Airlines** will use radio spot in the major markets to bolster its new six-month long campaign. Agency: McCann-Marschalk Division McCann-Erickson.

• **Colonial Provision**, New England meat packing firm, going heavy on spot tv and radio for its toy truck give-away promotion. On tv the spots will be slotted on *Big Brother Bob Emery*, *Rex Trailer*, *Bozo the Clown*, and *The Three Stooges*. Agency: Jerome O'Leary, Boston.

• **La Rosa**, last week, began a Lenten promotion using 80 radio spots weekly in all the La Rosa markets from New England and the middle Atlantic states to Florida. In New York City, the campaign is bolstered on WABC-TV's morning show, *Down Memory Lane*. Agency: Hicks & Greist.

PEOPLE ON THE MOVE: Robert J. Davis, Jr., from advertising manager, Carnation's Cereals division,

to general advertising manager, Carnation's Instant Products division, Carnation, L.A. . . . **Richard Barreck**, from assistant ad manager, Watkins Products, Winona, Minn., to advertising manager, feed division, Pillsbury, Minneapolis . . . **Delbert D. Thompson**, from advertising and sales promotion manager, home laundry department, Hotpoint division General Electric, to advertising manager Zenith Sales, Chicago . . . **Hubert Bechet de Balan**, from managing director, Renault, Holland branch, to general sales, service, and merchandising manager, Renault, U.S.A. . . . **Glenn E. Martin**, from ad manager, B. F. Goodrich, tire division, to Kelly-Springfield Tire Company, as advertising manager.

General Foods assigns three: **George Plass**, from marketing manager, Jell-O division, to special projects consultant to Herbert M. Cleaves, GF's executive, v.p. marketing . . . **Howard R. Bloomquist**, from marketing manager, Post division, Battle Creek, Mich., to Jell-O division marketing manager; and **James R. Darl-**

ing, from advertising and merchandising manager, Jell-O division, to marketing counselor in the corporate marketing area.

They were elected v.p.'s: **Jay S. Salamon**, director of marketing; and **Wayne M. Biklen**, general manager Stanton operations, at ASR Products, division Philip Morris.

AGENCIES

Gardner St. Louis has picked off P&G's Jiff peanut butter from Burnett and Northrup, King & Co., an old Minneapolis seed firm, from BBDO.

For P&G Gardner also handles some Duncan Hines mixes.

Gardner says it got the seed account because the agency has invested more dollars for agricultural clients than any other agency in the world.

Agency appointments: Hazel Bishop, from Raymond Spector to North . . . Arcadian Gardens to Smith/

A DAY-LONG SESSION of the New York chapter of American women in Radio and Television held recently, featured key speakers: (l-r) J. L. Van Volkenberg, president M-E Productions, Herbert Evans, pres. People's Broadcasting Corp., and John Denninger, v.p., Blair-TV

APPOINTMENT OF Robert E. Eastman & Co. as nat'l rep of WFBL, Syracuse, N.Y. and KORL, Honolulu, H.I. sees (l-r) Henry Wilcox, gen'l mgr., WFBL; Robert Eastman, pres. Robert E. Eastman; Hal Davis, v.p.-gen'l mgr. KORL; Earl Willoughby, treas., Founders' Corp.



TIMEBUYERS from advertising agencies in the Bay Area attended the KPIX, San Francisco, luncheon to introduce their new program format. They are (l-r): MacLean Chandler, BBDO; Tom Ely, KPIX chief engineer; Betty Share, BBDO; Charles Russell, BBDO; Louis Simon, KPIX gen'l mgr.; Duncan Galbreath, BBDO; Lloyd Cunningham, Cunningham Adv't.; Estelle Everly, Cunningham and Walsh; Mary Elizabeth Loeber, BBDO; and Paul Scheiner, KPIX salesman

THE MOURNFUL LOOKING JUDGES pose in Radio WINS, N.Y., "Dogs Award Blue Ribbons to People Contest." To best human trickster \$100 and a Rival Blue Ribbon



Greenland . . . Dedham Plaza Shopping Center and Dedham Plaza Merchants Assn., Providence Highway, Dedham, Mass., to **Alleuger**, Brookline . . . Kitty Clover-Denton, Springfield, Miss., (Kitty Clover Potato Chips) to **Allmayer, Fox & Reshkitz**, Kansas City . . . Gloria Macaroni and Specialty Foods, Buffalo, N. Y., from Lloyd Mansfield to **Sturm**, Rochester, N. Y. . . Stauffer Chemical, New York City, to **Adams & Keyes**, N.Y.C. . . Coca-Cola's Fanta Beverage division (Fanta flavored drinks and Sprite) to **McCann-Marschalk** . . . WNEW radio, New York City, to **Papert, Koenig, Lois**, New York City . . . Swan Shoe, Baltimore, to Galbraith, Hoffman & Rogers, N.Y.C. . . Northrup, King & Co., seed firm, to **Gardner**, for its Farm Products . . . Instant Foods to **Richard K. Mauoff**, N.Y.C., for its new line of instant soups, Coup Instant Soup . . . WTRY, Albany, N. Y., to **Storm**.

More agency appointments: New York State Electric & Gas Corporation, to **Rumrill**, Rochester, N. Y. . . Bar-B-Cubes, division St. Regis Paper Company, to **Yardis**, Philadelphia.

PEOPLE ON THE MOVE: **James R. Dwyer, Jr.**, from Y&R, to Robert Conahay, New York City, as copy supervisor . . . **Daniel I. Knight**, from Y&R, Chicago, to tv account executive and assistant to John R. Allen, v.p. and manager, M-E Productions, Chicago . . . **Robert S. Champion**, from district sales manager, Whirlpool Corp., to **William A. Stouberg**, from account supervisor, Biddle, Bloomington, Ill.; and **Richard J. Dixon**, from account executive, MacFarland Aveyard, Chicago, all to Earle Ludgin, Chicago, as account executives . . . **John E. Dolde**, from Bates, to BBDO, as account group head for Pepsi-Cola . . . **George H. Ogle**, from account executive, Benton & Bowles, to Lemmen & Newell, as account executive on the Colgate-Palmolive account . . . **Robert W. Boyle**, to media and research director, Neals, Roether, Hickok, Orlando, Fla. . . **Samuel F. Jackson**, from tv salesman, Headley-Reed, to sales staff, Weed Television, New York office . . . **Alan Johnson**, from Norman, Craig & Kummel, to copy group

head, Mogul, Williams & Saylor . . . **Ted Krough** and **Bah Haunesser**, to Honig-Cooper & Harrington, San Francisco, as co-creative directors.

They were elected: **Charles Fredricks, Jr.**, a v.p. at Ogilvy, Benson & Mather . . . **George Oswald**, a senior v.p. at Geyer, Morey, Madden & Ballard, from Kenyon & Eckhardt . . . **Thomas H. Young, Jr.**, a v.p. in the international department, Fletcher Richards, Calkins & Holden.

New quarters: The Clements Company, in Philadelphia, at 1405 Locust Street.

ASSOCIATIONS

A diversification of opinions, concerning tv programming control, was aired before the Chicago meeting of the AWRT by agency, advertising and station men.

Some of the speakers—and their comments:

- **Sterling Quinlan**, WBKB, Chicago: "Networks control programming, and packagers to some extent. This is evidenced by the way networks dump shows when they are in trouble. The only trouble with network control is that they try to please too many people—the public, the agencies, and the sponsors."

- **George Bolas**, Tatham-Laird, Chicago, v.p.: "Networks control programming with an increasing possessiveness, but advertisers and agencies should have the opportunity to consider programming, too. The most interested in programs, in the long run, are the advertisers. They know that their sponsor-identification depends upon the impression they leave on the viewing public. This can be either damaging or helpful, depending on the program."

- **Douglas Smith**, S. C. Johnson & Son, advertising and merchandising director: "There is no single control, but advertisers are held responsible, by the public, for what is brought into the living room via the tv screen. Advertiser responsibility carries over into program content and good taste in advertising. The networks and the advertisers have an obligation to the consumer who pays the bills by buying the product."

- **Peter G. Peterson**, Bell & Howell, Chicago, executive v.p.: "The only way networks can mature is by making their own mistakes. They should be solely responsible for programming."

Steinman Stations, Lancaster, Pa., president and general manager Clair R. McCollough, has been elected chairman of the NAB board of directors.

McCollough, who will serve until the Board meets in June, 1962, fills the vacancy made by the death of Harold E. Fellows, last March.

Other NAB doings: Thomas C. Bostic, chairman of the NAB Radio Board, W. D. Rogers, chairman of the NAB Television Board, and Clair R. McCollough, newly-elected board of directors chairman, have been appointed as committee to serve in an advisory capacity to NAB president LeRoy Collins.

TV STATIONS

Ideas at work:

- **WQXR**, New York City, put into brochure form the story of its role in the successful launching of a new product, Dilly Beans. The slim-jim style pamphlet entitled *All About Dilly Beans*, traces the product from its homemade beginnings to its first advertising venture in August, 1960. Photos and caricature sketches also depict the radio commercials used by the station as well as cost and consumer reaction.

This 'u' data: **KTVI**, St. Louis, put into operation a large four-sided electronic traveling message sign 100-foot high above its station. Operated on a perforated type system, the sign flashes news, weather and sports to viewers via six feet high letters, just seconds after it is received in the news room . . . **WWTV**, Cadillac, Mich., back on the air after a two-week recess caused when fire destroyed its transmitter and studios . . . **TelePrompTer** has bought Elmira Video, Elmira, N. Y., a community antenna tv system.

Sports sales: Lorillard (Lemmen &

Newell) has contracted with WJZ-TV, Baltimore, for co-sponsorship of 50 televised Baltimore Oriole baseball games.

PEOPLE ON THE MOVE: Carl W. Vandagriff, from general manager, KYW, Cleveland, to newly created Westinghouse Broadcasting post, staff coordinator for special corporate projects . . . Don Searle, principal owner of KMMJ, Grand Island, Neb., and KXXX, Colby, Kansas, to Hamilton-Landis & Associates, media brokerage firm, San Francisco . . . Stephen Q. Shannon, Jr., from director of promotion, KPHO radio and tv, Phoenix, Ariz., to assistant to the executive vice president, Meredith Broadcasting, Omaha . . . Emmet A. Hassett, Jr., from general sales manager, WITI-TV, Milwaukee, to similar post, WAGA-TV, Atlanta, Ga. . . Charles A. Wilson, from manager, sales development, WGN-TV, Chicago, to director national sales, KDAL and KDAL-TV, Chicago . . . John W. Parham, from the Times-Picayune, New Orleans, to sales staff, WDSU-TV, that city . . . Pat Boisseau, from news director, to editorial director, WKRC, Cincinnati, Ohio.

RADIO STATIONS

Hartford, Conn. WKNB has broken away from the stereotyped mode of somber, deep-throated newscasting and adopted a lighter, more personal manner of reporting.

The new "first-person" style, a strong departure from the usual rapid-fire staccato spiel, is being used during three-minute short-reports, on the hour and half-hour, throughout the broadcast day.

Harold L. Raphael, formerly with WAVZ and WLW in sales, has joined Ad-Image, Inc., New York, as president.

Ad-image furnishes stations with tailored commercial jingles for accounts they're trying to sell.

The theory: by supplying an advertiser with an image-building commercial he'll be able to get maximum sales value out of radio. Five markets are now using the service.

Firm's secretary-treasurer: Adele Purcell.

Ideas at work:

• **KDKA**, Pittsburgh, Pa., has a campaign going to encourage a greater use of the area's mass transit facilities. The plan: the station is offering free rides on a "solid gold street-car" and making those who do, eligible for prizes. The station is also airing comments by prominent citizens on the subject of how money can be saved through the use of the transit facilities. The Pittsburgh Railway company is backing up the promotion by providing regular reports on traffic conditions.

• **WHK**, Cleveland, Ohio, personality Scott Burton who recently solicited suggestions for a new endurance test, has accepted the challenge leveled at him by Sahara Motor Motel president Marvin Mintz. The deal: Burton will spend one week as guest of the motel with, at his command, a 24 hour per day valet, a Cadillac limousine, and a full time private secretary. Not to mention the entire 150 person Sahara staff. Burton will change rooms daily and be carried to and from the Sahara dining room in an Egyptian carry cart. He will also be free to entertain as often and as lavishly as he desires. Should Burton survive the Sahara luxury test (to determine his maximum happiness quotient—checked daily by a medic and psychiatrist) he will be sent, by the motel management, to Miami's Fontainebleu Hotel for an additional 2-week luxury treatment.

• **WCPO**, Cincinnati, Ohio, observed the third anniversary of its "color radio" by running a series of zany contests. Here's how the most popular—the fried egg-on-rye gimmick—worked: the station made on-the-air phone calls from various phone booths around the city offering a \$20 bill to persons delivering a fried egg sandwich on rye to the designated phone booth within 10 minutes. Other contests during the 18 hour long promotion included a letter writing contest: Miss WCPO competition, and a contest searching for the dog with the most personality.

• **WLOS**, Asheville, N. C., got its call letters on posters in some 50 supermarkets without having anything to do with it. They were placed by



INTRODUCING THE NEW DRYDEN-EAST HOTEL

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

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

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

Robert Sarason, General Manager

ORegon 9-3900
Teletype NY-1-4295

enter your
personal
subscription
to SPONSOR

\$8 for 1 year

\$12 for 2 years

girl scouts who saw the device as an opportunity to cash in on the CCA promotions. The poster asked that shoppers turn into the troupe the empties of certain products so that it could accumulate CCA points, which in turn would mean so much cash.

PEOPLE ON THE MOVE: **Perry B. Bascom**, from national sales manager, Westinghouse Broadcasting, to general manager, KYW, Cleveland . . . **Paul Von Hagel**, WRAP, Norfolk, Va., v.p. and general manager, to general sales manager, WEAR-TV, Mobile-Pensacola . . . **Robert Monnty**, from account executive, to local sales manager, WIP, Philadelphia . . . **Bill Woods**, from station manager, KVOU, Uvalde, Tex., to manager, KEPS, Eagle Pass, Tex. . . **Sidney King**, from manager, KEPS, Eagle Pass, Tex., to manager, KATI, Casper, Wyoming . . . **Charlie Temple**, from sales staff, to local sales manager, KFJZ, Fort Worth, Tex. . . **Gerald Thorsen**, to account executive, KAYO, Seattle . . . **William J. McDowell**, from account executive, to general manager, KIHJ, L.A. . . **James R. Eastman**, from program and news director, WBMC, McMinnville, Tenn., to news director, WSIX, Nashville, Tenn. . . **Dennis Voy**, from program director, to station manager, KMAQ, Maquoketa, Iowa . . . **James G. Wells**, from national sales director, Leland Bisbee Broadcasting Co. (KRUX, Phoenix, and KTKT, Tucson), to assistant general manager, Bisbee Broadcasting . . . **Sam Feigenbaum**, to sales staff, KEJL, Scranton, Pa.

Retired: **Clyde D. Pemberton**, from KFJZ, Fort Worth, Texas, after 20 years as local sales manager.

Resigned: **Bill Beaton**, as general manager KWKW, Hollywood.

Kudos: Broadcast Music president **Carl Haverlin** recipient of the Lincoln Award of the year from the Lincoln Group of the District of Columbia . . . **WGTO**, Cypress Gardens, Fla., station manager **G. Max Kimbrel**, 1961 recipient of the Silver Medal Award from the Lakeland Advertising Club.

'Thisa 'n' data: **WKOK**, Cleveland, Ohio, has expanded its 5:30 p.m. news program to a full 15-minute report . . . **Keystone Broadcasting** has issued a new rate card.

Sports note: **J. A. Folger & Company**, and **American Tobacco** (Dual Filter Tareyton Cigarettes) have renewed sponsorship of the San Francisco Giants 1961 broadcast schedule over **KSFO**, San Francisco . . . **WMNI**, Columbus, Ohio, to broadcast exclusively the Columbus Jets baseball games.

NETWORKS

CBS TV has gone the way of its competitors in its latest revamping of the daytime schedule: loading up the sequence with quiz or game shows.

Apparently tv film reruns haven't clicked for CBS, because it pulled another delegate of that persuasion: *December Bride*.

The network's also shelved two soap operas, *Far Horizon* and *Full Circle*, replacing them with game shows.

The new morning lineup:

10: *I Love Lucy*

10:30: *Video Village*

11: *Strategy*

11:30: *Surprise Package*

There'll be another game show, replacing *Circle*, at 2:30. It's called *What's Your Decision?* Add 'em up and you've got four game shows, three of them new.

CBS reports that its radio affiliates, in spotlighting the net's programming changeover last November, sank a total of \$175,000 in newspaper ads over a three-day period.

The stations also put to work other advertising devices: billboard and poster displays, tv announcements and on-the-air saturations.

Net tv sales: **General Insurance Company of Seattle**, Wash., (Cole & Weber) has bought sponsorship of NBC's major league baseball telecasts . . . **Timex** to sponsor NBC TV's *The Timex All-Star Circus*, 25 March.

Net radio affiliates: **WMGY**, Montgomery, Ala.; **WTYM**, Springfield, Mass.; and **WNDR**, Syracuse, N. Y., all to **Mutual**.

PEOPLE ON THE MOVE: **Arnold Becker**, from assistant manager, CBS TV research department, to manager of coverage and research analysis, CBS TV research department . . . **Robert Rafelson**, from story editor, CBS' *The Witness*, to manager of program development, ABC TV.

Resigned: **Richard L. Linkroom**, from NBC TV as v.p., special programs.

REPRESENTATIVES

Storer Broadcasting, in looking around for personnel to staff its own rep firm subsidiary—Storer Television Sales—has named two of its station men to head up the New York and Chicago branch offices.

The duo:

John D. Kelly, national sales manager of **WJW-TV**, Cleveland, will supervise a nine man selling team in New York City; **George U. Lyons**, **WSPD-TV**, Toledo, Ohio, national sales manager, will head up a five man office in Chicago.

PEOPLE ON THE MOVE: **Jack Kabatcek**, from account executive, **Headley-Reed**, Chicago, to account executive, **Torbet, Allen & Crane**, L.A. . . . **Paul L. Kinsley**, from director of market research and sales development, **Broadcast Time Sales**, to **Bernard Howard**, in a similar capacity . . . **Robert Bell**, to **Bernard Howard**, as account executive.

FILM

NTA is on its way toward resetting its financial structure with regard to NT&T and 20th Century-Fox, two principal holders of NTA's indebtedness.

In the fiscal year ending September 1960 NTA grossed \$19.0 million, \$14.1 million of it in motion picture and film sales.

It amortized \$11.9 million, showed a net loss of \$7.0 million, and increased its net worth from \$2.0 million to \$4.2 million.

Sales: Ziv-UA's *Miami Undercover* now in 117 markets, latest sales being to Colonial Stores on WLW-C, Columbus; Joseph's Super Markets in Toledo; Piggly Wiggly Stores on KDU B-TV, Lubbock; Texas State Optical (EWR&R) on KTBC-TV, Austin; Rockydale Quarries on WSLS-TV, Roanoke; Hanson's Service Station (Arizona Promotions) on KVOA-TV, Tucson; Richfield Construction and Hart Jewelers on WIMA-TV, Lima; Knapp Chevrolet and Valley Implement on KGBT, Harlingen; and to stations WJBF, Augusta; KGHL-TV, Billings; WAST, Albany; and KLYD, Bakersfield . . . NTA's *Sixty-One for 61* feature film package now in 65 markets: latest sales are WBZ-TV, Boston; KKTU, Colorado Springs; WRAL-TV, Raleigh; KCRA-TV, Sacramento; WESH-TV, Orlando; KMJ-TV, Fresno; WDAF-TV, Kansas City; KHOU-TV, Houston, and KTHV, Little Rock . . . Official Films' *My Little Margie* to WCBS-TV, New York; WCAU-TV, Philadelphia; WBBM-TV, Chicago; and KNXT, Los Angeles.

International: Magnum Television's new international subsidiary, *Producciones Mare IV*, sold *Peter Gunn* to Goodyear (McCann-Erickson) in seven Mexican markets; the Mexico City branch of Magnum is headed by **John Manson**; branches in Argentina and Brazil will be opened in coming months . . . **Alfredo Fernandez, Jr.**, named Screen Gems' sales manager in Mexico . . . **Television Industries, Inc.**, sold 100 RKO feature films to the NHK network in Japan . . . **NTA of Canada** reports a new quarterly high: recent sales of feature films and/or programs were to CJAY-TV, Winnipeg; CBNT-TV, Winnipeg; CFCM-TV, Calgary; CFTO-TV, Toronto; CKBI-TV, Prince Albert; CFCF-TV, Montreal; CJCH, Halifax; CKOS-TV, Yorkton, and CKCO-TV, Kitchener.

Fape: WFAA-TV's mobile unit (Dallas) doing major projects for

Shell (K&E), for NBC TV, and ABC TV.

Programs and production: **Jay-ark Films** to produce more *Bozo the Clown* episodes and to obtain new post-1948 feature films for distribution . . . **Lamar Productions** filming *Joey Trouble* in association with CBS TV . . . **Affiliated TV, Inc.**, acquired world tv rights to make a special on Cannes Film Festival.

Commercials: **Joel Weissman** appointed staff director at NTA Telestudios . . . **Louis Schwartz** joins HFIH as executive producer . . . **John J. Heffernan** to Gray-O'Reilly as sales v.p. . . . **Transfilm-Caravel's** executive offices move to 445 Park Avenue, New York . . . **Los Angeles Art Directors Club** to use tv to promote their own exhibit as the state museum of science and industry . . . **Animation Inc.** won the only Hollywood studio award at Hollywood Advertising Club awards; commercial was for Franco-American spaghetti (Burnett) . . . **Spitzer, Mills & Bates** of Toronto won IBA trophy for Masquerade animation.

Research: NTA's *Third Man* scored 23.5 Arbitron and 40% share on WNBC-TV, New York.

PEOPLE ON THE MOVE: **Harold Danson**, **Tony Wysocki**, and **Christopher Remington** to ITC as syndication account executives . . . **Berne Tahakin** appointed NTA sales v.p. . . . **Arthur M. Frankel** elected assistant secretary of Screen Gems.

PUBLIC SERVICE

St. Petersburg, Fla., radio station WFLA created a bit of safe driving awareness among its listeners with the offer of a timely prize.

The lure: 1961 license plates.

The free plates went to six writers of the best safety slogans.

Public service in action: **WCCO**, Minneapolis-St. Paul, to show a documentary concerning the traffic problem and proposed legislation, 23 Feb-

ruary . . . **WBAB AM and FM**, Babylon, L. I., raised over \$500 via air appeals for the Fish and Game Associations of Nassau and Suffolk Counties . . . **WRCV-TV**, Philadelphia, telecast *The School That Isn't There*, 12 February, in an effort to acquaint viewers with the educational crisis existing in the Pt. Pleasant, N. J., area.

More public service action: **WWL**, New Orleans, has started a weekly, five-minute series, *What's New*, featuring editorial comment on national doings . . . **WRCV**, Philadelphia, celebrated its 25th year of broadcasting *Let's Visit The Zoo*, with a surprise party for its moderator, Roger Conant. Conant, the station, and the Zoological Society of Philadelphia received a number of award citations from the Board of Education, the City's Representative's Office, the Commonwealth of Pennsylvania Department of Forest and Waters, and the Academy of Natural Sciences, at this event . . . **WJRT**, Flint, Mich., readying for 19 March, a series of four special half-hour telecasts dealing with income tax.

TRADE DATES

The Radio and Television Executive Society's highest award will be presented to President Kennedy and former v.p. Richard M. Nixon during ceremonies, 9 March, in the Grand Ballroom of New York City's Waldorf-Astoria Hotel.

The RTES 1961 Gold Medal Award will go to the two "for outstanding achievement in broadcasting."

Other Trade Dates:

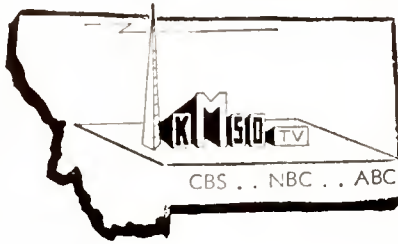
3 March, Advertising Women of New York Foundation annual ball, Grand Ballroom, Waldorf-Astoria, New York City.

7-8 April, New Mexico Broadcasters Association annual meeting, Angiers Motor Hotel, Farmington, New Mexico.

9-12 April, Westinghouse Broadcasting Company conference on public service programing, Pittsburgh, Pa.

4-5 May, CBS Television Network and CBS TV affiliates annual conference of executives, Waldorf-Astoria, New York City.

"MONTANA'S
Favorite
Salesman"



SELL
60,300 TV HOMES at less than
\$1.00 per 1,000 TV HOMES!

Seven Cities & 13 Counties enjoy
KMSO-TV's Fine Lineup of CBS,
ABC & NBC Programming.

- MISSOULA
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America's
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24 HOUR
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SALES RESULTS THRU
POWERFUL PERSONALITY
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featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

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Tv and radio NEWSMAKERS



Thomas B. Cookerly (left) and **J. W. Timberlake, Jr.**, (below right) have been named to top posts in the sales division of Jefferson Standard's Charlotte, N. C. tv station, WBTV. Cookerly, who has served the station as national sales manager since 1957, has been appointed general sales manager, and Timberlake, who joined WBTV's sales force in 1953, was made regional sales manager for the Southeast. Cookerly, a native of Birmingham, Mich., was graduated from Duke University, joined the WBTV staff in 1952 in the promotion-publicity department. He became a tv salesman one year later, and Carolinas' sales manager in 1955. Before his affiliation with the station, he was a Proctor and Gamble salesman. A member, and former v.p. of the Charlotte Advertising Club, Cookerly also served one year as president of the board of the Grocer Manufacturers Representatives Assn. Timberlake, a native of Gastonia, was graduated from the University of North Carolina's School of Journalism. Before joining Jefferson Standard he was with a N. Y. Advt. firm, and the American Yarn and Processing Co.

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Richard Barron, a WSJS, Winston-Salem N. C. station staffer since 1944, has been appointed administrative assistant to the president of stations WSJS, WSJS-TV, Harold Essex. Barron has been acting in the capacity of assistant to the general manager and promotion manager for both WSJS radio and tv, since 1957. A veteran broadcaster, Barron was, during his stint

in the armed forces, editor of the base newspaper and later served as writer-producer for several top service originated shows.

William A. Gietz, local sales manager for WTAR Radio-TV Corporation, Norfolk, Va., since 1956, has been named general sales manager of WTAR-TV. Gietz, who came to WTAR in 1950, from the National Broadcasting Company, was graduated from Union College, Schenectady, N. Y. He is a member of the Norfolk-Portsmouth Sales Executive Club and was

one of the club's 1954 winners for outstanding sales work in this area. From Glen Ridge, N. J., Gietz is married and the father of two.





what has an eye patch to do with you?

Two things.

One—it points out how brilliant a job advertising can really do.

Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.

▶ SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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

The seller's viewpoint

Network radio has probably gone through more changes than any other ad medium—and it's still changing. Hence, a review of the medium's strong points is often in order. Here's one from George Arkedis, vice president, network sales, CBS Radio, who speaks with the salesman's zest and faith. Tv doesn't scare Arkedis. He accepts the video medium as the Marilyn Monroe of the mass media but radio, he says, is the housewife of advertising, ". . . useful, dependable and always around when she is needed."



Quality, not quantity, sells network radio

More and more, the seller's viewpoint becomes our way of life. Not since the days of Bruce Barton's early publication has selling achieved such stature on the American scene. Evidently, no job is too great . . . no demand too unreasonable . . . for those who sell.

I would like to describe for this column in 500 words a living, breathing, selling medium that offers incomparable advantages over newspapers, magazines, billboards, transit cards, neon signs, sandwich boards—and even tv. As a salesman, I cannot resist.

Presuming all my readers are regular followers of the trade press, I shall omit the usual detailed account of radio's overwhelming set sales and distribution, as well as the surging market in portables and transistors. Neither shall I chronicle in blazing statistics the huge listenership in automobiles and other places.

Numbers have lost their meaning, anyhow, to our society. With reported traffic deaths and gross national product, the figures representing radio's growth have somehow grown as incommunicable as a toothache. Besides, the numbers game has fallen heir to a more severe illness: distortive interpretation.

Network radio is a quality of broadcasting, not mere quantity. It represents, among other things, top-notch reporting and analysis of national and international news. It's the sole medium that delivers commercials within the framework of intelligent and meaningful programs to an audience experiencing the normal routines of daily living. An habitually attentive audience is captured every broadcast day by network radio and one that believes *your* commercial because of a learned reflex . . . a buying reaction to the sincerity of, say, an Arthur Godfrey and the authority of a news commentator.

That's what we sell.

Our product is 33 years of accrued believability, sold in intelligent programs of sensible length.

We in network radio have learned that news programs require more time than before to tell the story of these critical years. That's why, for example, we at CBS expanded our on-the-hour news broadcasts to 10 minutes. On the half-hour, we program five-minute information features that both entertain and convey intelligence about the world in which we live.

Tv is a high fashion model, while radio reminds one of the little woman at home. Television, after all, is the Marilyn Monroe of the mass media . . . hip-swinging, attractive and sexy. Radio, in contrast, shares the image of a housewife . . . useful, dependable and always around when she is needed.

Music, almost a preoccupation with local stations, is sold by network radio, too. But it's often the other kind of music—the New York Philharmonic and Cleveland Orchestra variety. On radio alone, a sponsor can still buy prestige at bargain prices.

If any readers of this column are skeptical of the power of this medium, then I would refer them to a story about the stock market by Burton Crane in the 7 February issue of *The New York Times*. The article describes a fluctuation in the market which occurred when "the President's address (on gold) became available to radio listeners." The piece points out that radio brought the talk's content to stockholders even as the President spoke, and their immediate reaction caused a market drop.

Evidently, people are listening . . . and being influenced. And the shareholders, rapt at their radio sets, probably were hardly aware that the medium of influence was *am* broadcasting—so integral a part of our life has it become.

Or, as it was once phrased by a character in a play by William Saroyan:

"What they do, boys, is creep up on you.
And I don't mean Indians.
I mean Americans, over the radio."

advertising
speaks
for itself



or—Pravda could teach him... Let's face it. If we don't teach them, someone else will; and the facts may come out distorted. > The Advertising Federation of America works to see that the youth of America get expert and up-to-date instruction on the American economy. They recognize that some day soon this economy will be run by today's youngsters. > AFA's Bureau of Education and Research, as well as the American Academy of Advertising and AFA and Advertising Association of the West's network of 180 advertising clubs throughout the nation all participate in this work. > They develop instruction techniques, upgrade marketing curricula, offer vocational guidance to thousands of high school and college students and instructors. And—*have you heard about their career-guidance program?* You should. Lend your leadership to this work of educating the businessmen of 1964. Invest in a membership in AFA-AAW. Write—now!



PREPARED BY:
THE ADVERTISING FEDERATION OF AMERICA
655 MADISON AVENUE
NEW YORK 21, NEW YORK

FOR THE AFA AND
THE ADVERTISING ASSOCIATION OF THE WEST
FERRY BUILDING
SAN FRANCISCO 11, CALIFORNIA



The Advertising Federation of America and the Advertising Association of the West and their 60,000 members marshal the forces of the advertising industry to protect its freedoms, to promote education in, for and about the profession, and to conduct public service activities through its media.

SPONSOR SPEAKS

A new era of profound changes

1961 will be remembered, we believe, as the beginning of a completely new era in the development of the radio and tv advertising business.

We are facing today changes in the character and practices of the industry which are already profound, and may turn out to be violently revolutionary in nature.

Governor Leroy Collins comes in as president of NAB and Newton N. Minow assumes office as FCC chairman at a time when every one of the old inter-industry relationships is being shaken and challenged.

The evolving nature of network-station relations, the rising power of group owners, the shifting character of prime time program schedules, the changing status of agencies and advertisers in their relationships to networks and stations, the puzzling position of radio and tv program packagers—all these and many other factors are contributing toward a new kind of industry, as different from yesterday's as IBMs are from firecrackers.

At such a time we believe that it is particularly important for everyone with a stake in air media, to keep a close and careful ear to the ground.

Only by understanding what is taking place can you hope to chart an intelligent and profitable course.

During coming months SPONSOR will devote intensive editorial coverage to reporting and explaining the new and significant trends in the industry. We believe that never, in our 15 year history, has the careful readership of SPONSOR been so important for agencies, advertisers, and broadcasters.

The rating systems again

We certainly have never been enchanted with the idea that ratings should dictate so many radio and tv decisions by advertisers and agencies.

But we do want to voice a note of caution about the new proposals by Senator Magnuson and, apparently Messrs. Collins and Minow for an "investigation" of rating systems.

Too often lawmakers and others have suggested such probes out of a conviction that the systems were 1) incompetent or 2) dishonest. Neither of these is true.

The rating problem can't be solved by name-calling. 

10-SECOND SPOTS

Employee relations: The media director called one of his timebuyers into the office, slammed the door and shouted, "Have you been messing around with my secretary?" "No, boss, honest," was the reply. "You mean you've never dated her, never even kissed her?" was the next question. "Boss," he answered, "I've never touched her." Said the media director: "Good . . . then you fire her!"

Private eye: The detective shows are sweeping West German television, we hear. Latest hit is set in southern Bavaria and named for the hero: *Danke Shayne*.

Discovery: Critic John Crosby, speaking out against automobiles on his WNEW-TV, N. Y., weekly show, charged that "gradually, all of our activities are being performed inside cars. We have drive-in banks. We see movies in cars. We eat in cars." *Yes, yes? Go on, Mr. Crosby.*

Direct question: The country's recent snowstorms reminded Earl Wilson about the time H. Allen Smith, then a reporter, phoned in to say he'd miss work; he'd hurt his leg slipping on the ice. To this explanation, the city editor demanded, "But how were you able to get your leg inside a scotch-and-soda glass?"

Forerunner? BBDO's N. Y. house magazine noted that the first cartoon George Olden (of its tv art dept.) ever submitted to *The New Yorker* was included in the 25th Anniversary album. It showed a radio announcer reading: "Insist on Pasfo! Remember that when you drop the first letter and interchange the next two simultaneously substituting an 'e' for the final 'o,' it spells Safe. Yes, Pasfo is the safe way to counteract the annoying discomfort that so often accompanies the common head cold." Now, George, we have tv—and heads with hammers in them and nostril-measuring machines.

Split personality: NBC's Dick Stark noticed that a trade daily had Jack Barry leaving for Richmond, Va., on the same day that a show biz weekly had Jack Barry leaving for Japan. *That could be painful.*



YOU MAY NEVER SEE A 2-TON TURTLE* —

**BUT... You'll See BIG Things Happen
In Kalamazoo - Grand Rapids When
WKZO-TV Carries Your Message!**

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
October 17-November 13, 1960

	No. of Quarter Hours		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
7:30 a.m.-Noon	55	25	68.7%	31.3%
Noon-6 p.m.	70	50	58 %	42 %
Sun. thru Sat.				
6 p.m.-9 p.m.	72	12	85.6%	14.4%
9 p.m.-Sign off	110	3	97.3%	2.7%

*Rare leatherback turtles have weighed up to 1,902 lbs. and grown to 9 feet in length.

WKZO-TV is, and has always been, the biggest thing in television in Kalamazoo-Grand Rapids and Greater Western Michigan.

NSI (see left) proves that no other station reaches as many homes in this area as frequently as WKZO-TV! But the size and growth record of the market makes WKZO-TV's position even more important. For example, between now and 1965 Kalamazoo *alone* is predicted to grow faster, in terms of personal income and retail sales, than any other U. S. city (source: Sales Management Survey—July 10, 1960).

Put the solid push behind your product that only WKZO-TV can give in Kalamazoo-Grand Rapids. *And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac, to your WKZO-TV schedule!*

The Felzer Stations

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

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creative public service, Trans-
continent stations give depth
to this symbol of service
as they constantly strive
to fulfill the finest objec-
tives of broadcasting today.

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WGR-TV, WGR-AM, WGR-FM, Buffalo, N. Y. • KFMB-TV, KFMB-AM,
KFMB-FM, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

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