

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



## A REPORT ON THE CRISIS IN TV THINKING

Beginning a two-part series on the muddled thinking and tensions that threaten free tv

Page 35

## Tv piggyback: is it legitimate or chiseling?

Page 38

## The timebuyer talks back on creativity

Page 40

## Spot radio and network tv are an ideal mix

Page 45

## COMMERCIALS DESERVE THE STAR TREATMENT

When the time for your TV commercial arrives, the payoff is in the image presented on millions of home screens. At that moment your commercial communicates or not. Consequently, everything should be done to assure that your product is presented as the star performer. At Metro-Goldwyn-Mayer great picture making is a tradition. Let your commercials benefit from the experts in star-making. It costs no more for the Star Treatment.

### MGM TELEVISION

COMMERCIAL & INDUSTRIAL FILM DIV.  
New York — Chicago — Culver City

"next to KONO-tv...  
this is the most revolutionary  
way to spread the word"



San Antonio's **KONO** *tv* Channel 12

KONO-TV is your **MUST BUY** in San Antonio with a whopping 61.6 Share of Audience 10 P.M. - Midnight Monday through Friday... against 22.2 and 17.0... according to November '60 San Antonio ARB

Get the "Inside Story" on San Antonio Television

Represented by the Katz Agency

# WJIM-TV

strategically located  
to exclusively serve

LANSING...**FLINT**...JACKSON

and we do mean

# FLINT!

## WJIM-TV ACHIEVES IMPRESSIVE GAINS IN METRO FLINT IN THE NEW MARCH ARB!

Monday through Friday

|                 |             |                                |
|-----------------|-------------|--------------------------------|
| Noon to 6pm     | <b>19.9</b> | Crowding second place!         |
| 3pm to 6pm      | <b>22.0</b> | Definitely No.2...6 reporting! |
| 6pm to Midnight | <b>13.0</b> | Ahead of all Detroit stations! |

Saturday

|                  |             |                           |
|------------------|-------------|---------------------------|
| 6pm to Midnight  | <b>16.5</b> | First for CBS by 30%!     |
| 10pm to Midnight | <b>26.4</b> | Within .3 of being No. 1! |

Sunday

|                  |             |                 |
|------------------|-------------|-----------------|
| 10pm to Midnight | <b>20.8</b> | Tied for first! |
|------------------|-------------|-----------------|

Sunday through Saturday

|                 |             |  |
|-----------------|-------------|--|
| 9am to Midnight | <b>14.4</b> | A gain of <u>63%</u> during the past year! |
|-----------------|-------------|--|



# WJIM-TV

Dominant in Mid-Michigan for twelve years!

ASK YOUR BLAIR TV MAN

COVERING  
THE  
NATION'S

**37<sup>TH</sup>**  
MARKET



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Review, please,  
the latest  
accepted survey  
of your choice:

**ANY or ALL!**



The unbelievable Family  
audience in the  
Louisville Metro Area  
belongs to **WKLO**

Need we say more?

Call Bill Spencer

or



robert e.  
eastman & CO., Inc.

Other Air Trails Stations:

WING, Dayton, O.

WCOL, Columbus, O.

WIZE, Springfield, O.

WEZE, Boston, Mass.

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# MAGIC SEVEN

|  |   |  |
|--|---|--|
|  | 7 |  |
|  |   |  |
|  |   |  |

Start with our channel number on top (as indicated) and put a different digit in each blank square so that each row and diagonal totals fifteen.\*

Send us the correct answer and win a copy of Dudency's "Amusements in Mathematics"—Dover Publication, Inc., N. Y. (If you've already won it, say so in your entry and we'll send this one to your secretary.)

*\*Feel free to use the channel number of any Washington TV station within the squares (we're broad-minded that way) as long as ours is on top. This is only fair, as media buyers are putting us on top of their schedules since we became the top nighttime station in Washington.*

# wmal-tv

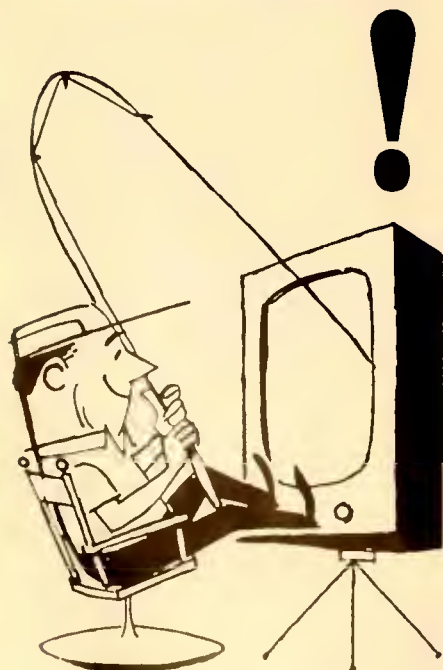
Washington, D. C.

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

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

Fishing for sales?  
 Your chances are good, when  
 you cast your messages  
 out over KOIN-TV . . . the  
 station that catches the widest  
 daily audience in Portland,  
 and 32 surrounding Oregon  
 and Washington counties.  
 KOIN-TV consistently offers  
 the line of programming  
 Northwest people prefer,  
 a strategy that reels in  
 response for you. The latest  
 Nielsen proves the  
 truthfulness of our tale.\*

# KOIN TV PERSUADES PEOPLE IN PORTLAND



\* Always More Total Homes, More  
 Coverage . . . 7 of every 10 homes  
 in Portland and 32 surrounding  
 counties.

KOIN-TV — Channel 6, Portland, Oregon  
 One of America's great influence stations.  
 Now Represented Nationally by  
 HARRINGTON, RIGHTER & PARSONS, INC.

## NEWSMAKER of the week

*A shot in the arm for radio and better efficiency in the entire complex of station representative firm selling and servicing key the expansion of H-R Television and H-R Representatives. Major figure in the expansion is Jack H. White, promoted to the new post of national tv sales from his former assignment as eastern sales manager in New York.*

**The newsmakers:** Jack White's promotion sparks several other moves which are designed to enhance efficiency and dimension in the tv-radio operations of H-R.

Among these moves: elevation of John T. Bradley to the new post of midwestern sales manager from Chicago tv sales manager; appointment of four assistant sales managerships in the New York office and creation of a new radio research unit.

The four New York promotions: Art Berla, assistant sales manager in charge of special projects; Cal Cass, assistant sales manager of systems and procedures; Al Ritter, assistant New York sales



*Among the H-R newsmakers: Left to right, Jack H. White, national tv sales manager, Cal Cass, assistant sales manager of systems and procedures; Art Berla, assistant sales manager in charge of special projects; Al Ritter, assistant N. Y. sales manager, eastern tv.*

manager for eastern tv stations; Robert Mandeville, assistant for western tv stations, all reporting to White.

The hypo to radio comes with the appointment of Miss Mary Ann Sauehirico to the new post of radio research manager. She will direct an expanding staff in "recognition of the growing demands of stations, agencies and advertisers for more creative services," said H-R President Frank Headley.

Reasoning behind the over-all management and tv moves, explains Frank E. Pellegrin, partner and executive vice president of the tv company:

Changes are in line with the company growth and spurred by "increasing competition and complexities of selling spot tv at maximum efficiency. They're a natural development of the specialist system we've had in effect for eight years, and will enable us to have more depth at the management level, to give more supervision to sales and more services of an executive nature to our station clients, as well as insuring better sales, service to advertisers, agencies." ▀



**T**because  
**T**oledo is  
**P**ifferent from  
**P**hiladelphia . . .

*and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of the community . . . making it local in every respect. That's why Storer Stations are liked, watched and listened to—why they rate high in the 9 key markets where they are located\*. Local programming—quality-controlled—assures you the best is being presented. You know you've made the right buy when you buy a Storer Station. Storer representatives have up-to-the-minute availabilities at their fingertips. **Important Stations in Important Markets.***

*\*WSPD-Radio and WSPD-TV dominate in Toledo. WIBG rates number 1 in all Philadelphia surveys.*

|                     |                      |                     |                    |                   |                    |                                       |
|---------------------|----------------------|---------------------|--------------------|-------------------|--------------------|---------------------------------------|
| LOS ANGELES<br>KGBS | PHILADELPHIA<br>WIBG | CLEVELAND<br>WJW    | WHEELING<br>WWVA   | TOLEDO<br>WSPD    | DETROIT<br>WJBK    | <b>STORER</b><br>BROADCASTING COMPANY |
| MIAMI<br>WGBS       | MILWAUKEE<br>WITI-TV | CLEVELAND<br>WJW-TV | ATLANTA<br>WAGA-TV | TOLEDO<br>WSPD-TV | DETROIT<br>WJBK-TV |                                       |

NEW! from NBC FILMS



# BEST OF

Laughs all the way—250 of the very best from Groucho's eleven-year network comedy hit, available in first-run syndication for Fall starting dates • All-time audience winner—Groucho led his network time period for more than 10 broadcast seasons with an average audience share of 54.8 and this season is reaching a national Nielsen total of 10,500,000 homes\* • Profit-proven program—Performed for such first-rank advertisers as DeSoto, Plymouth, Pharmaceuticals, Inc., Toni, P. Lorillard, Block Drug



# GROUCHO

and Cluett-Peabody • Guest stars—Bob Hope, Harpo Marx, Arnie Kovacs—everybody who is anybody finds his way to fun with Groucho • Personal salesmanship—The whole family goes for his leprechaun- sharp wit and acrobatic eyes. Over the years Groucho has delivered average family audiences-per-minute of 22,312,000 • Pick your- self a pace-setter for the coming season. For the secret word—"Success"—buy THE BEST OF GROUCHO.

\*SOURCE: NTI, Oct.-June, 1950-1960 (PSB), Oct., 1960-April, 1961.

NB  
FILMS

# Sponsor backstage

## 'In order of their appearance'

Last night (Wednesday, 31 May) I explored a two hour section of Newton Minow's wasteland, a section called Channel 4 (WNBC-TV) here in New York from 11 p.m. to 1 a.m., and populated by such people as John K. M. McCaffery, Tex Antoine, Jack Parr, Abe Burrows, Hugh Downs, Alexander King, Jose Melis, Marguerite Piazza and Eleanor Roosevelt. I mention the venerable Mrs. Roosevelt last, not out of any lack of respect but because I am following the theatrical practice of listing the cast in the order of their appearance.



If the Federal Communications Commission Chairman traveled this same stretch, I do not think he would have chosen to refer to it as a wasteland at all. McCaffery, of course, as he does five nights a week, sketched the kind of a day it had been, a rather typical day, compounded in more or less equal parts of violence (Trujillo had been assassinated); international bickering and dickering (DeGaulle was pushing our young president in a most polite but firm way for a larger voice in all free world affairs, and in Birmingham and New Rochelle the segregators and integrators were still at it); and Mayor Wagner indicated he was very angry and upset over the revelations that some of our schools were falling apart and rat-infested (the Mayor had previously indicated he was angry and upset over the graft and corruption in some city departments, the traffic problem, and Carmine DeSapio). To reiterate, a most typical day.

Tex Antoine's Consolidated Edison weather show was also, as always, overwhelmingly and confusingly informative. I waited patiently while Tex deftly drew sweeping lines each with an arrow on its end, small and large circles with H's and L's in them, all over the map of the United States. As he drew, he glibly charged various low pressure areas of colliding with high pressure areas and explained a good deal of other meteorological mischief. Finally he said the next day would be cool and cloudy with possible showers.

It was now 11.15 and for the next hour and forty-five minutes I watched two men named Jack struggle, each in his own fashion, with major world problems. At 11:15 NBC TV presented *JFK: Report #3*. This turned out to be an all too brief picturization of young president Kennedy's first day in Paris with commentary by Frank McGee, Edward Newman (on the scene) and other NBC newsmen. Brief as it was, and beglossed as it was by the pomp and ceremony and our glamorous first lady in her uniform of suit and coat and pillbox hat to match, the issues came clear: General DeGaulle obviously wanted and received from President Kennedy assurance that we would give no ground under any circumstances to the Russians in Berlin. At the evening's banquet, Kennedy spoke first of our

(Please turn to page 15)



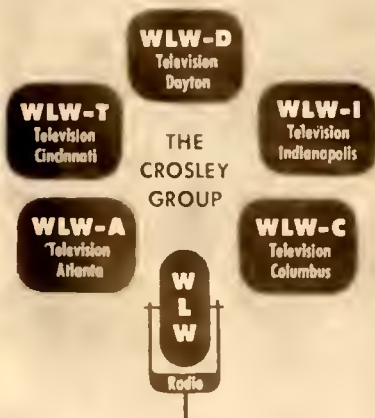
## YOU CAN QUOTE ME . . .

"We select the WLW Radio and TV Stations for advertising MY-T-FINE Puddings and SWEL Frosting Mix because they offer the big three—programming, audience, promotion . . . all important to an advertiser and agency in wrapping up a SWEL time package with MY-T-FINE results!

*Jeanette LeBrecht*

Jeanette LeBrecht,  
Vice President, Media  
Grant Advertising, Inc.,  
New York

Call your  
WLW Representative . . .  
you'll be glad you did!



Crosley Broadcasting Corporation,  
a division of **Arco**

ZIV-UA's  
sensational  
new series...

# RIFCOP



DRAMATIC STORIES OF  
MEN WHO PLUNGE  
THOUSANDS OF  
FEET IN FREE FALL  
TO LAND "ON TARGET"  
ANYWHERE . . .  
READY FOR ACTION!



ZOOMING OUT OF THE SKIES...  
A new breed of heroes who go  
where no one else dares go . . .  
help when no one else can help!

FOR US, THE SKY  
ISN'T THE LIMIT,  
IT'S ONLY THE  
BEGINNING.

STARRING  
**LARRY PENNELL**  
as Ted McKeever  
WITH  
**KEN CURTIS**  
as Jim Buckley

Breath-taking stories  
of man's most  
incredible experience . . .

**Human flight  
WITHOUT  
WINGS!**

Meet the pioneers along a  
new frontier . . . adventures  
in today's most modern of  
businesses, parachutists for  
hire! "RIFCOP" is their  
story. On missions of rescue  
and survival, law enforce-  
ment and dedicated service.  
Yours to sponsor . . . thrills  
never before in a TV series.



NOW!  
MAN'S MOST  
INCREDIBLE  
EXPERIENCE...



IN A BREATH-TAKING  
NEW SERIES FROM  
ZIV-UA!

LIFT  
HERE

HERE'S HOW  
"RIPCORD'S"  
AMAZING  
SKYDIVING  
SEQUENCES  
WERE  
FILMED!

When skydivers jump, they plummet thru space at nearly 200 feet every second! Dropping at the same rate of speed as McKeever and Buckley, our photographer captures in sharp detail the apparently effortless grace with which "RIPCORD'S" heroes carry out intricate maneuvers in space.



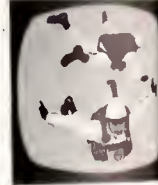
This is what you'd see if ordinary cameras in fixed positions were used. They can't capture clearly on film objects moving past at 190 miles an hour!



But in "RIPCORD," this is the kind of clear action close-up you'll see Hollywood said it was impossible to show skydivers in action — but "RIPCORD'S" producers whipped the problem.



Special equipment was developed. A camera was mounted atop a jump helmet... connected by cable to an on/off switch fastened to the cameraman's glove... aimed thru cross-hairs etched on a goggle lens.



This is the picture your TV screen will show—bright, sharp in focus—because it was taken by a camera falling through space at the same rate of speed as the diver of "RIPCORD."

On the original  
ZIV-UA  
television set  
everywhere.

# RIPCORD



Starring  
**LARRY FENWELL**  
with  
**KEN CURTIS**

long and enduring friendship with France, our mutual goals and other laudable and true generalities. DeGaulle followed with a very clear and unmistakable pitch that he and France must have an equal voice in all Western, free world matters with England and the U. S.

#### The point is

Mr. Minow, I'm sure, would have considered this fifteen minutes, as he would have the fifteen minutes which preceded it, informative and worthwhile. My point in this piece is that it is entirely possible that the next hour and a half, which is a well-known entertainment program called the Jack Parr Show might, in a very practical way, have turned out to be even more informative and worthwhile.

If you follow the adventures of Jack Parr as well as Jack Kennedy you're probably familiar with the fact that the President has taken quite a beating over the abortive Cuban invasion, and the subsequent fact that he virtually put together a committee of citizens headed by Eleanor Roosevelt, Walter Reuther and Milton Eisenhower to raise the money to buy 500 tractors to exchange for 1,200 Cuban participants in the invasion who are now held prisoners by Castro. Some think Castro's suggestion is a form of international blackmail.

Whether the bearded boss of Cuba was playing for laughs, or whether President Kennedy was right or wrong in urging a group of private citizens to undertake this kind of an international negotiation is, at this moment, beside the point. The point is that while Mr. Kennedy was in Paris, trying to strengthen our ties with our French allies, preparatory to meeting with Nikita Khrushchev in Vienna on Saturday, here at home Mr. Paar was carrying the ball.

And the man who is, for all practical purposes, spearheading the drive, is a television entertainer named Jack Paar.

Paar's approach to the problem, too, is worthy of study in any serious consideration of whether or not video is a vast wasteland. In the hour and half the show ran last night, Paar devoted possibly a total of ten minutes to the pitch for contributions to the Tractors for Freedom drive. The first four or five of these minutes came early in the show, when Paar made a most impassioned plea for donations in the super-charged, emotional style of which he is a master. The last six or seven minutes of time devoted to the cause came near the end of the program, when Mrs. Roosevelt talked.

#### Fun and entertainment follows

The rest of the hour and a half was typical Paar fun, conversation and entertainment. There were stories by Abe Burrows, songs and some talk from lovely Marguerite Piazza, and the usual choleric and tasteless, though sometimes amusing, anecdotes from Alexander King. Assuming that the whole idea of purchasing the freedom of the 1,200 Cuban prisoners for 500 tractors is a good one, I would venture the guess that Jack Paar, through the appeals on his show, will raise more of the millions needed than anyone else.

At any rate here we have a ninety minute nighttime entertainment show dealing in a very real way with an international incident of some importance and considerable explosive potential. I don't know whether Mr. Minow would consider the Jack Paar Show part of the wasteland. I do suggest to our friend, Mr. Minow, and all others who have the notion that tv is so much of a wasteland, that it really isn't that easy. Some areas which seem like wasteland may indeed be rich and fruitful acreage.

Located in the  
exclusive hotel area of

# NEW YORK

AIR CONDITIONING

TELEVISION

PRIVATE BATH  
IN EACH ROOM

Housekeeping  
Apartments, too



## HOTEL PARK CHAMBERS

Corner 58th St. & Avenue of the Americas  
NEW YORK CITY 19

In its location, service, atmosphere and reasonable rates, it's the ideal hotel-home for transient and permanent guests. Single \$9 to \$12. Double \$12 to \$16. 2-room suites from \$18. Lower rates by the week or month.

Write for brochure and map of  
New York's most fascinating places  
to see and things to do.

James A. Flood, Manager

### What's the big news from Hicks & Greist?

We're hopelessly prejudiced, but we like to think the most exciting news coming out of Hicks & Greist these days is the way their commercials are moving spaghetti products in and around Providence.

Don't smirk. People around here have over \$2 billion to spend. \$2 billion can buy a lot of spaghetti. Just ask the fellows at H & G.

Better yet, ask us at WICE. We won't snow you with our Pulse (though gosh knows we could). We'll simply show you how WICE got to be the live wire station in Providence.

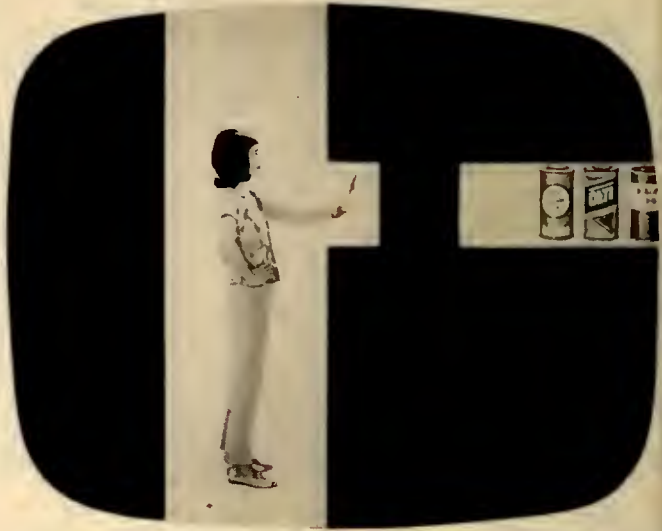
## WICE

### PROVIDENCE

AN ELLIOT STATION  
Representatives: Avery-Knodel



Cleaning? Who cleans?



Household cleansers? Fine . . . but . . . !



Stoop and scour . . . Not with VANiSH.



Today's modern housewife lives a life of ease.

# FILM does the unusual...

**THE PROBLEM:** How to show—visually and verbally—smartly and tastefully—just what a new and different household cleanser can do . . . show how and why VANISH obsoletes old ways and old ideas!

**THE ANSWER:** A unique combination of animation and live action together with precisely synchronized mattes! On film, of course! Far film gives you the range of effects to make commercials exciting . . . arresting . . . the way you want them—and when!

What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires.

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 Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

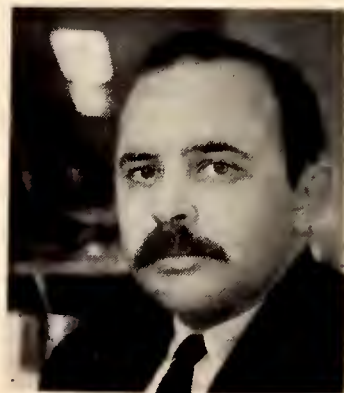
**ADVERTISER:**  
**Dracket Company—VANISH**  
**ADVERTISING AGENCY:**

**Young & Rubicam, Inc.**

**PRODUCER:**  
**Transfilm-Caravel, Inc.**

## Timebuyers at work

**Al Sessions**, Gumbinner Adv., New York, says, "Much has been written about the creative timebuyer versus the buyer who buys by 'the numbers,' but what about the radio or tv salesman who supplies these buyers with their information? Is this salesman creative in his approach or does he just parrot the information given him by the station or his research department? As a buyer, I believe there are many times when a salesman can help me prepare a presentation to the client which will sell his medium, market or station. The salesman who does this is extremely rare. The salesman who simply delivers avails, takes orders when requested, and checks off orders lost is not alone at fault. His company, in not equipping him properly, is sending a boy to do a man's job. A rep house should make sure that when they send a man out on the street, he is equipped to do a creative selling job. He should know what the buyer wants; what type of scheduling will work. He should have a counter offer ready and, finally, an understanding as to why business is lost, and how he can get it next time."



**Bill Yuracko**, Metropolitan Advertising, New York, feels that buyers must take advantage of the information provided by all the station representatives for a given market to get a comprehensive picture. "All surveys made by various stations in a given market do not cover the same points. Naturally, each rep utilizes market data

in terms of his own station, but when you place the facts side by side, you can pretty much determine market patterns. I do not minimize ratings, but rather consider station ratings in terms of the audience desired. The top-rated station may not bring you the biggest buying audience for your client's product. The third or fourth station in a market may be a better buy for your particular needs. We've found programing



especially helpful in sizing up a station's audience, and I always apply the question, 'why do they listen?' The answer gives you a good idea of audience character and its receptiveness to the product. We've gotten excellent sales results and have eliminated unnecessary waste circulation from our schedules."

## 49th and Madison

### About that Minow column

I shouldn't say much more than simply "amen," but I certainly wanted to drop you a note to congratulate you on your article which appeared in the 27 May issue of SPONSOR on Mr. Minow.

I was happy both you and *Broadcasting* took Mr. Minow to task for some of his pseudo-intellectual hypocrisy. It is amazing that a man with such great experience as two months in office can stand up in front of professional broadcasters and berate them in the manner in which he did. It is indeed unfortunate that most of us in the industry owe our very existence to the FCC and for this reason are in the un-

fortunate position, as you so well mentioned, of being unable to talk back in as strong language as we would like.

I too would like to hear Mr. Minow's definition of balanced programming. I too would like to hear him expound further on the great wasteland about which he spoke, and I would like to have him tell the millions of people who watch television that there is nothing but a vast wasteland to watch. After all, it isn't Frank Stanton, Robert Sarnoff, Oliver Treyz, and Newton Minow, station managers, or program directors who make up the program schedules of a station. It is the very public whom I "think" he is trying to serve by

this so-called "balanced programming."

You might be interested in knowing that we did invite Mr. Minow to appear on our station Thursday, 1 June, in a half hour program on which he would have been questioned by a panel of prominent New Orleans citizens. His answer was that his very busy schedule precluded the possibility of his making such an appearance. Perhaps he is more interested in blowing off hot air before the broadcasters than he is in facing a group of citizens who might be more than satisfied with the balanced programming currently being offered by the greater majority of the nation's television stations.

Anyway, thanks a lot for speaking your piece in such a forceful way. Ole Newt really had it coming to him!

Lawrence M. Carino  
general manager  
WWL TV  
New Orleans, La.

\* \* \*

Magnificent and true are the first words that come to mind as being descriptive of your editorial on Commissioner Minow's speech.

All of us in the industry owe you a lot for this, the finest statement issued on the subject.

Robert L. Hutton, Jr.  
v.p.  
Edward Petry & Co., Inc.  
N. Y. C.

\* \* \*

Bet you're gettin' all kinds of compliments on that Minow column of yours.

You deserve 'em!

Haydn R. Evans  
general manager  
WBAY  
Green Bay, Wis.

\* \* \*

... It doesn't follow the usual line. It seems that many writers (but not Mr. McMillin) think that they or the Government know more than the broadcasters about running the broadcast business.

Rosel H. Hyde  
FCC  
Washington, D. C.

A good music station

Many thanks for the fine treatment you gave our spot radio report, "Which Hat Should You Wear?" in your 29 May issue. Knowing from



**WAVE-TV gives you  
28.8% more WEEK-END CHEFS**

*—and they buy 28.8% more food,  
condiments, sauces, flavorings, etc.!*



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

THE KATZ AGENCY, National Representatives



past experience the response a SPONSOR article elicits, I am sure we will be receiving many requests for this brochure.

Since you highlighted the program chart for the "good music" station, I thought your readers might be interested to know that station WWOK, Charlotte, N. C., formed our model for this particular "Profile."

Winifred A. Schaefer  
sales promotion manager  
WEED Radio Corp.  
N. Y. C.

#### Permission granted

This is to confirm our telephone conversation of today wherein I requested permission to reprint, with attribution, the Fact Chart on Color TV that ran in the 13 March issue of SPONSOR and that was reprinted in the April issue of *Broadcast News*.

Charles Krauss  
feature editor  
Mart  
N. Y. C.

#### 'Especially newsworthy'

Your book has been especially news-

worthy in checking all the nuances that are now taking place throughout our industry. You are certainly doing a good job.

Larry H. Israel  
president  
TVAR  
N. Y. C.

#### Most helpful piece

Your "refresher and review" piece on current approaches to SPOT RADIO ("5 Basic Spot Radio Tactics," 1 May issue, pg. 39-40) will be most helpful to your agency readership—even to the four out of ten who *don't* buy time!

Alan J. Bell  
Peters, Griffin, Woodward, Inc.  
N. Y. C.

#### Retraction

I was amazed to read, in your 29 May issue, a story that described the association between Chesebrough-Pond's and J. Walter Thompson as "shaky."

There is absolutely no foundation for a statement of this kind. Chesebrough-Pond's and J. Walter Thomp-

son have enjoyed a close and effective working relationship for many years and I personally look forward to its continuing in the future.

It is difficult for me to understand why you would publish such a report without checking with me first.

I assume that you will take steps to correct the impression SPONSOR has caused as soon as possible. Until then the nuisance phone calls and embarrassment to J. Walter Thompson and myself will continue.

Albert Richardson  
vice president  
advertising & public relations  
Chesebrough-Pond's  
N. Y. C.

#### Suggest 'ten best salesmen'

. . . interested in your picture story showing handsomest reps in town. Might I suggest a similar picture story showing ten best salesmen in town.

Len Tarcher  
vice president and  
director of media  
The Sakel Jackson Co., Inc.  
Boston, Mass.

# Tampa now biggest city in Florida... served best by wfla-tv

With the annexation of the Tampa Industrial Park and Port Tampa areas — Tampa's population jumped to 294,500, topping Miami corporate limits by more than 6,000 — and far ahead of Jacksonville!

Cash in! Spot your product on WFLA-TV — your best buy in Florida's biggest-city! And remember — you get 28 county coverage, too!

WFLA-TV delivers MOST TV Homes in 28 Counties of Central and West Coast Florida — including the Tampa-St. Petersburg Metropolitan market. (Jan. 1960 ARB TV ownership est.)

Channel 8

NATIONAL REPRESENTATIVES, BLAIR-TV



National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**California Oil Co.**, Perth Amboy, N. J.: Campaign for Chevron Supreme begins 19 June in 21 east coast markets. Schedules of mostly 20's and 10's are set for six weeks, about 15 spots per week per market. Buyer: Marv Shapiro. Agency: BBDO, New York.

**International Shoe Co.**, St. Louis: Planning a campaign to start mid-August in about 50 markets for its kid shoe lines, Red Goose, Poll Parrot, Weather Bird, etc. Four-to-eight week schedules of kid show minutes are being bought, around five per week per station. Media manager: Charles Haines, Jr. Agency: Krupnick & Associates, Inc., St. Louis.

**Thomas J. Lipton, Inc., Div. of Lever Bros.**, Hoboken, N. J.: Second flight of Lipton's ice tea campaign starts 26 June for eight weeks. Early and late night minutes are being run in about 25 markets. Buyer: Steve Suren. Agency: SSCB, New York.

**James O. Welch Co.**, Cambridge, Mass.: Placing kid show minutes for the fall for its candies. About 15-20 top markets east of the Rockies will get 13 to 26 week schedules, depending on the market. Buyer: Ruth Gaeta. Agency: Chirurg & Cairns, Inc., Boston.

**Little Crow Milling Co.**, Warsaw, Ind.: Campaign for Coeo-Wheats starts 11 October for 11 weeks. Minutes in late afternoon and early evening kid shows will be scheduled, three to five per week. Buyer: Joan Mandel. Agency: Edward H. Weiss & Co., Chicago.

**Whitehall Laboratories, Div. of American Home Products Corp.**, New York: Currently testing spot usage for Neet depilatory in several markets. There will be reportedly more activity on this account later this month. Buyer: Al Sessions. Agency: Lawrence C. Gumbinner Adv., New York.

### RADIO BUYS

**American Tobacco Co.**, New York: Campaign for Roi-Tan cigars starts 1 July in about 15 top markets, heavy on the west coast. Traffic and weekend minutes will run for 10 weeks. Buyer: George Blinn. Agency: Lawrence C. Gumbinner Adv., New York.

**Texaco, Inc.**, New York: About 100 markets are lined up for Texaco schedules starting late June. Placements are for 10 weeks, most two-station buys, using traffic and weekend minutes. Frequency averages about 30 spots per week per market. Buyer: Bill Santoni. Agency: Cunningham & Walsh, New York.

**Kraft Foods**, Chicago: Three-week schedules for Kraft cheese start 19 June in a large number of top markets. Minutes and 30's are about two-thirds housewife periods and the rest drive time. Buyers: McTaggart and Claypool. Agency: J. Walter Thompson Co., Chicago.

# GOOD NEWS!

6 out of 10 copies  
of SPONSOR go to  
BUYERS OF TIME!

# "Films of the 50's" K.O. Springtime

**DETROIT** "Arbitron Breakout" reports overpowering attraction of "High and the Mighty" against allure of beautiful spring day.

Sunday telecasts of Seven Arts feature film, completely dominate Detroit's 4-station audience for WJBK-TV.

## "ARBITRON BREAKOUT"

WJBK-TV Detroit showing "High and the Mighty"  
May 14—Sunday Afternoon\* & Evening

\*The first beautiful spring day after a long, hard winter!

5 PM-6:30 PM FIRST SHOWING MAY 14

| WJBK | STATION A | STATION B | STATION C |
|------|-----------|-----------|-----------|
| 30.0 | 9.4       | .9        | 1.9       |

71% share of audience

11:30 PM-1 AM SECOND SHOWING MAY 14

| WJBK | STATION A | STATION B | STATION C |
|------|-----------|-----------|-----------|
| 26.7 | .8        | 7.5       | .4        |

75% share of audience

## Says Bill Michaels:

"With four highly competitive stations in the market, Detroit area viewers are used to top level programming of all types. To maintain Channel 2's top position in the nation's fifth market,

## we have to schedule the best

— in CBS programs; news, syndicated, sports, and of course, feature films. Now our expectation that the Seven Arts films would meet our qualifications has been emphatically confirmed!"

**BILL MICHAELS**  
Regional Vice President  
Storer Broadcasting Co.



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



## SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue

YUkon 6-1717

CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105

DALLAS: 5641 Charlestown Drive

ADams 9-2855

BEVERLY HILLS: 232 So. Reeves Drive

GRanite 6-1564

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

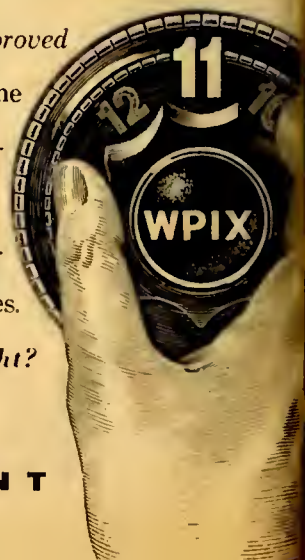


# Dead Ringers.

The Audiences of wPIX-11 and the top Network station are the same: A. C. Nielsen has *proved* that a rating point on wPIX-11 and on New York's leading Network station delivers the same number of families with the same income levels, home and automobile ownership characteristics, job occupations, etc. On wPIX-11 national advertisers are reaching the right people at the right time with the right kind of impressions . . . *minute* commercials in *prime evening* time in a "network atmosphere" of fine programming, advertisers and audiences.

*Where are your 60-second commercials tonight?*

**NEW YORK'S PRESTIGE INDEPENDENT**



# SPONSOR-SCOPE

12 JUNE 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The bemoaners of too much violence on tv ought to take pause and look over the actual figures before they indulge in their next outburst.

SPONSOR-SCOPE has sifted through the fall schedule with regard to programs that routinely lean on some form of mayhem—gunplay or beatings—and found that there'll be **25% less of them than the previous season.**

Here's an all-network three-year comparison of that genre in terms of number:

| NETWORK | 1959-60 | 1960-61 | 1961-62 |
|---------|---------|---------|---------|
| ABC TV  | 19      | 18      | 14      |
| CBS TV  | 12      | 8       | 9       |
| NBC TV  | 13      | 17      | 10      |
| Total   | 44      | 43      | 33      |

In relation to all show series for this fall (106), the percentage is also down: **31%** as against **40%** the previous season.

Don't underrate the importance of the overnight rating check to the tv networks come this fall. NBC TV, particularly, expects to use it more than ever.

One thing that's made this information in greater demand is the fact that (1) the networks have such huge investment stakes in scheduled programing and (2) advertisers are now limited, on the average, to but **13-week commitments for untested programs.**

Series film producers work far ahead of actual network release and it's imperative that the obligated network know as quickly as possible what audience reactions are, so that something might be done to shore up a droopy candidate.

Now that the networks have assumed the overwhelming share of program risk, it figures that they have to **spend additional money for rating data** not only to preserve its program nut but to encourage its clients to stay put.

Service note: NBC TV has yet to decide who'll do the overnight checking for it. NBC's hope is that Arbitron, now that it's got expanded facilities and capital, will be in a position to give the network the sort of **quick sampling** it wants.

**DX Sunray gasoline (Potts-Woodbury, K.C.) is moving into both spot media for the summer, with the tv emphasis on sports and news programs.**

Another account with a twin media interest is Gulden's mustard, but the market list will be limited.

**Spot tv activity out of New York** also included a Lever's Reward detergent (JWT) schedule for 2-29 July and M&M candy (Bates) renewals in over 100 markets.

**Out of Minneapolis:** Hamm's beer (Campbell-Mithun), baseball scores via tv I.D.'s. The same agency is **buying radio schedules for Northwest Airlines** and BBDO there is placing four-week runs in Chun King's behalf for 12 July starts.

Watch for CBS TV, NBC TV and at least one of the top-rung agencies to embark on a series of studies to probe the differences in buying action among audiences of various media.

What started this invigorated urge to attack this facet of the whole area of perception and communication is the Nielsen Media Service, which the **bigger magazines** have lost no time in **putting to their promotional uses.**

Simply put, the goal of these inquiries will go far beyond the nuances of audience and try to determine **what the media used did** specifically for the advertiser.

**ABC TV is going dark in a couple of spots on the daytime spectrum.**

It's giving back the kid strip, 5:30 to 6 p.m., to the stations indefinitely and the 1-1:30 period for at least the third quarter. The show affected by the latter blackout is About Faces. The network figures that with Faces out it may be able to improve clearances for the preceding strip, Camouflage.

The \$5 million that R. J. Reynolds is putting into the Huntley-Brinkley news strip as an alternate sponsor apparently came from the billings that CBS TV lost out on when it switched I've Got a Secret to a spot the tobacco company didn't like.

For Reynolds the return to tv news is something that it actually pioneered in the medium. It brought the Movietone newsreel to NBC TV in February 1948 and maintained sponsorship of the strip until September 1956.

The other networks aren't going to be happy about it, but NBC TV is tending more and more to put its nighttime minute package rate in round figures.

In other words, the seven shows offered for the fall at \$30,000 a minute for time and talent are just a beginning. Eventually, the flat price might be applied to half-hour alternates, with provision made for lineup variables.

As viewed by the network, the flat rate will make it easier for the advertiser to buy network packages and the agencies to keep their books. Under the old arrangement time and program costs were treated as separate entities.

The package pricing, according to the NBC TV line, will harmonize more realistically with the audience delivered by the show.

Special significance of this move, as already voiced by one network competitor: a price battle which will find the networks absorbing a goodly share of the program's cost, without any relief from the Hollywood supplier.

**The first of the cold remedies to wrap up its fall tv network buying is Vicks.**

CBS TV got it all: about \$3 million worth of nighttime minutes and approximately \$1.5 million in daytime participations.

As it did last year, Vick's Morse International will probably have a crew shortly on the road lining up its spot needs with tv stations.

Note about Mentholatum (JWT): while it will continue to give tv the bulk of its ad money, this account will be leaning a little more heavily towards print because of a new copy idea which goes into the product's clinical details.

**El Producto and its mate, Lovera cigar, wiped out at one stroke last week what looked like an all-summer romance with spot tv.**

Cancellation came from Compton after the buy had been in effect only two weeks.

Gainer from the defection: ABC TV's Fight of the Week.

**Spot tv needn't despair about the affection of Standard Brands for the medium, even though schedules are light for the warm spell.**

Word's come out of JWT that spot plans are being readied for a September start.

**The billings curve for national spot radio has been more explicit the past three years than during the previous 10-12 years.**

If sellers will plot out the peaks and valleys, they'll likely find that the two high points fall in October and May-June, with December and January the low months. Much of that October burst relates to new auto models.

It was a good week for NBC TV's daytime side in the way of renewals. It picked up \$4 million worth from General Mills and another \$4.5 million from Miles.

The Miles commitment included the five-minute Kukla-Ollie strip.

In there pitching for the Miles daytime melon was Life as well as ABC TV. Life, citing Nielsen's intermedia study, argued that the magazine would give Miles the right coverage it needed on top of its nighttime buys.

Another renewer was Lever, for Price Is Right. Among others waiting to be heard from in matters daytime 1961-62: P&G, Sterling and Alberto-Culver.

Back at the CBS TV daytime ranch, the fall orders included four alternate quarter-hours a week from Toni (North), three alternate quarter-hours a week from Drackett (Y&R) and a.m. minute sales to Goldseal (Campbell-Mithun), Uncle Ben's Rice (Bates), Dow Chemical (D'Arcy) and Morton's frozen foods (Bates).

Looks like the time isn't far off when the whole tv industry will limit itself to issuing but two rate cards a year.

NBC TV may be doing much to insure this. It's advised customers that it will allow affiliates to bid for a rate increase at intervals of six months.

For the buyer it means all rate changes will go into effect (explicitly) on 1 June and 1 December—with, of course, the usual six months protection.

The network believes that this semi-annual policy will help both itself and the agency's accounting department. It'll also do away with those contingency funds.

Another policy change: NBC TV's networking charge—cable, projection and other services—has been standardized at \$1,500. It has been \$1,000 and up.

NBC TV sales is pressuring the program department to make a decision on Dave Garroway's successor and for a good reason: there's over \$7 million in billings involved.

Present clients are deferring renewals and prospects are shelving action until they know who'll take Garroway's strip and, what is most important, how much selling he'll do. Also, whether the pricing will be different.

The choice must be made by 1 July. The Garroway and Paar strips constitute the two most profitable operations in the NBC TV domain—a total of \$15 million.

It turns out that that talk last month from CBS TV about a 60- or 70-second station-break was strictly of a contingency nature.

In making official last week to affiliates that a 42-second break for prime time would be the order of things this fall the network, as some affiliates noted, omitted any reference to longer breaks.

When checked on this angle a CBS TV official recalled that what sales v.p. Bill Hylan advised affiliates last month was that the network reserved the right to extend the breaks to 60, and even 70 seconds, as a protection against competition created by either of the other networks.

NBC TV last week got into the swim of the 42-second station-break officially, following perfunctory approval of the move by the network's affiliate advisory committee.

Agencies have been deluged the past week with competing tv network research data relating to who's got the bigger women's audience between 10 a.m. and noon.

NBC TV started it with an analysis of audience breakdown in the March-April ARB reports calculated to show that CBS TV's percentages of women was not so forte. Then ABC TV rushed in with an analysis comparing its women ratio to CBS TV's in the morning.

CBS TV struck back with some new Nielsen figures on audience composition which put that network's morning housewife picture in a more favorable light.

What with news looming as the hot sponsored commodity for next season, CBS TV is contemplating a five-minute news strip around 2 p.m. with a tentative weekly package price of \$27,000.

The scheduling would be achieved by reducing the time of one of the half-hour shows. Double intent: (1) perk up the audience share for the post-noon span of programs; (2) offset the billings lag in the a.m.

ABC TV has yet to find a taker for its own daytime strip, 1:25-30, for which the price now runs around \$11,000.

By adding up the potential of the new markets he's gained this year Robert Eastman figures that this will more than replace the loss of WNEW, New York.

The bigger market newcomers: KYA, San Francisco; KTHH, Houston; WSAI, Cincinnati; KTLN, Denver; WFBL, Syracuse, and WTAC, Flint. WEZE, Boston, was added in November.

Now it's the crack-of-dawn tv audience that NBC TV has ambitions of selling. Network sales has thrown out a feeler as to sponsor interest in the 6:30 a.m. *Continental Classroom*. No rates are quoted.

The plan: use it as a spot carrier a la Garroway.

Spot tv sales developers are bent on doing something more organized and substantial to overcome the resistance of Detroit to the medium.

One immediate step: the SRA last week delegated its managing director, Lawrence Webb, to visit Detroit for a check on spot's fall prospects and find out where and how the fence-mending can be done.

The reports that reps have been getting of late from the Detroit offices indicate that the No. One obstacle is the automotive agencies, which, it would seem, are more concerned with protecting their status as elbow-rubbers with show business than in arriving at what comprises the best media strategy for their clients.

The gist of the plaint: the agency tv influentials are not only dragging their feet as regards spot but are sabotaging whatever progress has been made.

One area of tv viewing that definitely keeps moving in an upward course is late fringe time, which would indicate they're getting anything but tired of the news final, the Paar strip and feature films.

Here's a late NTI sample: the average per minute tune-in of homes across-the-board (seven days) comparing the past two Aprils:

| HOOR BEGINNING | 1961       | 1960       |
|----------------|------------|------------|
| 11 p.m.        | 24,950,000 | 23,684,000 |
| Midnight       | 13,460,000 | 12,249,000 |
| 1 a.m.         | 7,362,000  | 6,554,000  |

A new theory about kid audiences from the viewpoint of spot tv seems to be making the rounds of some New York agencies.

The concept: if it's school-age youngsters you want it's smarter to buy into chain-breaks next to certain nighttime network leaders because they deliver more youngsters than the average local kid show.

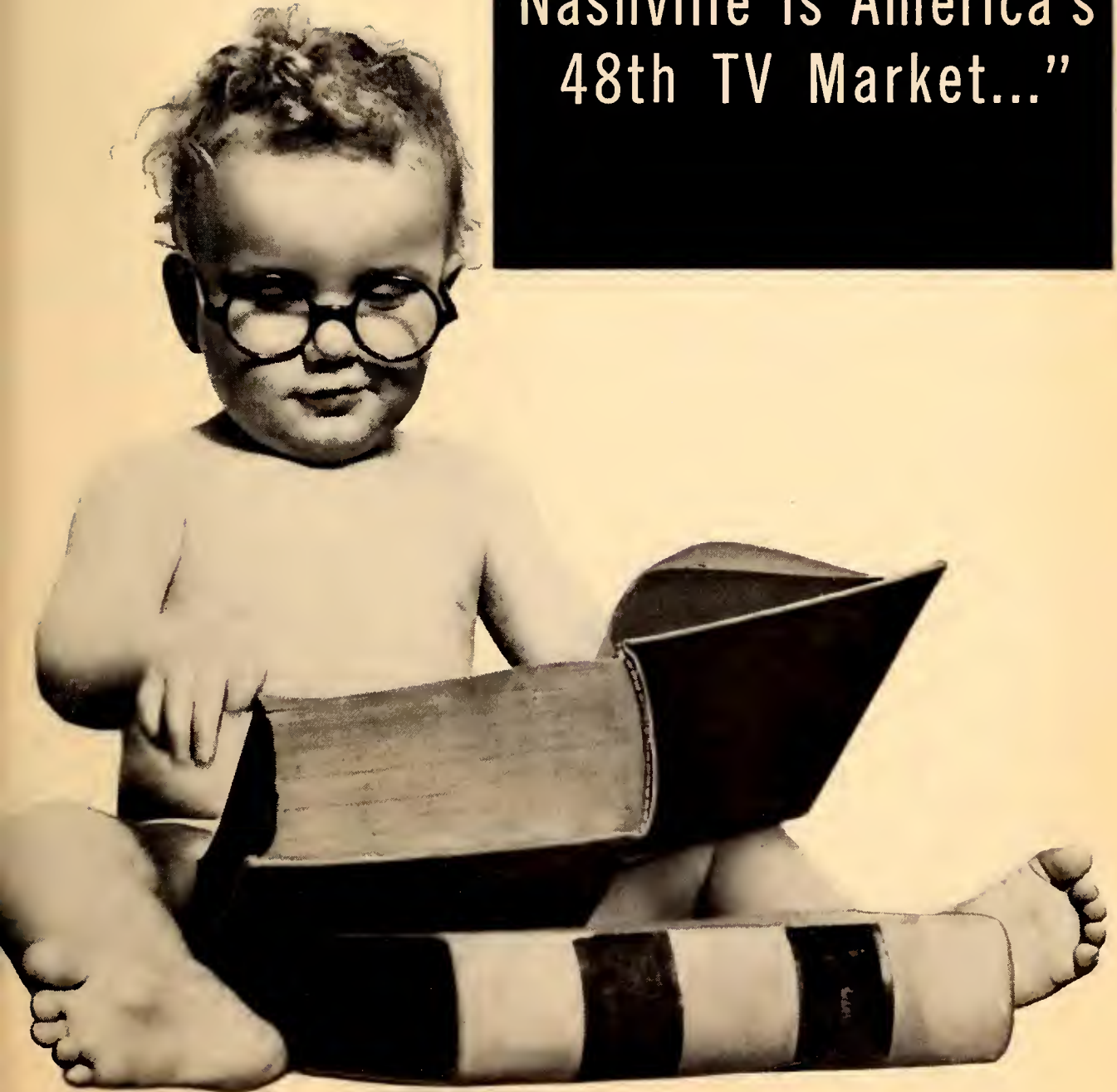
Cited as cases in point: the Flintstones, Rifleman, Bugs Bunny, Bonanza.

**For other news coverage in this issue:** see Newsmaker of the Week, page 6; Sponsor-Week, page 29; Sponsor Week Wrap-Up, page 60; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 79 and Film-Scope, page 72.



“There it is in black  
and white.

Nashville is America's  
48th TV Market...”



**WSM-TV**

NASHVILLE, TENNESSEE

AMERICA'S 48th MARKET

*Represented by*

**Edward Petry & Co., Inc.**

*The Original Station Representative*

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

SPONSOR • 12 JUNE 1961



**The only giveaway show that gets  
more mail than "Seven Keys."**

*( We've had over 1,000,000 pieces of mail in a week! )*

Mail participation on *Seven Keys* started off the first week with a healthy 176,685 postcards. Jumped the fourth week to 401,787. And by the eighth week (May 29) went over the million mark with 1,103,055 entries.

Indicating, of course, that the viewers came to sample this lively new participation show, liked what they sampled, and are staying around for more.

In similar fashion, they are also liking *Camouflage* and *Number, Please*. And the impact, audience-wise, is being felt all along the full ABC-TV Daytime lineup. Indeed, all along the 3-network daytime lineup.

To wit: currently, ABC-TV is showing a 14% increase share of audience, while Net Y and Net Z are both down. Another trend?

**ABC-TV Daytime**

12 June 1961

# SPONSOR-WEEK

- Schlitz, Elgin move out as Planters Peanuts moves in at JWT
- NAB's Radio Code bans specific product lines for first time
- 8 in 10 candy and gum ad dollars go into net-spot tv

## TV STATIONS CREATE PROGRAMING POOL

Unique venture into public interest programing was unveiled in New York last week as a group of distinguished broadcast station executives and the Trans-Lux Corp. announced formation of Television Affiliates Corp. (TAC).

**The objective:** to maintain a library of quality informational, educational and cultural programs only, supplied by tv stations throughout the country and re-distributed to other stations subscribing on an exclusive-market franchise basis.

TAC V.P. Robert Weisberg thinks nominations by stations for inclusion in the library will be plentiful but that selectivity as to quality and adaptability to regional and national use will winnow down the numbers.

**His goal:** 100 outstanding shows in the library ready for withdrawal by September, at which point station subscribers will be signed.

FCC Chairman Newton N. Minow, commenting on the move, said: "There are many local tv programs that should be seen outside of their home markets. (This) seems like a lively idea to bring this about."

The advisory committee, which has no financial interest in the undertaking, includes Richard Borel, WBNS-TV, Columbus; Eldon Campbell, WFBM-TV, Indianapolis; Roger Clipp, Triangle Publications broadcast division; Jack Harris, KPRC-TV, Houston; Norman Louvau, KCPX-TV, Salt Lake City; David Moore, Transcontinent Tv, and A. Louis Read, WDSU-TV, New Orleans.

Advantages of the plan, says Weisberg: strengthening the effectiveness of outstanding station programing and allowing stations to plow back money into show development; stimulating local talent, and enriching the tv audience.

## JWT LOSES SCHLITZ, ELGIN WATCH

(Chicago): \$15 million Schlitz beer account last week went to Leo Burnett from JWT, both Chicago, in a long expected move. It was a bad week at JWT's midwest shop, which also lost the Elgin watch account to McCann-Marshalk agency for an estimated \$3 million annual billing.

Though no formal presentation to Schlitz Brewing was made, it's understood Burnett got the nod because of its marketing service—ever more crucial as beer sales continue to decline for most major producers and as regionals expand to gobble up business heretofore gotten by the premiums and nationals.

In an intra-agency memo, Chicago JWT manager George Reeves last week noted the account had been "difficult to handle." Some of the still-to-be-answered problems posed for Burnett: How will the agency handle regional aspects of Schlitz marketing without opening regional offices? Will Burnett continue the JWT practice of seeking local rates for this client?

Schlitz spends about \$5 million annually on air media. Its barrelage has dropped significantly during the past three years and has prompted marketing this reappraisal.

## McGavren to rep WMGM, N. Y.

Daren F. McGavren Co. last week was named national representative for WMGM, New York, which bills an estimated \$3 million annually. Announcement was made by Arthur M. Tolchin, director and executive v.p. of the 50kw independent.

IN INLAND CALIFORNIA  
( AND WESTERN NEVADA )

BEELINE  
RADIO  
delivers more  
for the  
money



In 1959 Kern county petroleum production was over \$287 million — 29% of the California total. (Source: Bureau of Mines.)

You're talking to consumers with incomes well above average when you use the Beeline stations. In Bakersfield, for example, effective buying income per household is \$8095\* — 27% higher than the national average, 16% higher than California's average. This is sales potential for your product.

Beeline's KERN helps you tap it. In fact, throughout Inland California and Western Nevada, the Beeline stations deliver more radio homes than any other combination of stations — and at the lowest cost per thousand (Nielsen, SR&D).

*2000 Management, May, 1961*

McClatchy  
Broadcasting  
Company



SACRAMENTO, CALIFORNIA  
PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

**Planters Peanuts returns to JWT**

JWT's acquisition of the Planters Peanuts account last week was a sort of homecoming.

The agency got the Planters business many years back from the founder of the company and the account left with a change in Planters management several years ago.

While at Thompson it was a consistent user of spot.

Standard Brands, which bought Planters last November, will probably fatten up Planters' budget, which has been running between \$1-1.5 million.

**BBDO NAMES AARON BECKWITH, AND DELBERT FULLER AS V.P.'s**

New v.p.'s at BBDO, New York, were named last week with the appointment of Aaron Beckwith and Delbert O. Fuller, Jr.



Aaron Beckwith

Beckwith is a tv account supervisor and Fuller is an account group head, both in New York. Beckwith is former program sales manager for ABC TV, Music Corp. of America v.p., v.p. and general manager of National Telefilm Assoc. He also managed WHEN, Syracuse, N. Y.

Fuller has been with BBDO since 1957, and last year was named an account group head. He worked previously as a product manager with General Foods and as an assistant product manager with Standard Brands.

**A listener's view of advertising**

Here are some typical questions asked by KMOX, St. Louis, radio listeners during an interview with William Sanborn, president of Winius-Brandon Advertising Agency on the station's "Sounding Board."

They appear to indicate somewhat loaded content but, at the same time, a sophistication about advertising. Among them:

- Why is advertising used to sell inferior products? . . .
- Why do some radio stations play commercials louder than the rest of the program? . . . Is it true that 9/10ths of the cost of a bar of soap is spent on advertising? . . .
- Should subliminal messages be used in advertising?

And what of unreasonable claims?, asked one listener. Said Sanborn: "People just disrespect such claims and go on believing what their good judgment tells them."

**NAB RADIO CODE BOARD BANS 2 PERSONAL PRODUCT TYPES**

Two types of product categories—hemorrhoid remedies and feminine hygiene items—have been banned by the Radio Code board of the National Assn. of Broadcasters.

The recommendation last week to omit all commercials in these classifications is subject to ratification by the full NAB board which meets in Washington later this month.

The Radio Code now includes this paragraph "Advertising of certain intimate personal products which might offend or embarrass the listening audience is unacceptable. Among these are products for treatment of hemorrhoids and for use in feminine hygiene."

Heretofore, the board's only stipulation has been: "All advertising of products of a personal nature when accepted shall be treated with special concern for the sensitiveness of the listeners."

**Lipton Tea launches net tv Summerama with 10 hour-long specials and shows**

Biggest summer network client bonanza is coming from Lipton Tea Co., which last week launched its Summerama series of 10 special features in addition to a regular net show.

The summer sequences involve full sponsorship of three hour-long features on NBC TV and co-sponsorship of seven 60-minute repeats on CBS TV, augmenting the firm's "Wayne and Schuster" which is the summer replacement for Jack Benny.

Special commercials are being shot on the West coast with summer iced tea themes handled by George Fenneman. Supervisors are Howard Anderson, product manager, and Hal Rover, v.p. on the account at SSC&B, New York.

Of the 10, eight will be well-received re-broadcasts and two are new, the TV Guide awards tomorrow (13 June) and a Kennedy report on 20 June on NBC TV.

**BOZELL & JACOBS MARKS 40TH YEAR**

Key executives from Bozell & Jacobs' 12 branch offices will meet this week (15-17 June) in Omaha to mark the agency's 40th anniversary and to attend the annual meeting for management, Donald D. Hoover, president of eastern operations, announced last week.

The combination business and social session will feature industry leaders from all phases of advertising. A major project of B&J will be introduction of the agency's forecast "on the selling of products and ideas in the next 40 years," Nathan E. Jacobs, general chairman for the sessions, reported.



**YOU MAY NEVER BE CHESS CHAMPION FOR 28 YEARS\* —**

**BUT... WKZO-TV Is Your Best Move To Bigger Audiences In Kalamazoo - Grand Rapids!**

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA  
February 20-March 19, 1961

|                       | STATION TOTALS |           | Per Cent of Total |           |
|-----------------------|----------------|-----------|-------------------|-----------|
|                       | WKZO-TV        | STATION B | WKZO-TV           | STATION B |
| <b>Mon. thru Fri.</b> |                |           |                   |           |
| 9 a.m.-Noon           | 48,400         | 34,000    | 58.7              | 41.3      |
| Noon-3 p.m.           | 65,900         | 53,800    | 55.0              | 45.0      |
| 3 p.m.-6 p.m.         | 56,400         | 71,900    | 43.9              | 56.1      |
| <b>Sun. thru Sat.</b> |                |           |                   |           |
| 6 p.m.-9 p.m.         | 155,600        | 96,800    | 61.7              | 38.3      |
| 9 p.m.-Midnight       | 138,200        | 66,200    | 67.6              | 32.4      |

WKZO-TV reaches far more homes—monthly, weekly, daily—than any other Michigan station outside Detroit. It delivers more homes than Station B in 105 of 112 quarter hours surveyed, Sunday through Saturday, 6 p.m.-10 p.m. (NSI, see left). And WKZO-TV serves both Kalamazoo and Grand Rapids—each is among America's 55 fastest-growing markets in population and households.

When you make your move in Kalamazoo-Grand Rapids, make it with WKZO-TV! Then if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.

Sources: NCS No. 3, NSI (see box), Television Magazine.

\*Austrian Wilhelm Steinitz held the world chess championship for 28 years—the longest ever.



*The Feltzer Stations*  
 WKZO-TV — GRAND RAPIDS-KALAMAZOO  
 WKZO RADIO — KALAMAZOO-BATTLE CREEK  
 WJEF RADIO — GRAND RAPIDS  
 WJEF-FM — GRAND RAPIDS-KALAMAZOO  
 WWTV — 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  
 Avery-Knodel, Inc., Exclusive National Representatives

**There's good news for businessmen**

For the first time in tv networking, executives in business and industry will have their own special kind of show next season. The newly formed American Business Briefing Co., staffed by top ad execs, will produce an hour-long taped show of the week's business news for Sunday airing on ABC TV from 12:30-1:30 starting 29 October.

Key people handling the production (sales is the project of Screen Gems) as Hendrik (Hank) Booraem, former broadcast v.p. at Ogilvy, Benson & Mather; Sidney W. Dean, formerly Interpublic v.p., and Adrian Samish, former broadcast v.p. at Dancer-Fitzgerald-Sample.

**8 IN 10 CANDY/GUM AD DOLLARS WENT TO NET, SPOT TV LAST YEAR**

Latest in a continuing series of product reports from the Television Bureau of Advertising shows significant billing gains from candy and confectionery companies.

Last year almost eight in every 10 national ad dollars (79.6%) in this category went to tv contrasted with about seven in 10 (67.1%) in the previous year. Total gross time billings for spot and network (based on LNA-BAR reports) were \$29.2 million, up 34% from '59's total of \$21.9 million. Spot tv got some \$16.5 million of this sum.

Seven national advertisers spent more than \$1 million on tv last year. These companies, with their total tv investment and percentage of the tv budget to total measured media budgets follow:

William Wrigley Jr., \$8.4 million, 78.4%; American Chicle, \$5 million, 100%; Beech-Nut Life Savers, \$2.8 million, 85.1%; Food Manufacturers, \$2.6 million, 100%; Sweets Co. of America, \$2.4 million, 99.9%; Mars, \$1.5 million, 72.6%; Peter Paul, \$1.7 million, 100%.

**CLEAR CHANNEL ISSUE RESOLVING**

(Washington) The clear channel case will shortly be settled, except for long-drawn-out battles over an FCC decision to permit additional stations on these "monopoly" frequencies.

There are still 24 radio channels on which single stations are protected from all nighttime occupancy other than their own. The decision is expected to look toward placing additional stations carefully so as to give additional radio service to currently underserved areas.

The 50 kw clear channel radio stations will take such a decision to the courts. They are arguing vainly that higher powers, up to 750 kw, would do more to "fill in white areas."

**FOUR A APPOINTS KEY PEOPLE AS NEW AGENCY POLICYMAKERS**

Two key broadcast committees along with 14 others were named last week by the American Assn. of Advertising Agencies to develop and guide policies for the 1961-1962 year.

Groups most important to broadcast are the broadcast media committee and the television and radio administration committee. Chairing the former is William S. Matthews of Y&R, with Ruth Jones of JWT, both New York, as vice chairman.

The broadcast administration group is headed by David Miller of Y&R, New York, assisted by Hildred Saunders of Honig-Cooper & Harrington, Los Angeles, as vice chairman.

Other major committees: Advertiser relations' chairman, Norman H. Strouse, J. Walter Thompson, New York; vice chairman, Philip H. Schaff Jr., Leo Burnett, Chicago; agency administration: chairman, Charles H. Brower, BBDO; vice chairman, David C. Stewart, Kenyon & Eckhardt, both New York;

Agency personnel: chairman, Ray O. Mithun, Campbell-Mithun, Minneapolis; vice chairman, Arthur M. Sackler, William Douglas McAdams, New York;

Government, public and educator relations: chairman, Clinton E. Frank of the Chicago company of that name;

Improving advertising: chairman, David B. Williams, EWR&R, New York;

Media relations: chairman, William E. Steers, DCS&S; New York; vice chairman, Thomas B. Adams, Campbell-Ewald, Detroit;

Research: chairman, Paul E. J. Gerhold, FC&B, New York; vice chairman, Donald L. Kanter, Tatham-Laird, Chicago.


**The sun shines bright on summertime on-the-air and sales promotions**

All-out push for summer business—in terms of both listening and buying—keys many a station activity this season.

Typical of a season-long radio station effort is that of WOWO, Ft. Wayne, Ind., which last week launched a series of activities, awards and competitions.

Among the ear-catching and attention-getting events for listeners and sponsor prospects alike: weekly awards of picnic baskets, a two-day "Beach Ball" for listeners at a local lake resort, a family picnic with games and band concert and an hour-long stage show in an outdoor theater.

Special 4th of July promotion will award a weekend for a winning family at a resort with a cookout served by a station d.j., with similar plans for Labor Day.



WITH  
WBT RADIO  
YOU FOCUS  
ON THE  
ONE WHO  
PAYS THE  
BILLS

The day Dad gives Jimmy his first shaving gear is a big one for both of them. The father in the background is one of the nation's adults, who receive and control 98% of the U.S. income. In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money...and WBT radio has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adult listeners...**WBT RADIO CHARLOTTE.** Represented nationally by CBS Radio Spot Sales.

Jefferson Standard Broadcasting Company





# THE CRISIS IN TV THINKING

**A special two-part report on the dangerous tensions, fears and resentments now threatening America's system of free tv**

Our American system of free television is today in very great danger. That is the inescapable conclusion of SPONSOR editors who have been studying with increasing dismay, significant industry developments of the past several months.

FCC Chairman Minow's much publicized NAB speech provided a kind of nuclear explosion which rocked and shocked many broadcasters.

But the dangers in the current situation lie far deeper than Mr. Minow's remarks. In SPONSOR's opinion they lie in the rapidly developing climate of hostility between—1. Broadcasters and government; 2. Advertisers and networks; 3. Agencies and stations; 4. The industry and its critics—and in the hotheaded, intemperate statements which have been exchanged on all sides.

## PART I

### FALLACIES & PHONY ISSUES

This week SPONSOR discusses the muddled thinking behind tv criticism. Next week, we suggest practical approaches for solving the problems of tv programming.

## Only clear, calm thinking by broadcasters, government, and public can save the medium

In this unhappy situation, no one has been blameless. Neither Chairman Minow, nor NAB president Collins, nor networks, stations, ad agencies, intellectuals or pressure groups can claim a spotless record.

But one thing is clear. Unless there is a return to calm, orderly, responsible thinking, our American tv system faces almost certain destruction through drift, default, accident, or at the hands of ignorant, emotional, though well meaning meddlers.

Such an outcome would be tragic for everyone.

It would be especially hard on the American public which, despite all complaints, is still getting the greatest

television service, at the lowest cost, to be found anywhere in the world today.

It would be a bitter blow to advertisers who have found in tv the most efficient method ever devised for moving their goods and services.

It would be catastrophic for hundreds of broadcasters who have invested many years and millions of dollars in tv development.

And it would seriously damage our whole American system of communications which, as Harry Harding of Y&R pointed out recently, is the most superb that any country in history has ever known.

Rather than let this happen, SPON-

SOR believes it is time for everyone concerned to stop, look, listen, and do some deeper thinking.

### Fallacies and phony issues

In today's turbulent climate of steam-heated criticism and hostility one fact is certainly clear. The real tv issues have become obscured by phony issues, and sound solutions have become befogged by a cloud of phony panaceas.

In this two-part report, SPONSOR proposes, first, to expose the fallacies and muddled thinking which are being applied to tv problems and second, to suggest the only avenues through which real and long range answers can be found.

*Fallacy No. 1. "Broadcasters don't don't want to improve tv programming."*

This ugly, malicious notion is held

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## THE CHARGE

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- |                      |  |
|----------------------|--|
| <b>FALLACY NO. 1</b> | <b>"Tv broadcasters don't want to improve programming. They want to protect profits, maintain the status quo."</b> |
| <b>FALLACY NO. 2</b> | <b>"Tv programming would be a great deal better if the FCC made all broadcasters live up to their promises."</b>   |
| <b>FALLACY NO. 3</b> | <b>"The chief reason for poor programs is meddling and interference by ignorant agencies and advertisers."</b>     |
| <b>FALLACY NO. 4</b> | <b>"The rating services are inaccurate, unreliable and responsible for those dreadful programs on television."</b> |
| <b>FALLACY NO. 5</b> | <b>"There is a vast army of brilliant creative people in television who are held in bondage by the system."</b>    |

by many people, including, we are unhappy to report, some advertisers and agencies who certainly should know better.

A recent letter to SPONSOR from the media head of a well known Chicago agency, talked contemptuously of "financially bloated station owners" who seek to protect "vested interests" and maintain the status quo, rather than work for improved programing. Fortunately, more respected admen, such as Henry Schachte, exec. v.p. Lever Bros. and Al Hollender, exec. v.p. Grey Advertising, went on record immediately following the Minow speech as being certain that tv station and network men are deeply interested in better programs.

SPONSOR's own experience, in hundreds of recent communications with tv leaders enables us to state the truth even more strongly: *the over-*

*whelming majority of responsible broadcasters today are convinced that tv programing can and should be improved and are actively seeking such improvement.*

Their differences with their critics arise solely over *how this can be accomplished*, not over whether it should be attempted.

*Fallacy No. 2. "You'd see a big improvement in tv programs if stations lived up to their licensing promises.*

Chairman Minow's threat, in his NAB speech, to discontinue *pro form* a license renewals, touched off a wave of highly emotional and fuzzy thinking on this subject. Here, however, are the facts.

a) It is well known in the business that a minority of tv stations today are not living up to the promises they made when they applied for

licenses or renewals.

b) No responsible element in the industry, including SPONSOR, believes that this is right. It is bad citizenship and bad business. As one broadcaster expressed it recently, "Anyone who makes a written promise to the Federal Government — about anything!—and doesn't live up to it, ought to have his head examined. He's a dumb jerk."

c) No responsible person in television questions that it is the obligation and duty of the FCC to see that promises are matched by performance.

d) To suppose, however, that 100% adherence by all broadcasters to licensing commitments would in itself materially raise tv program standards, is almost unbelievably naive.

The vast bulk of tv viewing to-

## THE TRUTH

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*An overwhelming majority of responsible tv broadcasters believe that tv programs should be better and are working to improve them. They disagree*

*with the critics only in how this can be accomplished, not in whether it should be attempted. They are deeply concerned with the problem.*

---

*Unquestionably, some stations are not fulfilling the letter of promises made when they applied for a license or renewal. But they are a fraction*

*of the industry, and even if all of them were brought in line, this would probably not raise the general level of tv programs as much as 1/100 of 1%.*

---

*Today, advertisers and agencies are less directly involved in programs than at any time in the history of television. Next season, of the 78 hours*

*of prime time programed by the three networks only 6½ hours will be advertiser controlled. We are, today, close to the British commercial system.*

---

*Experienced research men agree that while their are inconsistencies and minor inaccuracies in the rating systems, attacks on these services are un-*

*real. They point out that tv's real problem is not to question to discover more accurate ratings, but to find more enlightened ways of using them.*

---

*Few in the industry feel that tv is over-supplied with creative talent. Indeed, most thoughtful broadcasters are deeply concerned over tv's shortage*

*of really high-level creative personnel, particularly among the ranks of network and station executives who must decide on program schedules.*

day (over 70%) is to network shows. The licensing promises involved here are concerned with a station's local or community public service obligations, a relatively minor part of the tv spectrum, and the stations under fire represent only a fraction of the industry.

Even if all of them were brought into line, it is doubtful whether this would raise the programing standards of industry by as much as 1/100 of 1%.

*Fallacy No. 3. "The reason for all those bad tv programs is meddling and interference by agencies and advertisers."*

This theory, a perennial favorite with such tv columnists as John Crosby, and with certain highly vocal tv writers and directors, just won't hold water.

There is today less involvement in programing by agencies and advertisers than ever before in tv history.

As SPONSOR-SCOPE reported (15 May 1961) "American network tv this fall will be but six and a half hours away from the British commercial system.

"In other words, advertisers will control only six and a half hours of the grand total of 78 hours of prime time programing on the three networks."

*Fallacy No. 4. "We'd have better programs if we could get rid of those unreliable and crooked rating systems."*

Nothing during Governor Collins' first five months as NAB president has disturbed thoughtful members of the industry as much as his attacks on the rating systems.

Collins has suggested that all existing services are inaccurate and unreliable, and has proposed setting up an NAB Research Center to remedy the situation.

Reactions from major tv advertisers and agencies and from responsible network and station executives as expressed to SPONSOR, have ranged from the incredulous to the decisive.

"The governor doesn't know what he's talking about."

"Doesn't he understand that tv research standards must be set by the buyers of tv, not the sellers, in order

(Please turn to page 54)

# TV'S PIGGY-BACK: LEGIT OR CHISELER?

➤ Split-minutes are spreading in net tv but the local going is rough due to triple-spot, financial overtones

➤ Many stations turn thumbs down on minute rate for two messages that would draw nearly double as two 20's

**S**oap and dog food, rice and candy, hair tonic and shampoo.

These are a few of the combinations appearing in split-minute commercials, more and more prevalent in network tv, and attempting, with varying success, to make their way into spot.

Are they 'integrated,' related, unrelated, or what? Do they constitute one announcement or two, vis a vis triple spotting? Do they represent 'over-commercialization?' Should a station accept unrelated products in a one-minute commercial, or hold out for two separate 20-second spots, worth almost twice as much in revenue?

'Piggy-backs,' as these double announcements are known in the trade,

have relatively easy access to the networks, since there is neither a triple-spotting issue nor an alternative of separate 20-second spots each worth almost as much as a minute. Just about the only network limitation on piggy-backs is the number of products which may be plugged in a given time period. Regulations at ABC and CBS allow for two piggy-backs per hour, one per half hour. NBC has not set a formal limit.

With stations, it's another story, some ruling out piggy-backs entirely, others taking them under a wide variety of special conditions.

The NAB Code, revised 3 March, 1960, specifically defines piggy-back as a "commercial advertising unrelated products and using a differ-

## Soap and dog food share piggy-back

DIAL



DASH



U. S. Tele-Service

A PRIME EXAMPLE of the piggy-back commercial, defined by NAB as one that plugs unrelated products, is Armour's back-to-back rendition of Dial soap and Dash dog food. Code states they count as two, vis-a-vis triple spotting

# Here's a typical week of network evening split minutes

## ABC

| Client              | Brand         |     |
|---------------------|---------------|-----|
| Armour              | { Dial        | 1/2 |
|                     | { Dash        | 1/2 |
| Beecham             | { Brylcreem   | 1/2 |
|                     | { Silvikrin   | 1/2 |
| Gillette            | { razors      | 3/4 |
|                     | { blades      |     |
|                     | { Right Guard | 1/4 |
|                     | { Foamy       |     |
| Lever               | { Pepsodent   | 1/2 |
|                     | { Air Wick    | 1/2 |
| Amer. Home Products | { Easy On     | 1/2 |
|                     | { Dristan     | 1/2 |
| Amer. Home Products | { Black Flag  | 1/2 |
|                     | { Aerowax     | 1/2 |

## CBS

| Client              | Brand              |       |
|---------------------|--------------------|-------|
| Amer. Home Products | { Heet             | 1/2   |
|                     | { Easy On          | 1/2   |
| Amer. Home Products | { Aerowax          | 1/2   |
|                     | { Bisodol          | 1/2   |
| Colgate             | { Wildroot         | 1/2   |
|                     | { Palmolive        | 1/2   |
|                     | { after shave      |       |
| Pillsbury           | { cake mix         | 1/2   |
|                     | { pan rolls        | 1/2   |
| Bulova              | { Accutron         | 1 1/4 |
|                     | { transistor radio | 1/4   |

## NBC

| Client             | Brand              |     |
|--------------------|--------------------|-----|
| Gillette           | { razors           | 3/4 |
|                    | { blades           |     |
|                    | { Right Guard      | 1/4 |
| Union Carbide      | { insecticide      | 1/2 |
|                    | { Dust Puff        | 1/2 |
|                    | { Eveready battery |     |
| Brown & Williamson | { Viceroy          | 1/2 |
|                    | { Sir Walter       | 1/2 |
|                    | { Raleigh          |     |
| Mennen             | { Brake            | 1/2 |
|                    | { Steri-Spray      | 1/2 |
| Union Carbide      | { Eveready battery | 1/2 |
|                    | { weed killer      | 1/2 |
| Gillette           | { razors           | 3/4 |
|                    | { blades           |     |
|                    | { Right Guard      | 1/4 |
|                    | { Foamy            |     |

Broadcast Advertisers Reports gathered this data week of 19 May. Fractions next to brands refer to portion of minute (1/4 indicates 22 seconds or less; 1/2 from 23 to 37 seconds; 3/4 from 38 to 52 seconds).

ent and distinct production technique to present each product." As such, the piggy-back represents two announcements under the Code. 'Related' (e.g. various frozen food products) or 'compatible' (pancakes and syrup) products form an 'integrated' commercial and count for only one, when presented in a single commercial.

Thus, first a station must decide if a given split-minute commercial is integrated or unrelated, which can be a tough decision. If it's ruled a piggy-back in the NAB connotation and the station is still willing to run it, an "island" must be found for it unless the station is not an NAB member and engages in triple-spotting.

This presents a particularly thorny problem to network affiliates which have room for evening minutes only on fringe time during which they run feature films. Since the usual prac-

tice is minutes back-to-back in feature films, an island for a piggy back is hard to find. At least one such station, WCBS-TV, New York, charges a 50% premium to run a piggy-back in a timeslot normally sold as two separate minutes. WNBC-TV, New York, does not charge a premium, but reserves the right to pre-empt a piggy-back, should the time be needed for two separate minutes.

A spokesman for an independent, New York station, not a member of NAB, states that his outlet does not object to running a piggy-back next to another minute commercial. He feels there is no difference between that and the traditional juxtaposition of two minutes and an I.D., not considered triple-spotting by the Code. So far as this broadcaster is concerned, if an advertiser chooses to use his minute to promote two products instead of one, and the viewers

do not complain, it's satisfactory with him.

WPIX (TV), New York, an independent, Code member, readily finds islands for piggy-backs in its half-hour syndicated programs. It will not run a piggy-back next to another commercial there or during its breaks, which usually carry a 60 and a 20 or a 60 and an I.D. However, in feature films, of which the station carries a small amount, it will allow piggy-backs next to another minute commercial, if necessary.

Jack Paterson, WPIX v.p.-sales manager, sees one of the main difficulties with piggy-backs and other forms of multi-product commercials stemming from what he refers to as lack of communication between agency media and station production departments. When the order comes in only with the client's name on it, the station can't tell whether (Please turn to page 56)

# THE TIMEBUYER TALKS BACK

➤ NBC Spot Sales, in its latest opinion survey, fired the "creativity in timebuying" question at agency men and sparked up a lot of back-talk on this and other points

**N**BC Spot Sales, in its latest time-buyer opinion panel query, tested the reaction of agency people on an ambivalent subject—creative buying—and stirred up a hornet's nest of comments.

A total of 207 panelists answered the four-page questionnaire which sought to determine whether a time-buyer is creative, or just an appendage to an adding machine. Out of that number, 112 (54%) came from

agencies billing more than \$5 million a year, and 95 (46%) from those billing less than \$5 million. The responses represented the thinking of 182 different agencies (or offices).

According to the majority of re-

## Report shows the timebuyer plays large role in selection of

*How often does the timebuyer take part in the initial strategy planning phases of a campaign regarding:*

(a) The overall campaign appropriation?

|                          | TOTAL      |              | BROADCAST BILLINGS  |              |                      |              |
|--------------------------|------------|--------------|---------------------|--------------|----------------------|--------------|
|                          | No.        | %            | No.                 | %            | No.                  | %            |
|                          |            |              | OVER<br>\$5,000,000 |              | UNDER<br>\$5,000,000 |              |
| Always                   | 52         | 25           | 21                  | 19           | 31                   | 34           |
| Frequently               | 83         | 42           | 44                  | 39           | 39                   | 42           |
| Sometimes                | 52         | 25           | 36                  | 32           | 16                   | 17           |
| Never                    | 17         | 8            | 11                  | 10           | 6                    | 7            |
| <b>Total respondents</b> | <b>204</b> | <b>(100)</b> | <b>112</b>          | <b>(100)</b> | <b>92</b>            | <b>(100)</b> |

(b) The creative copy approach for radio?

|                          | TOTAL      |              | BROADCAST BILLINGS  |              |                      |              |
|--------------------------|------------|--------------|---------------------|--------------|----------------------|--------------|
|                          | No.        | %            | No.                 | %            | No.                  | %            |
|                          |            |              | OVER<br>\$5,000,000 |              | UNDER<br>\$5,000,000 |              |
| Always                   | 31         | 15           | 3                   | 3            | 28                   | 30           |
| Frequently               | 34         | 17           | 16                  | 14           | 18                   | 20           |
| Sometimes                | 74         | 36           | 45                  | 41           | 29                   | 32           |
| Never                    | 64         | 32           | 47                  | 42           | 17                   | 18           |
| <b>Total respondents</b> | <b>203</b> | <b>(100)</b> | <b>111</b>          | <b>(100)</b> | <b>92</b>            | <b>(100)</b> |

(c) The overall broadcasting budget for tv?

|                          | TOTAL      |              | BROADCAST BILLINGS  |              |                      |              |
|--------------------------|------------|--------------|---------------------|--------------|----------------------|--------------|
|                          | No.        | %            | No.                 | %            | No.                  | %            |
|                          |            |              | OVER<br>\$5,000,000 |              | UNDER<br>\$5,000,000 |              |
| Always                   | 83         | 48           | 42                  | 44           | 41                   | 55           |
| Frequently               | 54         | 32           | 32                  | 33           | 22                   | 29           |
| Sometimes                | 26         | 15           | 15                  | 16           | 11                   | 15           |
| Never                    | 8          | 5            | 7                   | 7            | 1                    | 1            |
| <b>Total respondents</b> | <b>171</b> | <b>(100)</b> | <b>96</b>           | <b>(100)</b> | <b>75</b>            | <b>(100)</b> |

spondents, creativity was out of the question for a number of reasons. These six listed below were given the most frequent mention:

1. Too much detail work.
2. Too little time to work out efficient buys.
3. Inflexible budgeting and rating goals.
4. Lack of background information which would help ascertain client objectives.
5. Little authority to make decisions.
6. Unfamiliarity with copy approach.

proach. (For some of the buyer comments concerning creativity, see the box on page 42.)

Aside from the creativity angle, the questionnaire solicited opinions concerning the buyer's role in the initial strategy planning phases.

The replies varied. Approximately 70% of the respondents said the buyer "always" or "frequently" takes part in the planning of the overall campaign appropriation and also in the selection of generic media. The remaining 30% replied that the buyer "sometimes" or "never" takes

part in this phase of the planning.

Less than 40%, however, said the buyer "always" or "frequently" has a voice in the creative copy approach. (For a detailed look at the figures, see the charts on page 40).

The questionnaire findings brought out the fact that the buyer in the under \$5 million agency plays a more important role in the initial planning phases than his counterpart in the larger ad stable. The percentages, and the areas to which they apply, in this relationship, shapes up like this: In the smaller agency, the

## markets and allocation of funds, but has little to say on copy

*Does the timebuyer generally have a voice in:*

(a) The selection of markets?

|                          | TOTAL      |              | OVER \$5,000,000 |              | BROADCAST BILLINGS |              | UNDER \$5,000,000 |   |
|--------------------------|------------|--------------|------------------|--------------|--------------------|--------------|-------------------|---|
|                          | No.        | %            | No.              | %            | No.                | %            | No.               | % |
| Yes                      | 127        | 64           | 78               | 70           | 49                 | 56           |                   |   |
| No                       | 72         | 36           | 33               | 30           | 39                 | 44           |                   |   |
| <b>Total respondents</b> | <b>199</b> | <b>(100)</b> | <b>111</b>       | <b>(100)</b> | <b>88</b>          | <b>(100)</b> |                   |   |

(b) The allocation of funds for markets?

|                          |            |              |            |              |           |              |
|--------------------------|------------|--------------|------------|--------------|-----------|--------------|
| Yes                      | 159        | 80           | 93         | 85           | 66        | 73           |
| No                       | 40         | 20           | 16         | 15           | 24        | 27           |
| <b>Total respondents</b> | <b>199</b> | <b>(100)</b> | <b>109</b> | <b>(100)</b> | <b>90</b> | <b>(100)</b> |

(c) The setting of "audience reach" levels?

|                          |            |              |            |              |           |              |
|--------------------------|------------|--------------|------------|--------------|-----------|--------------|
| Yes                      | 177        | 92           | 99         | 91           | 78        | 93           |
| No                       | 16         | 8            | 10         | 9            | 6         | 7            |
| <b>Total respondents</b> | <b>193</b> | <b>(100)</b> | <b>109</b> | <b>(100)</b> | <b>84</b> | <b>(100)</b> |

*Under ordinary circumstances, how much is the timebuyer told about an account's sales patterns, distribution position, competitive factors and other basic marketing elements?*

|                          |            |              |            |              |           |              |
|--------------------------|------------|--------------|------------|--------------|-----------|--------------|
| All                      | 89         | 45           | 49         | 45           | 40        | 43           |
| Much                     | 83         | 41           | 45         | 42           | 38        | 41           |
| Little                   | 26         | 13           | 13         | 12           | 13        | 14           |
| Nothing                  | 3          | 1            | 1          | 1            | 2         | 2            |
| <b>Total respondents</b> | <b>201</b> | <b>(100)</b> | <b>108</b> | <b>(100)</b> | <b>93</b> | <b>(100)</b> |

buyer "always or frequently takes part in" the overall campaign appropriation. 78% as opposed to larger agency participation percentage figure of 58: in selection of generic media, smaller agency, 79%; larger agency, 64%. Creative radio copy approach: smaller agency, 50%; larger agency, 17%. Creative tv copy approach: smaller agency, 61%; larger agency, 19%.

Len Stevens, tv and radio director of Weightman, Inc. (a smaller agency), explains this disparity like this: "I can understand why some of our answers might be impractical for very large agencies, who are highly departmentalized and staffed. Maybe that is why our modest sized group has been so successful for our clients

—we allow ourselves time to think and work together. Good advertising is an art and maybe 'machines' can't be built for this purpose."

On the other hand, however, the buyer in the larger agency plays a heavier part in the secondary phases—the selection of markets; allocation of funds; setting audience reach levels; and in the selection of test markets, than does the small agency-man.

For a statistical look at how much the small agency versus large agency buyer has to say in these secondary phases, the questionnaire report give these figures: In the selection of markets, large agency, 70%; smaller agency, 56%. Allocation of funds: larger agency, 85%; smaller agency,

73%. Setting audience reach levels: larger agency, 91%; smaller agency 93%. Selection of test markets: larger agency, 90%; smaller agency 84%.

In the area dealing with the importance of a good working knowledge of the overall campaign strategy adding to the buyer's efficiency, there was virtually unanimous agreement.

A lack of briefing here, however brought out a host of complaints. For example, only 45% of the panelists said that the buyer is told "all" about an account's sales patterns distribution, and other basic marketing basics. Another 41% replied that he is told "much."

The consensus of opinion, among the panelists (at the rate of 9 out of 10), bolstered the belief that knowing more about the commercial copy could substantially influence buying decisions.

The weakness here, brought this comment from DCS&S v.p. and media director Sam B. Vitt: "the buyer, being human is subject like everybody else to the 'law' that he can only be as effective as his information permits him to be. The more fully informed he is on the marketing objectives and 'reasons why' of a campaign, the better his potential for producing really meaningful 'creative' buys."

In the area of timebuyer authority, the responses showed once again a definite cleavage between theory and practice.

For example, more than 9 of 10 panelists replied that the timebuyer is justified in following his own dictates when his opinion, judgment, and experience don't jive with the numbers. In rare exceptions, however, schedules are bought by the numbers. Ninety-three percent, in fact, came up with the reply that there definitely are circumstances when the timebuyer is justified in considering another rating service which shows a striking difference from his own service.

On ratings, Doyle-Dane-Bernbach, N. Y., broadcast buyer Nate Rind had this to say: "ratings, and the almost endless variety of numbers, available to a timebuyer, or media buyer, if used exclusively in media

(Please turn to page 56)

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## The timebuyer speaks up on 'creativity'

**Benton & Bowles, N. Y. media buyer J. M. McCarthy:**

"What's 'creativity'? The only people I ever come across who worry about 'creativity in media-buying' are those cocktail-wielding, smile-holding junior witches at the world's Dullest Cocktail Parties. They make \$65 p/w and can read SRDS! Rah! Rah!

---

**Osborn-Propst, Syracuse, N. Y. partner Carroll E. Osborn:**

"Who's kidding who about 'creativity' in timebuying? A buyer should be alert, a good politician with time salesmen, a thorough researcher; shrewd, tough-minded; courageous in his recommendations. But 'creative'? Humbug!"

---

**Smith & Dorian, N. Y. media director Carol Bag:**

"I don't know what a 'creative' buy really is. But if a buyer is given free rein and knows his job, the only deterrents are: lack of information or lack of availability."

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**Holland Advertising, Omaha, v.p. Harold E. Poff:**

"If by 'creative' you mean basing decisions on intuition, hunch, judgment, brother-in-law salesman's word, or astrology, the answer to your question is that such buys are difficult or impossible to document."

---

**Cargill, Wilson & Acree, Richmond, media director Robert C. Hall Jr.:**

"Agencies have not been training creative people to do this job—they have been making timebuyers out of bookkeepers, then wondering why they're not more creative. The job has every opportunity for a creative person to express himself if he really wishes to."





**BURNING** the midnight oil at Grey Adv. office are Mitchell Smith, Corega product advertising manager (left) and Harry Weltman, Grey's Corega account executive. The brand's sales have zoomed 20%

## How Corega solved sticky problem

➤ New commercial, portraying denture wearer as confident active person, has been spark behind Corega sales

➤ The Block Drug product has been in net tv since 1958 but it wasn't until new spot that sales have soared

**A** fictional man named Bill Jenkins, who is depicted in a commercial as "a typical working man, in the middle income bracket," has been responsible for increasing the sales of denture adhesive by 20% in the early part of this year.

The "Jenkins" commercial is the big gun behind the Corega denture adhesive network television campaign.

But more important, it is a departure from the types of commercials used before for such products. The

agency has solved the problem of approaching an embarrassing subject with taste and creativity, by portraying the denture wearer as a normal, active, vital person.

An interesting point in Corega's advertising structure is that all of its \$250,000 budget (TvB-LNA-BAR) is in tv, and all of its tv advertising is based on this one commercial.

The spot not only proved successful saleswise but received a certificate of recognition at the second annual American TV Commercials Festival

this spring. The certificate in the dentifrice category was the first ever given a denture product.

After proving successful on some ABC TV daytime shows, the commercial has been scheduled in NBC TV's *Groucho Marx Show* and in CBS TV's *Person to Person*. In both of these cases, Corega's spot will be carried in time purchased by parent company Block Drug.

Why does Corega put all its budget in tv? "Network television is the most effective way of reaching our market," Grey Advertising account executive Harry Weltman said. "There is, as you can imagine, some difficulty in defining the denture wearer market. But we do know that most of our customers are older people, and we know what shows these people favor," he said.

Corega is a standard product seeing new life breathed into it, via the

## The spot that did the trick for Corega



1. JENKINS: (voice-over) My name is Bill Jenkins.



4. And I found it! New Co-Re-Ga.



2. I used to have the same problem lots of you people have. Loose false teeth.



5. I eat all my favorite foods.



3. I need an adhesive powder that can do the job when you use it once!



6. Chew on my pipe all day. Whatever I do Co-Re-Ga keeps my plates right where they belong... in tight!

These frames are excerpts from Corega's successful 60-second Bill Jenkins commercial. Object was to portray denture wearer as confident, normal, vital person.

Jenkins commercial. The product has been in network tv since 1958. But it wasn't until this year, with the new spot, that Corega began to move off drug store shelves at a faster pace.

Corega has been able to double-check the success of the commercial through survey cards which are en-

closed in a certain quantity of the product. The returns indicate that the once-a-day claim made in the commercial is being supported, and that about half of the users have discovered the product through tv, the other half through dentists, according to product advertising manager

Mitchell Smith.

Although there has been no in-store promotion or merchandising of the product, Smith explained that a mailer has been sent to large drug stores, chains and wholesalers, reminding the druggist that Corega's sales are on the rise since the entry of Bill Jenkins on the scene, and that they should keep restocking in mind.

"The objective of the Bill Jenkins commercial was to show a denture wearer as a happy, confident, and importantly a normal human being," said Weltman. The sales message was that with Corega, a denture wearer can go through a busy day with confidence that his plate will stay firmly in place all day.

The requirements of the Jenkins character were exacting, the agency explained. For one thing, he had to have a removable dental plate. The spot was filmed on location by V.P.I. Productions. Dave Kelmenson directed it.

Several of the frames are depicted in the accompanying box on this page. Jenkins' voiceover follows him through a day as foreman of a construction gang, giving orders, smoking his pipe, eating lunch, and finally out in the evening with a young lady. Here is the copy:

"My name is Bill Jenkins. I used to have the same problem lots of you people have. Loose false teeth. I had to use denture adhesive two and three times a day . . . hut I've got no time for all that. I need an adhesive powder that can do the job when you use it *once!* And I found it! Co-Re-Ga.

"I call it the once-a-day denture adhesive. Use Co-Re-Ga once . . . and plates can stay put all day! With Co-Re-Ga . . . I eat all my favorite foods. Drink all the hot coffee I want. Chew on my pipe all day. Whatever I do Co-Re-Ga keeps my plates right where they belong . . . *in tight!*

"So if you've got places to go . . . things to do . . . and have no time for denture adhesives you have to use three times a day . . . get new Co-Re-Ga . . . the once-a-day denture adhesive. Use it once . . . and plates can stay put all day."

(Please turn to page 56)

# IDEAL MIX: AM SPOT, WEB TV

Spot radio adds to unduplicated web tv audience reach, CBS Radio Spot Sales says in new presentation recommending substitution of radio spot for tv spot

How effective is the media mix of network tv and spot radio? A CBS Radio Spot Sales study, called "broadcast media mix case studies," currently being presented to agencies and advertisers, says "very."

The study is based on four "major advertiser campaigns" in two markets, St. Louis and Los Angeles. Although CBS o&o stations were used in both markets (KMOX in St. Louis, KNX in Los Angeles) the assumption is that the findings apply to spot radio in general.

St. Louis was chosen because there is a limited number of tv and radio stations; Los Angeles, because there are many such stations.

Here are the highlights of the study's broad findings:

- Spot radio adds substantially to the unduplicated audience reached by network tv and greatly increases the frequency of impression.

- These multiple spot radio impressions are delivered within a week, every week, which CBS terms a normal marketing cycle.

- Both network tv and spot tv show similar patterns of reaching a majority of their total audience with only one impression each week.

- The spot tv schedules in the studies range from two to four times the cost of the spot radio schedules.

Special Nielsen tabulations were used.

To compare the addition of spot radio schedules to basic network tv buys with those for spot tv, Nielsen analyzed the reach and frequency distributions of the four major advertisers, using schedules of 21 spot radio announcements in each of two markets, CBS pointed out.

The broadcast media mix case studies used in the research project concentrate on a one-week period.

A major assumption of the study is that network tv and spot tv have similar frequency distribution pat-

terns, while spot radio features a more varied frequency distribution of impressions with very low percentages of the audience hearing only one announcement.

"When we first undertook these studies, it was our aim to provide advertisers with new and revealing information on the important subject of media mixes," CBS Radio vice

## How radio spot adds to web tv reach

### BOTH AUDIENCE COMPARISON

HOMES HEARING MORE THAN 1 OF EACH

#### ST. LOUIS CASE A

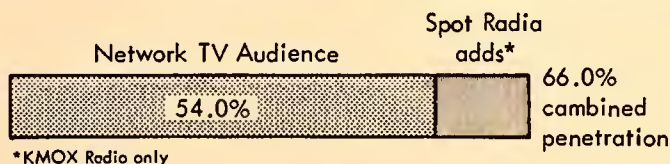
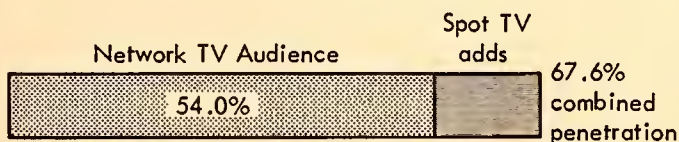


#### LOS ANGELES CASE A



### UNDUPLICATED AUDIENCE ADDED

St. Louis Case Study A



CBS Radio Spot Sales points up via charts its theory that mixing spot radio and network tv is more effective than a combination of spot tv and net tv. Top chart emphasizes frequency, bottom, reach



**MORE** imaginative media combinations are recommended by CBS Radio Spot Sales gen. mgr., and CBS vice pres. Maurice Webster

president and general manager of CBS Radio Spot Sales Maurice Webster said. "Today, more and more emphasis is being placed on the imaginative combining of media in order to obtain both desirable penetration and, significantly, the needed frequency of impression—not on a long range basis, but on a weekly basis to coincide with typical shopping patterns."

In more detail, here is what the CBS study points out to an advertiser who would consider substituting spot radio for spot tv to augment his network tv schedule:

- "Spot radio, in combination with network tv, delivers a much higher percentage of homes hearing at least one announcement on each medium (the 'both' audience) than does spot tv in combination with network tv."

- "TV's pattern, whether network or spot, is to deliver to a majority of its audience only one advertising impression a week. This holds true regardless of whether the schedules used are large or small or whether they are prime time or daytime. And size of market has no particular effect either."

- "Spot radio, on stations providing a wide variety of programming, delivers important additional unduplicated audience to basic network tv buys. The combined network tv spot radio weekly penetration is virtually the same as the combination of network tv with spot tv." it was said.

CBS Radio Spot Sales pointed out that only NSI area homes were used in the study. "Excluded from the measure of spot radio were station total homes, auto plus and other out-of-home listening," the study said.

"Results showed, consistently, that network tv and spot tv have quite similar frequency distribution patterns," it continued. "In the cases analyzed, a high percentage of the audience hears only one or two announcements. Spot stations, on the other hand, feature an excellent frequency distribution of impressions with very low percentages of the audience hearing only one announcement."

Only one radio station was used in each market. In comparing the spot tv buys in all four cases, however, from two to five tv stations per market were involved.

There was much industry comment surrounding the CBS' media recommendation.

BBDO's director of media planning, Ed Papazian, termed the subject of comparing unduplicated reach and frequency patterns for various combinations of tv and radio schedules, "neglected." "While many factors must be considered in preparing and documenting a media plan, a study which gives us a better insight into the duplication and frequency relationships between radio and tv campaigns is most welcome," he said.

JWT's media research director Irene Dunne predicted "inter-media analyses will be a generally accepted method in assessing media combinations in the next five-ten years."

David Williams, vice president and media director, Wade Adv., Chicago, also welcomed the report's findings.

"The type of documented information provided in this report is of considerable interest to us. We have been much aware of the concentration of a large number of commercial impressions in a comparatively small segment of our total reach. Any medium that can demonstrate its ability to deliver larger numbers of impressions among the group of the 'starving' is of special interest to us."

It was also pointed out that this mix was demonstrated on a national basis.

## BILLINGS

▼ **TvB figures for the first quarter of '61 show network gross time billings are up 6.2% with spot down 2.1%**

**T**elevision showed a mixed picture during the first quarter with network recording a fair increase and spot showing a modest dip.

While it didn't look like the recession could be blamed for spot's showing (in view of the network rise), industry observers were still inclined to attribute part of the dip to a general air of caution among clients. Network competition was also considered a factor in stalling spot.

TvB figures just released showed these specifics:

- Network gross time billings hit a new high of \$182,478,172 for the first three months of the year, a 6.2% rise above the first quarter of last year.

- Spot tv billings, also in terms of gross time, totaled \$151,328,000. While these figures could not be compared with the corresponding quarter last year because the TvB revised its method of estimating starting with the second quarter of 1960, a comparison of both first quarters based on the old method of computation revealed a decline of 2.1%.

In the network area three minor industry categories displayed lively advertiser interest. Publishing and media clients, who invested a paltry \$7,134 during January-March period last year, jumped their advertising to \$645,343 in gross time billings this year. Apparel and footwear sponsors just about doubled their gross time dollars while sporting goods and toys went up 50%.

None of the major categories showed any dramatic rises, but, except for the automotive field (which dipped somewhat) and the toiletries and toilet goods business (which remained static), they all registered fair hikes in billings.

The most active brand advertisers

# FOR TV SHOW MIXED PICTURE

in network tv during the quarter were, in rank order: Anacin, Winston, L&M filters, Kent, Texaco (general promotion), Dristan tablets, Salem, Chevrolet cars, Crest, Tide, Bayer aspirin, Beech-Nut gum, Colgate dental cream, Bufferin, Pall Mall, Alka-Seltzer, Schlitz beer, Ford cars, Marlboro, Listerine oral antiseptic, Camel, Prudential insurance,

Duncan Hines cake mixes, Allstate insurance, One-A-Day vitamins.

In spot the major industries and their spending were: food and grocery products, \$47,427,000; drug products, \$14,175,000; cosmetics and toiletries, \$12,222,000; household laundry products, \$11,035,000; ale, beer and wine, \$10,786,000, and confections and soft drinks, \$9,191,000.

TvB also released data on leading network clients and brands in March. The top five clients in web advertising were P&G, American Home Products, Lever, General Motors and General Mills.

The top five brands were Anacin, Winston, Texaco (general promotion), L&M filters and Kent. Anacin billed \$1,045,875.

## Leading spenders in web, spot tv for the first quarter of '61

### Top 25 spot clients

|                                      |              |
|--------------------------------------|--------------|
| 1. Procter & Gamble.....             | \$12,167,300 |
| 2. Lever Bros. ....                  | 5,442,200    |
| 3. General Foods .....               | 4,801,500    |
| 4. Colgate Palmolive .....           | 4,156,500    |
| 5. American Home Products .....      | 2,587,700    |
| 6. Miles Laboratories .....          | 2,585,500    |
| 7. Coca Cola Co./Bottlers .....      | 2,545,300    |
| 8. Bristol-Myers .....               | 2,483,000    |
| 9. William Wrigley, Jr., Co. ....    | 2,333,200    |
| 10. Continental Baking .....         | 2,251,600    |
| 11. Standard Brands .....            | 2,217,900    |
| 12. International Latex .....        | 2,033,800    |
| 13. Lestoil Products .....           | 2,000,900    |
| 14. Hunt Foods .....                 | 1,894,800    |
| 15. P. Lorillard .....               | 1,751,300    |
| 16. Philip Morris .....              | 1,670,500    |
| 17. Warner-Lambert .....             | 1,567,100    |
| 18. Kellogg Co. ....                 | 1,494,700    |
| 19. Corn Products .....              | 1,473,700    |
| 20. Nestle .....                     | 1,458,400    |
| 21. Avon Products .....              | 1,346,900    |
| 22. Pillsbury .....                  | 1,256,600    |
| 23. Pan-American Coffee Bureau ..... | 1,254,500    |
| 24. American Tobacco .....           | 1,230,800    |
| 25. Brown & Williamson .....         | 1,230,800    |

### Top 25 network clients

|                                   |              |
|-----------------------------------|--------------|
| 1. Procter & Gamble .....         | \$11,822,052 |
| 2. American Home Products .....   | 9,159,200    |
| 3. General Motors .....           | 6,655,080    |
| 4. Lever Bros. ....               | 6,368,678    |
| 5. General Mills .....            | 5,530,024    |
| 6. Colgate-Palmolive .....        | 5,137,244    |
| 7. General Foods .....            | 4,884,461    |
| 8. R. J. Reynolds .....           | 4,471,698    |
| 9. Bristol-Myers .....            | 3,451,912    |
| 10. Brown & Williamson .....      | 3,394,688    |
| 11. Sterling Drug .....           | 3,360,149    |
| 12. S. C. Johnson & Son .....     | 3,243,004    |
| 13. Texaco .....                  | 3,209,844    |
| 14. Gillette .....                | 3,185,616    |
| 15. Liggett & Myers .....         | 3,145,253    |
| 16. National Biscuit .....        | 2,753,585    |
| 17. P. Lorillard .....            | 2,663,048    |
| 18. Ford Motor Co. ....           | 2,589,720    |
| 19. Miles Laboratories .....      | 2,574,261    |
| 20. Warner-Lambert .....          | 2,440,285    |
| 21. Alberto-Culver .....          | 2,428,019    |
| 22. Kellogg Co. ....              | 2,319,238    |
| 23. Philip Morris .....           | 2,242,678    |
| 24. National Dairy Products ..... | 2,236,653    |
| 25. American Tobacco .....        | 2,098,239    |

Sources: Spot, TvB-Rorabaugh; network, TvB-LNA/BAR

# SPONSOR ASKS

## WHAT SHOULD REPS KNOW ABOUT YOUR MEDIA DEPARTMENT? (PART 2)

Those replying to this week's question are:

- **Lee Currlin**, Benton & Bowles Inc., New York
- **Joseph Braun**, Kenyon & Eckhardt, New York
- **Robert Riemenschneider**, Gardner Adv. Co., St. Louis
- **Thaddeus S. (Ted) Kelly**, McCann-Erickson, New York
- **Hal Miller**, Grey Adv. Agency
- **Sam Vitt**, Doherty, Clifford, Steers & Shenfield, New York

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**Lee Currlin**, vice president and manager of the media department, Benton & Bowles Inc., New York

I suppose the first thing that a salesman ought to know about Benton & Bowles is that our media and programing departments are closely



*Blue sky pitches don't work; we expect specific proposals, factually supported*

intertwined. Time purchases, in the end, are the responsibility of both departments. This doesn't mean that time is bought by a committee, or that a salesman is wandering into a maze of buck passing when he comes to 666. A salesman with spot time, or participation for sale, should see the Media department. If it's a question of a syndicated program, the endorsement of the Programing department is required also.

At B&B, our media responsibilities are assigned along account lines. Therefore, the simplest thing for a salesman to do is to pick his account, and go after the man assigned to it. The Media receptionist (14th floor) has a list of buyers, and the accounts they are assigned to. All syndicated properties are reviewed in

the Programing department

Perhaps the single most important thing to remember about B&B is that a blue sky pitch seldom, if ever, works here. In terms of broadcast billings we rank high, and our buyers are knowledgeable. They expect, and are used to receiving, specific proposals with factual and documented supporting material.

Present specific availabilities, accurately rated and costed. Confine presentations to the best and most useful availabilities which in turn expedite the buyer's evaluation. Have a basic acquaintance with the marketing and media objectives of our clients. This knowledge can be extremely helpful. Availabilities can then be keyed to the desired audience appeal.

Also, don't stop when the sale is made! Be prepared to confirm quickly and make prompt improvement in a schedule. Every purchase is regularly reviewed against competitive offers.

A presentation in the syndicated program area for specific markets is always stronger if specific shows and time periods are indicated. Since such purchases are approved jointly by Media and Programing, there can be no decision without all the elements of the sale available.

The programing department has a deep interest in programs with national potential, and the salesman will always find an audience for a proposal or a pilot. Again, the pitch will always be stronger if details are available regarding costs, casts, scripts, and production talent.

▼  
**Joseph P. Braun**, vice pres. & media director, Kenyon & Eckhardt, Inc., New York

At best, the advertising media representative's job is a most complex one. Chances are that, in some of the newly organized agency media operations, he is confused in his pursuit of the answer to the king-sized question . . . "Where is the media decision made?"

New layers of personnel have been placed in the agency organizational chart—placed there to increase the efficiency with which the agency can cope with new marketing and client sales problems. The task for the average media representative is to be



*Important that he knows how his medium fits into the agency's overall thinking*

able to cut through the organizational tables and put his finger on that work unit within the agency that wields the most influence in the recommendation of specific media.

Media sales representation must be primarily a service to the agency to justify its position in the whole network of media-agency relationships. On this basis, the salesman must: 1) Know the client list. 2) Be aware of the application of his medium to the client problems, and 3) Must have access to that group within the agency who should know all there is to know about his medium.

He is not expected to solve marketing problems A or marketing problem B, but he should have the answer to the question of where his medium fits into the overall thinking of this particular agency. He must sell his medium for what it is as an individual force in the entire communications field. He should not spend his time trying to solve the advertising and marketing problems on a specific product.

Secondly, he should have a free rapport among those who will ultimately consider the values of his medium against that of his competitors. This is still a person to person business.

One of the most serious errors that can be made by a media salesman is to group all agency operations together in his approach to selling his medium. The time he spends in

analyzing the methods and procedures at agency A vs. agency X and Y and Z is handsomely rewarded. There are great differences in these areas between agencies.

If the salesman can pinpoint the strength of the media operation in each agency structure, and if he can say . . . here is a group of people who have the confidence of top management and who have the stature to make their recommendations stick, he has made a most important discovery. He need not spend time in feinting and sparring with people in various agency areas. He has spotted the key buying area and can concentrate on the true and effectual target.

The most important things a salesman can do are, therefore, know his own product and concentrate on the buying target, namely the key people in the endless list of the prospects he must cover.

**Robert R. Riemenschneider**, v.p. & media director, Gardner Advertising Co., St. Louis

Media planning and buying responsibilities for all Gardner St. Louis clients rest with four groups or teams of people, each headed by a media supervisor. The organiza-



*Prepare your presentations in advance, know precisely what you want to say*

tion of the media department in our New York office, which is under the direction of Weymouth M. Symmes, follows the same pattern.

The balance of the department, headed by the media research supervisor, is responsible for media research analysis and most of the department's clerical functions, i.e., contract and report typing, preparation of competitive activity reports, estimating, map and chart making.

At Gardner, buying is done on an all-media basis since it has been our experience that all-media buying avoids over-specialization and makes for better integration of media plans.

In addition to the basic responsibilities of planning, buying and special analysis work, our media department

(Please turn to page 56)

**GO PLACES**

**WIXIE**



**WXYZ IS ON THE MOVE...**

We're debuting "Sally Seven" tonight and every night on WXYZ-TV. Each month representatives of Detroit public service organizations help us choose a new "Sally Seven". Who's "Sally Seven"? She's the girl chosen for her naturalness and sincerity, as well as her beauty, to present important public service messages daily on WXYZ-TV.

The choice is not an easy one. Each month we're deluged with applicants. Another example of the terrific pulling power of WXYZ. For the top one-in Detroit, tap seven. Now!

**WXYZ-TV** **abc CHANNEL 7**  
**DETROIT**

OWNED AND OPERATED BY AMERICAN BROADCASTING-PARAMOUNT THEATRES

## TV RESULTS

### FURNITURE STORE

SPONSOR: Furniture Land

AGENCY: Sam B. Weiss

**Capsule case history:** Ten I.D.'s on KFMB-TV's daytime tv program *Sunup* and two 60-second spots in the evening news show, *This Day 1960*, stimulated sales for the Furniture Land store to a daily \$4,000 gross. Scheduled for one week, the spots promoted the San Diego store's upholstery department and produced a volume of business the store had never had before. Other advertising was also used, but since the campaign was geared to appointments by phone, it was able to check, from initial inquiry through sale, which advertising paid off. The Sam B. Weiss Agency and P. G. Nelson, F.L.'s owner, reported that the phone calls were immediate, positive and so heavy that the outlet still received calls throughout the week after the campaign and could follow up on only 50% of the potential customers at that time. The ratio of new business realized was two to one over other advertising. As a result, a long schedule was placed with KFMB-TV, using basically the same schedule in *Sunup* and *This Day 1960*.

KFMB-TV, San Diego

Announcements

### TRACTORS

SPONSOR: International Harvester

AGENCY: Art Knorr  
Syracuse

**Capsule case history:** International Harvester, planning a campaign to introduce its \$650 Cub-Cadet Lawn and Garden tractor, decided to use television alone to do the job for them, and contacted WKTV, Utica. The company purchased the 12:45 p.m. five-minute weather report on Saturday, plus the one-minute 6:45 p.m. weather announcement on Tuesday, telecast on WKTV, at an approximate cost of \$200 per week. At the end of the second week, the six dealers in the area reported sales were soaring. One of the dealers sold seven tractors on one Saturday alone. Three weeks after the initial telecast WKTV had to relinquish the two tractors International Harvester had sent for use as commercial props, as the dealers had sold all the Cub-Cadet tractors they had on hand, and the props too. The campaign was originally scheduled for seven weeks. The agency is now planning to extend the campaign due to the sales it triggered. WKTV sold viewers tractors; sold International Harvester on use of television.

WKTV, Utica, N. Y.

Program

### CARS AND TRUCKS

SPONSOR: Aero Chevrolet

AGENCY: Raider Advertising  
Washington, D. C.

**Capsule case history:** Aero Chevrolet of Alexandria, Virginia, signed up for a 13-week campaign on WMAL-TV, Washington, to advertise their cars and trucks. That was three years ago, and after that first 13-week schedule, the resulting sales were so convincing that Aero Chevrolet continued their campaign. It is still running on WMAL-TV, and still delivering customers for Aero's Chevrolet and Corvair cars and trucks. Gilbert Ilch, Aero's president, says that these WMAL-TV spots are the only advertising that has brought them direct traceable results and is still doing so. Two one-minute spots are placed on Bill Malone's sports results show, which is telecast on Sundays 11:10-11:20 p.m. as part of the 11:00 p.m. half-hour newscast, *Eleven O'Clock Final*. Aero Chevrolet credits Bill Malone's believable delivery: their customers ask to see the car they saw on Bill's sports show, and they buy the car exactly as advertised. No other advertising has sold as effectively for the firm.

WMAL-TV, Washington, D. C.

Announcements

### CAMERAS

SPONSOR: Gray's Jewelers

AGENCY: Direct

**Capsule case history:** Gray's Jewelers aimed their local sales campaign at shutterbugs by scheduling time signal announcements on WOTV, Tulsa. The time signals bought were on KOTV's spritely *Sun Up*, Tulsa's live and informal wake-up show. The campaign ran for five weekday mornings only, Thursday to Wednesday, with four brief mentions each morning. Bill Hyden, *Sun Up*'s host, showed his viewers a series of Polaroid Land cameras, along with each short announcement about the cameras for Gray's. On the second day of this short campaign, Gray's had sold seventeen of their Polaroid Land cameras before noontime. Before the campaign came to an end, the store was forced to reorder these cameras three times, as sales spurted far ahead of what even Gray's had anticipated. KOTV was the only medium Gray's Jewelers used to advertise their Polaroid Land cameras, so the tremendous deluge of sales resulting was definitely the effect of the spot campaign on the *Sun Up* show.

KOTV, Tulsa

Announcements



# SMART LOCAL and NATIONAL ADVERTISERS

Move in With Top Summer Programs on

# KETV omaha!



**SEA HUNT**  
SPONSOR:  
R. J. REYNOLDS  
(Alt. weeks)



**PHIL SILVERS**  
SPONSOR:  
SHAVER'S  
FOOD MARTS



*Mantovani*  
SPONSOR:  
OLSEN  
PONTIAC



**LEE TERRY NEWS**  
WEATHER  
AND SPORTS  
PROGRAMS  
SPONSORS:  
Omaha Nat'l Bank  
Vick Chemical  
Falstaff Brewing  
Hotpoint Dealers



**CAMEO THEATRE**  
SPONSOR:  
SHAVER'S  
FOOD MARTS



**EVERYBODY BOWLS**  
SPONSOR:  
BEST APPLIANCE



**STRIKE IT LUCKY**  
SPONSOR:  
ROSE BOWL

Join These Smart Buyers:



# "KING OF DIAMONDS"

available NOW!

New ZIV series starring Broderick Crawford scheduled for Mondays, 9:00 p.m., beginning September, 1961.



call  
**H-R**  
now!

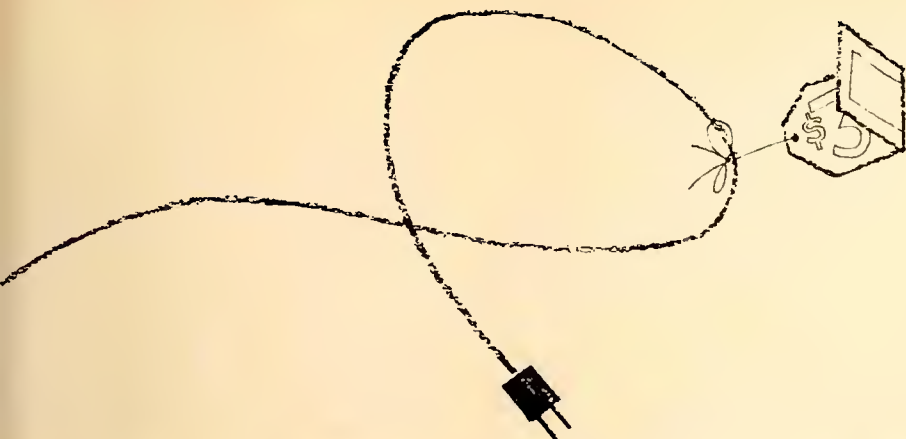
Ben H. Cowdery, President  
Eugene S. Thomas, V.P.  
and Gen. Mgr.



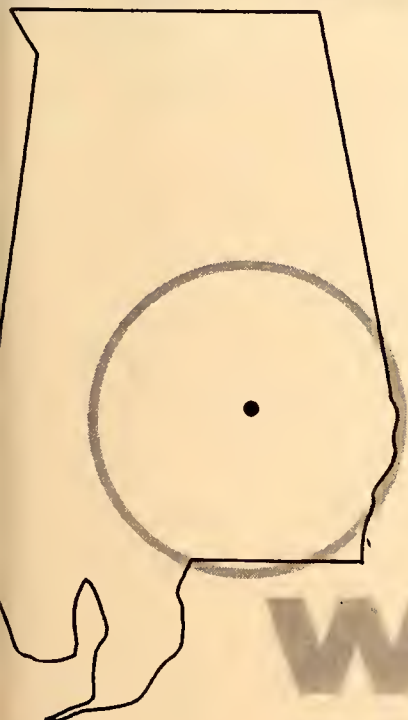
OMAHA WORLD-HERALD STATION

ABC TELEVISION NETWORK





# SPENDER!



More than a million people with more than a billion-and-a-half dollars to spend! That's WSFA-TV's market story. And do they spend it! \$249,633,000.00\* for food; \$34,539,000.00 for drugs; \$1,258,451,000.00 in total retail sales! Whatever *you're* selling, WSFA-TV's 1,271,100 market population has a \$1,669,103,000.00 EBI to spend for it! And you can reach *all* of these 247,000 TV households of big spenders as a complete package through WSFA-TV, Montgomery.

*\*This figure and those following are based on SM, "Survey of Buying Power," May 10, 1961—38 ARB Counties March, 1961 ARB.*

REACH FOR THE BIG SPENDER THROUGH . . .

## WSFA television MONTGOMERY, ALABAMA

NBC/ABC CHANNEL 12 Carter Hardwick, Managing Director

A STATION OF THE BROADCASTING COMPANY OF THE SOUTH

G. Richard Shafto, Executive Vice-President

WIS-Television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C.

WSFA-TV, Channel 12, Montgomery, Ala. All are represented by Peters, Griffin, Woodward, Inc.



## TV CRISIS

(Continued from page 38)

to be acceptable?

"He's simply making a cheap play for industry support—you can always get a cheer from broadcasters by attacking the ratings.

What deeply troubles thoughtful admen and tv executives is that Governor Collins seems not to have thought the problem through.

Chairman Minow, they say, took a wiser approach when, in his NAB speech he declared, "my concern is not with the accuracy of the rating systems but with their use."

Regardless of the inconsistencies or minor inaccuracies of the rating services (which are widely acknowledged) experienced research men point out that the *major conclusions* to be drawn from existing ratings are unlikely to be affected by further refinements.

Thus, a Nielsen report showing that *The Untouchables* reaches five or six times as many million viewers as a *CBS Report* provides a significant and workable generalization.

Tv's real problem, say these men, is not to question and attack the rating systems as such, but to face squarely up to the implications of the data which the systems now provide. And this Governor Collins does not seem to be doing.

*Fallacy No. 5.* "The tv industry has a vast reservoir of creative talent who are being stifled by the system."

Such respected commentators as Walter Lippman have wept publicly into their beer over the supposed fate of tv's wasted talents.

Chairman Minow, in his NAB

speech, said "Television is filled with creative imaginative people. You must strive to set them free."

Those closer to the industry, and more knowledgeable about it, however, deny there is any such vast army of down-trodden creative slaves.

Henry Schachte, addressing the Broadcast Executives Club of Boston, recently put it bluntly, "Tv needs a *whole host* of talented new program people every year and it gets a *handful*."

The industry's record of program failures is, in itself, significant. During the past season—66% of all new programs introduced on the networks proved to be flops, the highest percentage in tv history.

In commenting on this situation, Louis Hausman, director of the TIO has written in an official TIO presentation now being shown to the industry and civic groups—

"Obviously broadcasters did not set out to produce failures. These programs failed because of the limited availability of *creative writing* and *producing* talent, plus a parallel scarcity of *perceptive* talent, of people who select programs for the schedule."

In SPONSOR's opinion, any realistic approach to tv's program problems must honestly recognize these scarcities and prepare to deal with them, rather than merely sentimentalize over tv's "creative slaves."

*Fallacy No. 6.* "Tv stations and networks can improve programming all by themselves, without the help and support of agencies and advertisers."

In many ways this is the most dangerous misconception of all, and one

that is held by a disturbing number of broadcasters, admen, government officials and members of the public.

Recently, such agency heads as George Gribbin of Y&R and John P. Cunningham of C&W have made speeches or issued statements which seemed sharply critical of industry program practices.

Other agency men, including high executives at K&E. F&S&R have not hesitated to speculate in the trade press on "how I would program a network," and to suggest "balanced" schedules.

To such comments, broadcasters can reasonably reply, "Would you support your ideas with hard advertising dollars?" Actually, the willingness of many admen to make critical suggestions without any intention of backing them up with cash, has been one of the more disgraceful aspects of the crisis.

On the other hand, the advice of those who tell broadcasters to disregard advertisers and agencies has been equally unrealistic.

Chairman Minow's NAB remarks ("Tell your advertisers—if you think you can find a better place to move automobiles, cigarettes and soap, go ahead and try.") have the ring of fine rhetoric, but suggest a climate of hostility that would be fatal for the industry.

The fact is, the understanding, and genuine support of the nation's leading advertisers are absolutely essential to progress in free commercial television.

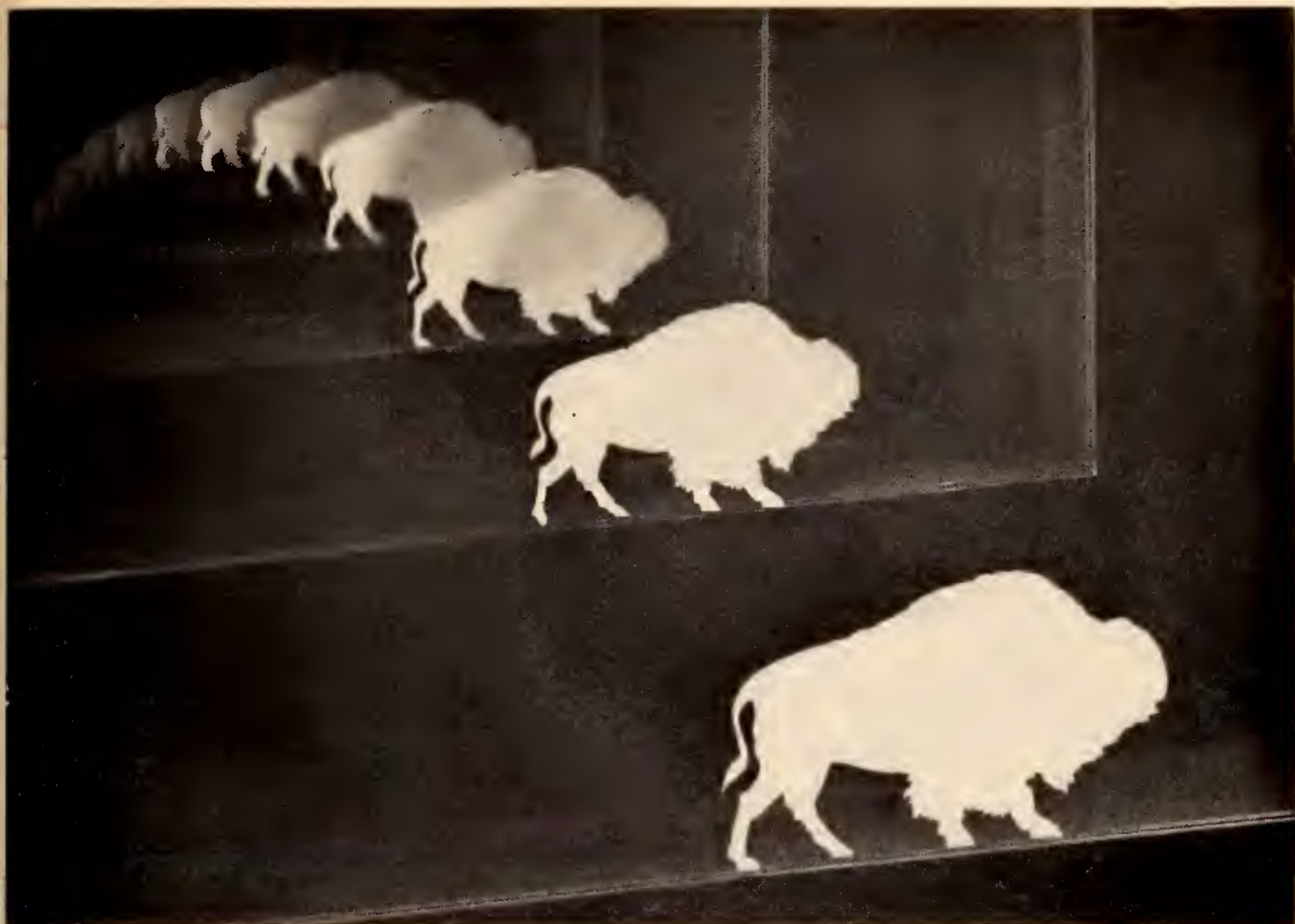
SPONSOR has been greatly concerned in recent months (see SPONSOR SPEANS, 27 Feb. 1961) by what seems like a growing atmosphere of

# HEP REP

TvAR...a new breed of reps. Small list of big stations. Big staff of Spot Specialists. Deep Research. Videotape Service. A new right arm for agencies...

TELEVISION ADVERTISING REPRESENTATIVES, INC.





## ***WBEN-TV mirrors your sales effort in the Western New York Market***

Added impact, deep penetration, extensive exposure . . . you name it and WBEN-TV delivers it in the rich, expanding Western New York Market.

Your projected sales, your hoped-for-figures, the enthusiasm you have for your sales potential is backed-up and mirrored by the outstanding coverage that WBEN-TV offers you at the buying level.

We pin-point your message into every living room of a thriving 16-county U. S. area plus a bonus audience of 800,000 Canadian TV homes. This is coverage — multi-impressions — promised and proven by the area's pioneer station whose quality production, programming and public service has won unexcelled viewer loyalty.

If you want your sales picture to reflect the effort you've put into it — put your sales effort on WBEN-TV. Learn how your TV dollars count for more on Channel 4 — Buffalo!

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

# **WBEN-TV**

The Buffalo Evening News Station

CH.

CBS in Buffalo

# **4**

antagonism between networks and stations on the one hand, and advertisers and agency on the other.

Free tv will never advance if buyers and sellers regard each other as mortal enemies. A full, frank partnership is essential.

For even with this, it will be difficult to find the answers to better programing.

Next week, as Part II of this Report, SPONSOR discusses three specific areas that deserve special study 1) the Communications Act of 1934, and the FCC itself 2) The price structure of the tv industry and how it might be made more realistic. 3) ways of stimulating and fastering new program development.

### PIGGY-BACK

(Continued from page 39)

the commercial will contain more than one product. At times it's a complete surprise to the station when a piggy-back arrives "after the fact," and rapid shuffling is required to straighten out triple spotting problems and provide product protection.

The Ted Bates agency is credited with inventing the piggy-back, some six years ago. This type of commercial complements the Bates philosophy of establishing a "unique selling proposition" and dispersing it as widely as possible.

There are differences of opinion as to whether 30 seconds is enough time to tell a product story.

Whether the products in a split-commercial are integrated or unrelated is significant in determining the effectiveness of a message as well as the triple-spot situation. Martin Herbst, of Donahue & Co's media department notes that studies indicate a diminution in effectiveness when more and more points are included in a commercial message. Thus a piggy-back, with two distinct, unrelated products would contribute to this confusion. Herbst surmises, while there would be less of a problem if both products are of the same "family."

A number of agency men charge "over-commercialization" when they see unrelated products advertised in the same announcement.

From the station side, there is considerable anti-piggy-back feeling, on the assumption that it's a form of "mocking." While station men hesitate to make such accusations pub-

licly, this kind of thinking is to be widely encountered. Many group the piggy-back with the "hidden-product" commercials which plug an airline, washing machine, etc., along with the client of record.

### TIMEBUYER TALKS BACK

(Continued from page 42)

selection can often be very misleading. Even if they are correct and 'verify' large audiences, they do not in any way indicate if this audience provides the best potential for the purchase of products being advertised. Quality, an important but rarely measured factor must be a prime consideration in media selection."

The probe on timebuying versus all-media buying preferences showed that twice as many favored all-media buying to timebuying.

Presenting his case in favor of all-media buying, F&S&R v.p. and media director, Donald E. Leonard, had this to say, "a well-rounded media man, who knows the relative quantity and quality of what he can purchase in all media, will purchase a specific medium more astutely."

On the other side of the fence is Foote, Cone and Belding associate media director Arthur S. Pardoll: "it is not possible for a buyer to do the most effective job by diluting his effort among different media and several contacts. Concentration in buying a specific medium develops better skills and a more intimate knowledge of the medium concerned."

### COREGA

(Continued from page 44)

Before entering network tv in 1958 Corega was promoted ethically, and did limited advertising. Corega is one of the three leading denture adhesives sold nationally. The others are Poli-Grip, another Block product which spends about \$750,000 in network tv, and Fasteeth, a product which only uses print.

Corega is distributed almost exclusively through drug stores. There is some food store distribution.

There is little recent information on the denture wearer market. Individual companies, such as Block, have done thorough studies but the results are not available.

According to *Food Topics*, the market for denture adhesives in 1959

was estimated at \$12 million, and the market for denture cleansers at \$17.7 million. A revision in these figures is expected to be released in mid-July. However, the publication is confident that the sum of the figures will remain unchanged.

To get some idea of the market, however, an extensive study made in 1949 by Dentist Supply Co. and Fasteeth, might prove helpful. In this study it was found that 43.1% of U. S. families have one or more denture wearer. And, 29% of the total U. S. Caucasian population wears a removable denture.

Of these, 46.5% are male, 53.5% female.

The study also pointed out that there are 2.6 million new dentures made each year. Of these, 1.7 million are full dentures. It is the full denture wearer, whose plate depends on suction as opposed to appliances with clasps, that are the major market for denture adhesives.

Of the new dentures made each year, the survey reported that 1.7 million were for first time denture wearers.

Although Corega might be considered a personal product, Grey hasn't had any problems in doing the commercials or getting clearances, that might be connected with the nature of the product.

All models in Corega commercials, it should be pointed out have to be denture wearers themselves, we were told.

"One problem we do run into," Weltman said, "is finding models with false teeth."

### SPONSOR ASKS

(Continued from page 49)

ment also performs a marketing function for the agency's clients. Media people work with sales and marketing information, and assist in the definition of broad marketing and advertising objectives, in addition to our responsibility for providing media objectives and strategy.

Fully recognizing the importance of the media representative as a source of vital information and sound media planning and purchasing, Gardner media people make every effort to see that each media salesman gets sufficient time to tell his story fully and completely. Moreover, the agency tries to give repre-

representatives and salesmen an insight into agency and client thinking whenever possible to enable the salesman to serve his station and the agency to the best advantage.

Here are a few suggestions we make to media people:

1. It is of great help to us when representatives call in advance for an appointment. We make a special effort to see representatives and others from out of town, but for us to clear the time without forewarning is often difficult.

2. We are grateful to the representatives and salesmen who prepare their presentations in advance and who know precisely what they want to say. We are always looking for new information and new developments in the media field and media representatives and salesmen are in the best position to keep us up to date.

3. Unfortunately, we are not always able to see all of those who call upon us. This is the result of heavy demand on our time for account group and client meetings as well as the preparation of our planning and analysis work. When we cannot see a representative, we make every effort to let him know why we are unavailable and suggest that a mutually agreeable time be set aside for rescheduling the appointment. We never break an appointment without a valid reason.

**Thadeus S. (Ted) Kelly**, *associate media director, McCann-Erickson, Inc., New York*

On a first visit to the media department the media salesman can obtain from the receptionist a complete listing of all accounts. Indicated alongside each account is the per-



*Don't argue with a buyer's choice; methods used comprise a total media plan*

sonnel assigned, from associate media director and buyers by media estimators by media. Knowing who, but more importantly when to see these people can be an asset to the salesman. Once the buying has started the buyer cannot afford to

take time to review station presentations. This work should be done before and after the actual buying.

Putting aside the everyday visits that the representative must make that can be classified as follow-up or service calls, he has two main purposes in calling on the agency:—

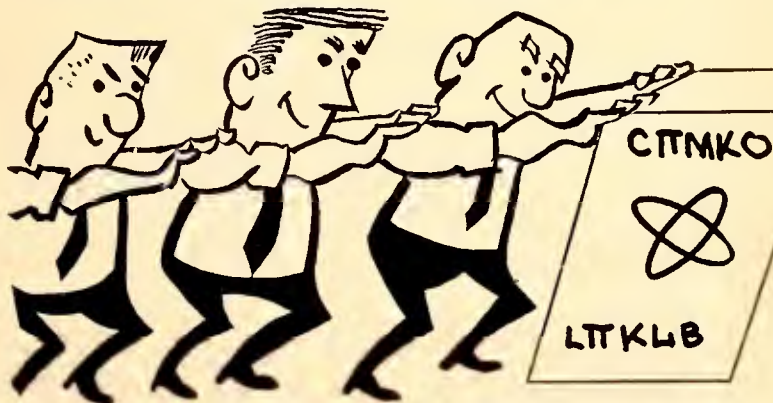
1. To sell the time on the station he represents.
2. To sell the agency the medium for which he is responsible.

In these two areas the representative can be more effective, not only for his station but to the agency as well, if he familiarizes himself beforehand, in the first instance not

only with the media objectives of the particular client but the tools that the buyer will be employing in purchasing the campaign. Does the agency use a rating service; if so, do they employ ARB, Hooper, Nielsen, Pulse, etc.? Are coverage areas of influence determined by agency methodology? Isn't the salesman's presentation more meaningful to the buyer if he were to take only these two areas into consideration.

If the salesman has reason to quarrel with either of the above or any other media tool being used, it does not seem profitable to either him or the buyer to drift off in a heated dis-

## GET THAT EXTRA



## PUSH

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



PRESIDENT Col. B. J. Palmer  
 VICE-PRES & TREASURER D. D. Palmer  
 EXEC. VICE-PRESIDENT Ralph Evans  
 SECRETARY Wm. D. Wagner  
 RESIDENT MANAGER Ernest C. Sanders  
 SALES MANAGER Pax Shaffer

THE QUINT CITIES  
 DAVENPORT } IOWA  
 BETTENDORF }  
 ROCK ISLAND } ILL.  
 MOLINE }  
 EAST MOLINE }



PETERS, GRIFFIN, WOODWARD, INC. EXCLUSIVE NATIONAL REPRESENTATIVES

To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week—and the finest talent in the area put these programs across.

*Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.*

discussion of the merits and shortcomings of the research. At McCann-Erickson there is a place for review and discussion of these subjects. All media plans for every account are reviewed and approved by the Media Planning Unit. It would necessarily follow that all planning or buying tools would meet with this group's approval. I do not wish to imply, nor should it be inferred, that the Media Planning Unit usurps the place or function of the media people assigned to each account, for it is through these channels that subjects may be brought to the attention of the Media Planning Unit.

Bearing in mind the difference between the functions of the planning and operational sections, the representative can present his proposals at the right time and place, thus avoiding unnecessary effort and time.

**Hal Miller**, v.p. & associate media director, Grey Advertising Agency, Inc., New York

The Grey media department is a firm believer in the rep system. We like to work through the rep because of their unique ability to provide specialized information on the media and markets they present.

There are major factors which he should know about Grey Media:

1) *We use a specialized media group system.* Our department is di-



*We have an open mind, we ask questions, and we challenge what we don't believe*

vided into four major groups: a) Planning-Coordinating; b) Spot; c) Network; d) Print and All Other Media. Each is comprised of a supervisor and individual specialists. Thus, the individual rep saves time, by calling on fewer people at Grey, as well as telling his story where it does the most good.

2) *We have an "open mind" policy.* We think the rep wants us to ask questions. We think he wants us to challenge those statements which we believe "test our credulity." Our people are trained to be inquiring—to want to know "why?" They are

nurtured on research, but appreciate the "other" values of the medium. In other words, they want to know *both* the quantitative and qualitative aspects of the proposals from media reps.

3) *Our department is fast moving but recognizes the media reps' needs.* Because of the perishable nature of the broadcast commodity, our media buying specialists must often make quick decisions. However, we don't think that reps can make media recommendations to us in a vacuum—just as we can't make them to our clients. It is our policy to try to give as much information as we can without releasing confidential data. This policy encourages the reps to think in terms of *our* problems and make their media proposals specific.

There you have it—the Grey media department: it's composed of professionals and, here and there, people just learning the business; it wants media reps to have the facts first and then it wants its facts fast. Overall, it is demanding in the best information and services for its clients. But there's always an "open door" at the department management level for constructive comments.

**Sam Vitt**, vice pres. & media director, Doherty, Clifford, Steers & Shenfield, Inc., New York

The broadcast salesman calling on the DCSS media department should know, first of all, that the media department considers them Very Important Persons. This consideration is not something gratuitously bestowed out of an overabundance of altruistic instincts. It is given because for the most part it has been earned.

Secondly, the broadcast salesman should know that because they are held in such a high level of regard, it is automatically assumed that their servicing of the agency and its clients shall be at a comparably high professional level. This means it is assumed they are knowledgeable that the media department is not solely an instrument through which to purchase broadcast schedules, but is principally an instrument through which to service certain areas of our clients' marketing needs. And we need the broadcast salesmen's best help. And we want that best help. And we expect that best help.

Thirdly, the broadcast salesman

should know that the media department knows that they know: a) that an agency and its clients work together to determine where the greatest potential exists for selling their products, services, or whatever. That this becomes their marketing strategy from which a media strategy is developed. That the actual utilization of media evolves from this media strategy. And that they are using broadcast media, for example, not just because it is there, but because there are clearly defined reasons for doing so; and b) because of this, the media department is much more impressed (and influenced) by those broadcast salesmen who arrive with facts and figures rather than a parcel full of intuitive "feelings."

Fourthly, broadcast salesmen calling on the DCSS media department should know that while they may spend almost all their business day with broadcast buyers, almost all broadcast buyers don't spend all their business day with broadcast salesmen. Like the riddle of the Sphinx, its complexity is its simplicity. And the salesmen may take advantage of this to his benefit by helping the buyer by being brief and factual and brief and to the point and brief. Brief brief is best. Except for those very few cases where long brief *may* be necessary. Brief.

Fifth, and finally, the broadcast salesman should know that the DCSS media department structure has been largely designed to facilitate their function. That the DCSS broadcast buyers have unto themselves all necessary authority to make purchases immediately, on the spot. That broadcast salesmen's calls on the media supervisor or the media director or the account section are nice and friendly and informative to those above mentioned parties, but not half so meaningful in terms of making the sale, if that happens to be what the broadcast salesmen are interested in, as are calls on the broadcast buyer.

The broadcast salesmen should also know that the DCSS media department believes in the more informed people the better. This means that calls upon DCSS clients to complain about our bad broadcast buys are in no way discouraged. Although letting the broadcast buyer know beforehand is encouraged.



# “In 55 seconds we take you direct to CUBA!”

And . . . we did . . . WFAA 820 listeners were the first to hear a direct report from Cuba. After many long hours on the phone, “Southwest Central” newsmen finally found someone who could speak English and report on the invasion of Cuba. WFAA then provided the networks and wire services with the beat of the month. It happens every day on WFAA! “Southwest Central’s” audience is kept abreast of happenings in “Big D” and around the world 4 or 5 times every hour. And

this is in addition to regularly scheduled news on the hour . . . coverage that is making WFAA Radio’s new “Southwest Central” the station people are afraid to leave. They tune to and stay with “Southwest Central” for the big stories . . . first, and first-hand. News, special features, behind-the-scenes sports, weather, farm news . . . it comes *anytime* and *often* on WFAA where professional journalism makes the difference.

*Isn't this the place for your message?*

*“Southwest Central”*

from  
COMMUNICATIONS CENTER



RADIO SERVICE OF THE DALLAS MORNING NEWS

# WFAA

820 radio  
DALLAS

NB

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

# SPONSOR WEEK WRAP-UP

## Advertisers

Warner-Lambert will be using four-and-a-half commercial minutes a week via participations in nighttime network shows the last 1961 quarter.

A substantial share of the buy will go to Anahist (Bates).

There'll also be a batch of daytime.

Among the shows in which W-L will have minutes: *Capt. of Detectives*, *Ben Casey*, *Ozzie & Harriet*, *87th Precinct*, *Dr. Kildare*, *Thriller*, and *Wells Fargo*, on an alternate week and weekly basis.

### Campaigns:

- **The Denim Council** (handled locally) will run a national promotion, *Denim Days*, for the fourth year. Three thousand stores will participate from 11 August for 30 days. They will be given kits containing suggestions for radio spots as well as other publicity.

- **Continental Tobacco** will

ANNUAL KIWANIS AWARDS for National Radio Month went to WTIC and WCCC, Hartford, Conn. Presented by John J. Geradi, Kiwanis pres. (l). Awards were accepted (l-r): by Max and Bill Savitt, WCCC, Hartford; Bernard Mullins; and Fred Wade, WTIC, Hartford. Stations were cited for excellence in reporting, generous community support, and vigilance



THEY'VE DONE IT AGAIN—WSOC-TV, Charlotte, N. C., has award winning news team. George Carras; Fred Barber; and Mike O'Hara (l-r), returned from 1961 Southern Short Course in Press Photography banquet—with an award in every eligible category

'GOODNIGHT THOUGHTS,' authored by weatherman Bill Kelso, KONO-TV, San Antonio, holds a copy of his new book, just published by the Naylor Company of San Antonio. The book comprises compilations of thoughts and maxims from his viewers all over



EXECS ON SPACIOUS TERRACE of Princess Gourielli chat during 'Golden Circle' party given by the New York chapter of American Women in Radio and Television. (l-r): Robert S. Hurlough, pres., MBS, and John P. Cunningham, chmn. of the bd., C&W

CONTRIBUTION to the growth and honor of the Negro market is presented Alan Cowley (c), ad dir., Pharmaco, from Graeme Zimmer (l), and Bill Eure (r), station rep and sales mgr., of WRAP, Norfolk, Va.



spend \$300,000 during a six week test campaign for three new cigarettes.

• **Shulton** (Wesley) will use radio as well as other media for a Father's Day promotion for Old Spice For Men line.

• **Elizabeth Arden** (Hockaday) for the Eight Hour Cream will be with Arthur Godfrey on CBS during the month of June.

**Appointments:** **National Blank Book**, Holyoke, Mass., to Wilson, Haight and Welch, Hartford, Conn.

## Agencies

**Jack Simpson**, FC&B tv-radio national director, asserted that tv producers are obliged to be more active in creating quality shows.

Main points Simpson made at his press conference last week:

1) In spite of other controls, producers must invest their own time and talent.

2) To produce only what can be sold,

is no longer an excuse.

3) He looked forward to 30% of all shows in the category of "social significance." and 10% as pure culture.

**Agency appointments:** Providence Radio to **Fitzgerald-Toole**, Providence . . . **WJAR-TV**, Providence, to **Creamer, Trowbridge & Case**, Providence . . . **Lone Star Gas**, Texas and Okla., to **BBDO**, Dallas office . . . **Vic Tanny** (\$2 million) to **KHCC & A** . . . **Loma Industries**, Texas, to **F&S&R** . . . **Armstrong Cork** to **BBDO** for building products division . . . **United Air Lines** to **Ayer** . . . **Standard Brands' Planters Peanuts**, (\$1-1.5 million) to **JWT** from **Kemper** . . . **International Silver** (\$1 million) to **Doyle Dane Bernbach** from **Y&R** . . . **42 Products, Ltd.**, (\$3 million) to **Beckman Koblitz**, L.A., for **Formula 42** hair beauty products . . . **Yolande** to **Galbraith, Hoffman & Rogers** . . . **Studio Girl-Hollywood Cosmetics** to **Mack**, Hollywood.

**PEOPLE ON THE MOVE:** **A. Gardiner Layng** to manager of the contact department of **Y&R** . . . **Rogers Brackmann** to account manager, Ruben, Indianapolis . . . **Mrs. Mary Wells** and **John Gronfein** to v.p.'s at **Doyle Dane Bernbach** . . . **Gerry Cannon** to v.p., North Warren (division of **Chesebrough Ponds**) in charge of marketing activities in U.S. and Canada . . . **John Dunford** to **Wesley Assoc.** as media director from **Lambert and Feasley** . . . **William Westervelt** to executive v.p., **Ray Freedman** to account supervisor and merchandising director, **Philip Cane** to senior account exec and copy chief, all at **Sander Rodkin**, Chicago . . . **Richard K. (Dick) Jones** named v.p., **Ralph H. Jones**, Cincinnati . . . **Elias B. Baker** to account supervisor, **Lambert & Feasley**, for the **DuBarry, Ciro**, and **Sportsman** accounts . . . **George Rosenthal** to copy writer and **Allen Iftiger** to media buyer, **F&S&R**, the latter from **L&N** . . . **John S. Nussbaum** to

**THE WINNERS!** Gene Klavan, one-half of **WNEW**, N.Y.'s morning team of 'Klavan and Finch,' accompanied by Betty Kent of the Broadway musical, 'Do Re Mi,' finished in a 'crosstown test' to determine the most expedient method of transportation to cross midtown Manhattan



New York rep. Ayer, from Y&R . . . Walter C. Raithel to account supervisor. F&S&R, Chicago, from v.p. and account supervisor, BBDO.

Reunion: 100 executives from 13 cities will return to Chicago, 15 June, to celebrate the founding in Omaha of Bozell & Jacobs, 40 years ago.

## Stations on the Move

**TOTAL STATIONS ON THE AIR**  
(as of 1 May 1961)

AM: 3,572

FM: 866

TV: 541

**Bought/Sold/Approved:**

**Sold:** KNOG, Nogales, Arizona, to Madelo Harper Cowling by Lloyd Burlingham and Robert F. Baltrano, pending FCC approval. Brokered by Wilt Gunzendorfer & Assoc., L. A.

WKBW and WKBW-TV has been turned over to Capital Cities Broadcasting for the purchase of all of the stock of these stations for \$14-million.

This was announced in a joint statement by Dr. Clinton H. Churchill, who will continue to be active in the stations, and Frank M. Smith, president of the Lowell Thomas group.

## Associations

The NAB Code Board has moved to toughen the provisions on personal product advertising by specifying that hemorrhoid remedies and products of feminine hygiene are unacceptable.

The decision, subject to ratification by the NAB's Radio Board of Directors later this month, carries the recommendation to include a section which would state: "Advertising of certain intimate personal products which might offend or embarrass the listening audience is unacceptable. Among these are products for the treatment of hemorrhoids and for use in feminine hygiene."

New members of the RAB directorate and committees were announced by chairman Frank P. Fogarty.

They include Robert F. Hurleigh, MBS, to a director; Edwin K. Wheeler, WWJ, Detroit, to the executive committee.

Allan M. Woodall, WDAK, Columbus, Ga., former chairman of the board of RAB, was named to head the nominating committee to select directors for 1962. Members of the committee are: Hugh K. Boice, Jr., WEMP, Milwaukee, Paul Braden, WPFB, Middletown, O., Gustave K. Brandburg, KVOO, Tulsa, and John S. Hayes, Washington Post broadcast div., Washington, D. C.

Judges were chosen for the first annual Broadcasters' Promotion Association Promotion Awards for on-the-air excellence by AM, FM, and TV. Stations do not have to be BPA members to enter.

The judges are: Eugene Accas, v.p. station and network relations, Grey; Arthur Bellaire, v.p. and associate copy director for broadcasting, BBDO; Harold Graham, Jr., v.p. program planning, M-E Productions; all of New York.

## Tv Stations

TvB notes that in 1960 79.6% of all confectionery companies' advertising dollars went to tv as compared to 67.1% in 1959.

Total tv gross time billings in 1960 for candy and chewing gum was up 34% to \$29,265,803 from \$21,920,800 in 1959. The industry's total dollars for all media was up only 13% to \$36.8 million.

Wrigley, for instance, spent 73.4% of its budget in tv last year as against 37.7% in 1959.

The Australian Broadcasting Commission and the Canadian Broadcasting Commission join CBS o&o tv stations for international program exchange.

Five hour-long programs, three Canadian and two Australian will be seen on the *International Hour* on the five stations, starting mid-June.

The Television Code Review Board of the NAB formally approved toy advertising guidelines in order to prevent unethical or misleading advertising appeals to children.

The guidelines include:

1. Avoid showing a toy in an unauthentic manner, suggesting qualities irrelevant to the toy as purchased.

2. The toy should be displayed in a real play environment.

3. Avoid simplifying, as "only" and "just" related to the price of a toy. It can not be had only for the asking and without the toy the child is not inferior to his peers.

4. Avoid the hard sell to demand a child's attention.

5. Appeal to the imagination while giving the facts.

**Ideas at work:**

• Hess's Department Store, Allentown, Pa., with the Call-Chronical Newspapers will select the fashion envoy of Main Street U.S.A. to the European fashion world. She will be accompanied by tv cameramen, filming Hess's second such spectacular. It is to be telecast in September via WFIL-TV, the Philadelphia ABC TV web station.

• WIS-TV, Columbia, S. C., brought together the station's sales and promotion departments for a color slide presentation to over 50 feed brokers and reps in the central South Carolina area. Designed to point up the vital selling points in the Columbia market.

**Kudos:** Paul H. Goldman, executive v.p. and general manager, Noe Enterprises, owners and operators of James A. Noe Stations, was elected president of the Ad Club of Monroe-West Monroe, Louisiana . . . WITI-TV was the recipient of two awards from the Milwaukee County Radio and Tv Council for programs making the best contribution to the community in the past year . . . Van Beuren W. De Vries, v.p. of Transeontinent Television and general manager, WGE (AM-FM-TV), Buffalo, awarded a Certificate of Merit For Distinguished Service by the Buffalo Chapter of the American National Red Cross for channel 2's public information programs and program series participations . . . Arthur C. Nielsen, Jr., founder and board chairman of the Nielsen research organization, has been appointed Knight of the Order of Dannebrog by the King of Denmark in appreciation of his company's contribution to strengthening Scandinavian-American relations.

**PEOPLE ON THE MOVE:** Thomas J. Gallagher to WXYZ-TV. De-



**FARM STUDENTS EYE NEW PASTURES**

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

And what a bountiful future! . . . Thriving cities, bustling towns, expanding farms, and a way of life modern as Manhattan. In this Magna Cum Laude market, we submit:

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

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

**WBAY-TV**

**GREEN BAY, WISCONSIN**

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



trout, for a special assignment from Pival in syndication and program sales . . . **Elio Betty, Jr.** to sales rep for WNEF-TV, Binghamton, N. Y. . . . **Don Balsamo** to general sales manager and **Jerry Molfese** to national sales manager, both at KHJ-TV, L.A. . . . **Alan E. Englander** to treasurer, Corinthian Broadcasting; he will continue as assistant treasurer of Whitney Communications . . . **James W. Glennie** to special assistant to A. C. Nielsen, Jr., president of Nielsen, from senior account rep at IBM, Chicago . . . **Roger L. Micheln** to acting general sales manager, WFRV-TV, Green Bay, Wisc. . . . **Lloyd E. Yoder**, NBC v.p. and general manager of WNBQ-WMAQ, Chicago, named to the board of directors of the National Better Business Bureau, Inc. . . . **Engene W. Wilkin** moved up to general manager, WGAN-TV, Portland, Maine . . . **Bob Hance** to account executive, WBAL-TV, Baltimore, from assistant promotion manager, same station . . . **Carl O. Jeffress** to succeed his father as president of the Greensboro (N. C.) News Company, owners of WFMY-TV, Greensboro.

**This 'n' data:** **Gerald A. Bartell**, president, Macfadden Publications and Bartell Broadcasting, released the contents of a letter to LeRoy Collins, 25 May. He took exception to the Governor's opposition to pay-tv which he said was "an orderly logical development of television's future." . . . There are eight color receivers in G.E.'s 1962 line expected to sell from about \$595 to \$775. Included are basic furniture styles in consoles, consolettes and lobbies.

## Radio Stations

**RAB study suggests radio advertising is a necessity for the insurance industry.**

The report points out:

- The average U.S. family carries \$10,000 in life insurance, a 100% increase over the last ten years.
- 85% of the policy holders are men; 90% of all U.S. men are radio listeners.

**Ideas at work:**

- **WSOC**, Charlotte, N. C., covered a big bus with signs reading "WSOC We Don't Hate Anybody

Bus" and "WSOC We Like Everybody." The bus was loaded with 28 people representing the Charlotte Chamber of Commerce, city and county government leaders, and local businessmen including representatives from other stations in the area. They completed two tours of Charlotte and found goodwill aplenty.

• **WINS**, New York, is giving away an hour—of sleep. During the month of June the station is giving away one hour a week to the listener who gives the best reason for the extra sleep. Be the winner homemaker or businessman, all his obligations will be covered for the time.

**Kudos:** **KFRC**, San Francisco, awarded a plaque by the Bay Area Easter Seal Societies for its outstanding support of the Easter Seal drive . . . The United States Junior Chamber of Commerce has presented its Certificate of Appreciation to **WACE**, Springfield, Mass., for being a force of incalculable value to those banded together for the promotion of national welfare . . . **WCAR**, Cleveland, was given the Twyla M. Conway Award for the program *Open Forum* by the Radio-Television Council of Greater Cleveland in recognition for the station's contribution to creative programing in the radio medium . . . **WYDE**, Birmingham, Alabama, personalities **Lynn Faris** and **tions** . . . **WYDE**, Birmingham, Alabama, personalities **Lynn Faris** and **Bob Powers** were given accolades as the Top Sports Personalities of the Year and the Best Disk Jockeys in a recent contest conducted by the Birmingham News radio and tv editor, Robert E. Lee.

**PEOPLE ON THE MOVE:** **Robert Swanson** to the Chicago sales staff of Crosley's **WLW**, Cincinnati, Ohio, from local sales staffer, **WBBM**, Chicago . . . **Charles E. Gates** and **Benjamin H. Berentson** to station managers of **WGN** and **WGN-TV**, Chicago, respectively . . . **Charles J. Palm** to merchandising manager, **WEBB**, Baltimore . . . **Robert G. Gilman** and **Marshall R. Namis** to account executives for **WORL**, Boston . . . **William B. Murphy** to sales manager, **KORL**, Honolulu . . . **Allen R. Shaw** to sales staffer, **WRC**, Washington, D. C. . . . **Dick Doty** to v.p. in

charge of programing, news and public relations, at **Rand's WINZ**, Miami, **WINQ**, Tampa, and **WEAT-TV**, West Palm Beach, from v.p. and general manager at Florida Air Power . . . **Paul H. Martin** to general sales manager, **KGB**, San Diego, from **RKO** general, national sales manager for **KHJ**, **KFRC**, **WHBQ**, L.A., Frisco, and Memphis . . . **Howard M. Girouard** to national sales manager, Ivy Broadcasting, Ithaca, N. Y., from **NBC TV** account executive . . .

**New quarters:** **Personality-Scope**, Beverly Hills, is enlarging its Chicago facilities and moves to the Tribune Tower Building on Michigan Ave.

**Sports notes:** **WCAU**, Philadelphia, will broadcast the entire ten-game Penn State football schedule this fall. **Bill Campbell**, **WCAU** sports director, will do the play-by-play.

## Fm

**Three stations first in their areas to go on the air with stereo** were **WGFM**, Schenectady, N. Y., **WEFM**, Chicago, and **KMLA-FM**, L.A.

The techniques used by each were approved by the new FCC standards.

**WFMM**, Baltimore, discovered a specialized audience when the station promoted a *Gardening News and Notes Program*.

The green thumb show was aired Monday through Friday at 5:00 p.m. with the Assistant County Agent as host.

## Networks

**NBC Radio** is cashing in on the concept of Instant Specials introduced by **NBC TV** and sold to **Gulf Oil**.

However, **NBC Radio** is calling its own idea Instant News, and it works this way: it will put on a 25- to 55-minute elaboration of a news break, interlarded with background material and commentary, whenever the news event is of special importance.

Those six *Presidential Mission* half-hours on **ABC TV** went to **Gillette** for a package price of **\$100,000**.

It provides for 18 minutes of com-

mercial within the programs and 12 billboards, with the price coming out to \$5,000 a commercial minute.

ABC TV's pressing incentive: getting the stations to take the broadcasters.

**Net tv sales:** R. J. Reynolds for Camel cigarettes will again be an NBC news advertiser beginning 3 July when the company co-sponsors with Texaco *The Huntley-Brinkley Report*.

**New affiliations:** KBLL-TV, Helena, Mont., becomes interconnected with CBS TV. The station was formerly a satellite to KXLF-TV, Butte, Mont. . . . WKAB, Mobile, Ala., with MBS.

**Kudos:** Dr. Frank Stanton was honored by Hamilton College, Clinton, N. Y., for his work in helping to make the 1960 Presidential debates possible.

## Representatives

**Rep appointments:** WKLS-FM, Atlanta, Georgia, to Walker-Rawalt . . . WAFG-TV, Huntsville, Alabama, to Breen & Ward . . . WMUR-TV, Manchester, N. H., to Young-TV . . . WMGM, New York, to Daren F. McGavern.

**PEOPLE ON THE MOVE:** J. William Mason to manager of the Atlanta office of Storer Tv Sales from NBC Tv Films, Atlanta . . . Marvin Davis to National Time Sales, New York, as account executive from Grey, media buyer . . . Bob Stephens to San Francisco radio sales staff of Katz from Headley-Reed . . . George Arnold to director of marketing and client relations, CBS Spot Radio Sales and Allan Hughes to Arnold's former position as manager of client relations . . . John T. King to manager of new Boston office of Katz from PGW, account executive.

## Film

The market total of Ziv-UA's *King of Diamonds* rose to 155 while the market register for the newer series, *Ripcord* ran up to 61.

This is added to Ziv-UA's success in bringing together a group of sta-

tions for alternate sponsorship with Jax Beer on *King of Diamonds* in markets within the brewing company's four state area. The stations are: WDSU-TV, New Orleans; KNOE-TV, Monroe, La.; WOAI-TV, San Antonio, Texas; WBAP-TV, Dallas; WKRG-TV, Mobile, Ala.; KFDX-TV, Wichita Falls, Texas.

Among signatories on *King of Diamonds* this week: WOI-TV, Des Moines; WCSC-TV, Charleston, S. C.; WTIC-TV, Hartford; KNTV, San Jose, Calif.; KOTA, Rapid City, S. D.

WBTV, Charlotte, N. C., is the

29th station to buy post-48 feature films from Screen Gems.

The station bought 210 Columbia post-48s and 165 Universal's.

An ARB rating study of *Films of the 50's* now being telecast emphasizes the strength of these Warner post-50 features to compete with network programming.

They are being shown in major markets on weekday and weekend prime time.

Warner Bros. Films of The 50's are scheduled for color telecast-

"...so I used  
KAKC as  
our basic  
Tulsa Station  
and sales  
began to  
climb  
almost  
overnight."



And it's no wonder. Survey after survey (including Hooper and Pulse) prove KAKC First in Tulsa by more than twice the audience of any other Tulsa station and it's been that way for over four years. And, when you consider that Tulsa is the "Oil Capitol of the World" and bank deposits are higher than ever before, it means there is plenty of money in Tulsa to buy your products.

So, when it comes to radio in Tulsa you just can't overlook KAKC.

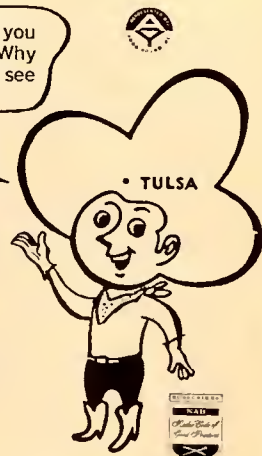
Howdy, I'm K. A. Casey . . . here to offer you the best all 'round radio "buy" in Tulsa. Why not call your Adam Young representative and see for yourself.

FIRST IN TULSA  
the new **KAKC** Dial 970  
A **Public Radio Corp.** STATION

KIOA  
DES MOINES

KBEA/KBEY-FM  
KANSAS CITY

KAKC  
TULSA



ing in 13 markets.

Both Warner and technicolor have worked to relate to the sensitivity of color telecasting equipment.

**PEOPLE ON THE MOVE:** Hal Persons to national director of advertising and sales promotion, Van Praag Productions . . . Charles R. Fagan, Robert Foster, and Jeff Magnire to account executives at CBS Animation . . . James T. Shaw has made a partnership with John A. Miller; Shaw resigned as v.p. with Ziv-UA . . . Frank O'Driscoll to central division manager and Robert F. Mahoney to sales staffer, New York, both with Filmaster . . . Edward Rinker to Columbia-Screen Gems' commercial industrial division as account executive from v.p. at Consul Film . . . Frederick W. Yardley to regional account executive with Jayark Films from Motion Pictures For Television . . . Leo Salkin, story director for Format Films, elected to v.p.

**New organization:** Creston Studios has been formed under TV Spots to produce all future animated

cartoons for television, plus those now in progress.

**International notes:** NTA's award-winning series *The Play of The Week* is out-rating other programs in its Sunday time in Hawaii . . . N.E.T. has signed up *The Untouchables* for network telecasting in Japan. The deal covers 54 episodes.

## Public Service

**Public service in action:** WEJL, Scranton, Pa., Hugh Connor, manager for programing and sales, has made a narration to be used in a model coal mine in the city's Nayaug park . . . WBBM, Chicago, has sold *Secession Report* to a Chicago savings and loan organization on a long term basis for broadcast at 6:15 p.m. daily. The program is a day-by-day report on the Civil War, as if it were happening . . . KTRH, Houston, is giving the public a run-down on the evolution of Houston as a commercial airport on *Operation Air Gateway* . . . WSAZ, Huntington, West Va., designed thousands of litter hags to sweep the litter addict out of action during June for the Governor's Keep

W. Va. Clean campaign . . . KETV, Omaha, will help expand educational tv in the state of Nebraska by telecasting seven-and-one-half hours of classroom instruction each week beginning in September . . . WSOC-TV, Charlotte, N. C., *The Sportsmen* show's Jimmy Beard and Brooks Lindsey have been elected Lt. Commander and First Lt. in the newly formed Charlotte Power Squadron, dedicated to educating the public in boat handling safety.

**WABC-TV, New York, has taken on Intertel, a series of 12 hour-long documentary programs on nations in transition.**

The first program will be *The Quiet War*, dealing with South Vietnam, 17 June from 11:15 p.m. to 12:15.

**Kudos:** WISN, Milwaukee, won top honors as the only Milwaukee radio station to receive the U.S. Air Force's national commendation certificate for "devoted service in assisting U.S. Air Force Recruiting Service" . . . KTBC, Austin, J. C. Kellam, general manager, was rewarded for his life-long interest in education when Governor Price Daniel appointed him to the Board of Regents for Texas State Teachers Colleges . . . WWJ and WWJ-TV, Detroit, were presented with two awards, one from Wayne State University and the other from the Detroit District Dental Society, for the stations' outstanding contributions to education and for excellence in broadcasting.

## Trade Dates

The NAB's 43-member Board of Directors will open a three day meeting, 14 June, in Washington, D. C.

LeRoy Collins's reorganization plan for the NAB structure is one of the subjects under discussion.

**Other trade dates:**

14 June, Miami, Florida Association of Broadcasters.

25 June, Colorado Springs, reps of 34 affiliates of the National Advertising Network for the 30th annual convention.

28 June, Chicago, reps of the 19 stations in the Quality Radio Group.

"Look South for new economic strength . . . look at the Jackson

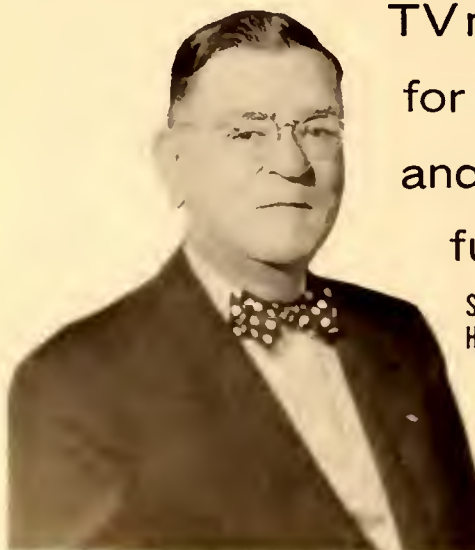
TV market area for solid growth and a sound

future."

Served, 1954-1957, as Head of Largest World-wide Masonic Organization (Royal Arch Masons)

**TOM Q. ELLIS**

Clerk, Supreme Court of Mississippi



**WLBT** Hollingbery 3

**WJTV** Katz 12

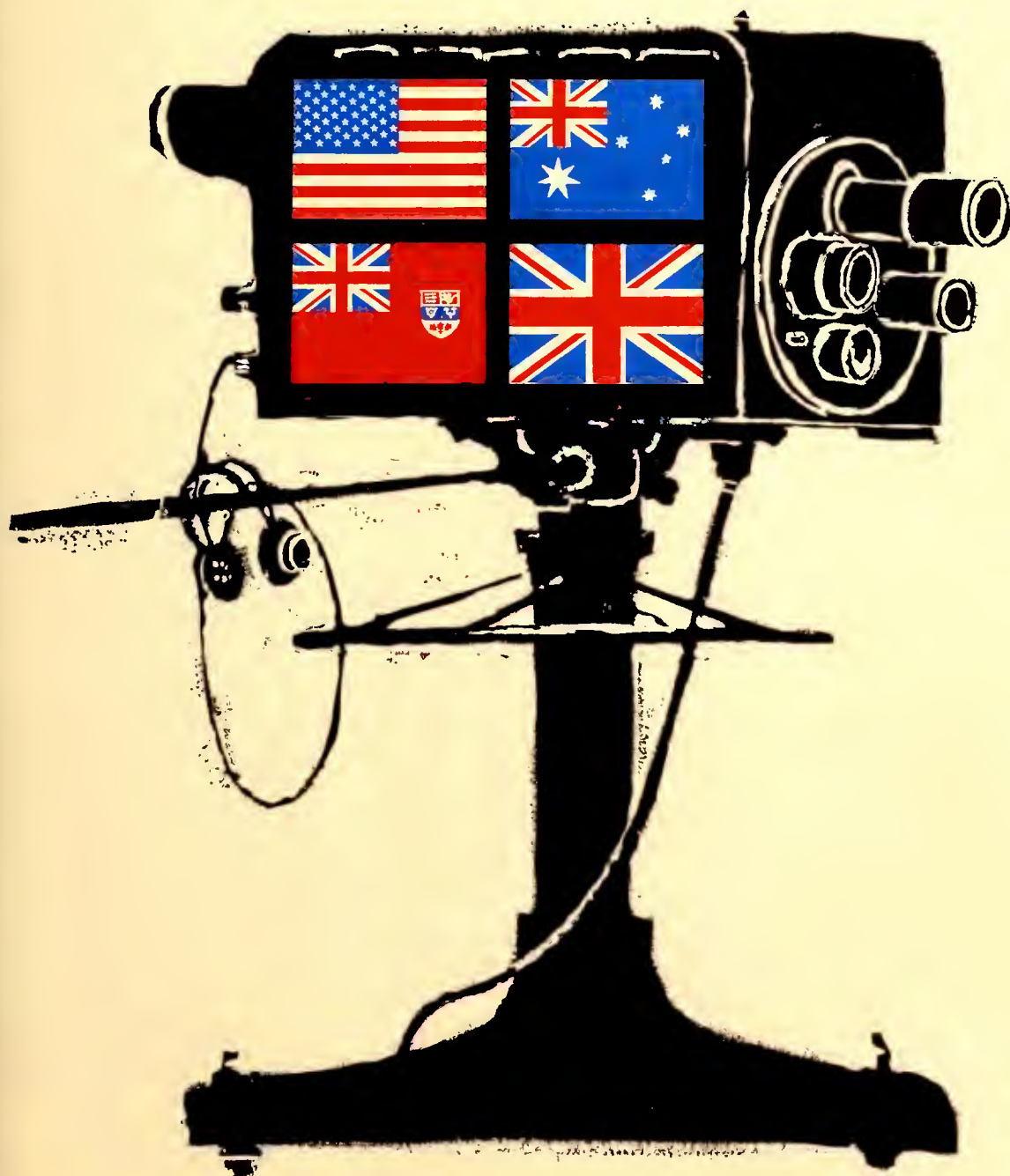
Serving the Jackson, Miss., Television Area



one nation looks into another through

# INTERTEL

at a depth and objectivity never before possible



Produced for international interchange by: Westinghouse Broadcasting Company (WBC)  
National Educational Television and Radio Center (NET) Canadian Broadcasting Corporation (CBC)  
Australian Broadcasting Commission (ABC) Associated-Rediffusion, Ltd., of Great Britain (A-R)

# INTERTEL

In November, 1960—television broadcasters from the four English-speaking countries: America, Australia, Canada and England, met in Vancouver. They met to pool their resources, to create a new and unique international television federation, to produce first-hand, on-the-spot television journalism reports of a changing world. Their underlying purpose: To narrow the gap of understanding between the world's peoples...to examine their changing patterns of life...to zero-in on the decisive issues of our time. And this is how: Each of the four member countries sends a team of cameramen

## **"THE QUIET WAR"—South Viet-Nam** (Produced by A-R)

Here is a faltering but vital outpost of democracy at the very edge of the Bamboo Curtain. A Republic for seven tense years, a democracy only on the surface—it is buttressed by the free world to stem the flow of Communist domination in Southeast Asia. It is a country of steaming jungles infested with Communist guerillas... where a raging "quiet war" has begun to take its devastating toll. Yet, because of rigid censorship, the world sees the smiling



face of a happy, united people. INTERTEL explores this turbulent country through the eyes of a Vietnamese family...examines its chances for survival... and suggests a hopeful solution. (Week of June 5.)

## **"THE HEARTBEAT OF FRANCE"** (Produced by A-R)

INTERTEL explores the intriguing problems and personalities of France today—coming up with a close-up portrait of a people passionately dedicated to their Republic—yet intensely distrusting the institution by which it is governed. A nation that looms tall as a 20th Century power... whose people



insist upon their historical right to cheat the tax collector. People who love their individual freedom—yet, who live in Europe's most comprehensive welfare state. Despite devastating wars of the past, internal wars of the present, radical political wings, an irrational economy—and even despite its people... France grows ever stronger. INTERTEL shows you why.

## **"BRITAIN IN TRANSITION"** (Produced by WBC/NET)

Here is a stoic people living in a straight-laced economy—living in the light of a former enemy's new-found prosperity. INTERTEL reveals their life in a welfare state. It probes their attitudes toward a fallen standard of living... dissolution of class distinction... and radical changes in age-old social patterns. It explores her leadership in social reform... her appraisal of the future... and her quest for Democracy. Portrayed through American eyes, INTERTEL digs deeply into the fast-changing English scene.



The result: A major social study of England today. A sharp, penetrating document captured through INTERTEL.

a unique series of hour-long, on-the-scene, international filmed television reports: scheduled for prime-time viewing throughout America and the English-speaking world. The initial series is a brilliantly produced, penetrating study of "Nations In Transition," focusing on the turbulent areas and decisive issues of our time, to be shown at six-week intervals. The first phase of six programs began the week of June 5.

l writers into *other* nations, to report on their critical issues—and capture history as it occurs—the television viewer. This is international television at a depth and objectivity never before possible—designed for an audience of 280,000,000 English-speaking people.

This is INTERTEL.

And, it couldn't come at a better time. For—"Better communication between people of different *ds* has never been so urgently needed"—Donald H. McGannon, Pres., Westinghouse Broadcasting Co.

### HERE IS CUBA GOING?"

*(Produced by CBC)* In swift transition Cuba has gone from a friendly neighbor to potential enemy—posing real danger to the solidarity of the Western



hemisphere. CBC-INTERTEL explores the Cuban transition and has come out with a most compelling study. It is shot with an open Canadian mind... from an objective Canadian viewpoint. It shows the political, social and economic effects of the Castro regime on the traditionally freedom-loving Canadians. It shows the students, workers, clergy and undercover counter-patriots. INTERTEL's cameras point at Cuba. And a vital story emerges—ringing out the real climate of Cuba—the actual directions Cuba prepares to travel today.

### "LIVING WITH A GIANT"

*(Produced by ABC\*)* The world's longest unarmed border separates two great North American neighbors. They live side by side—but *not* in complete harmony. There are real differences in the peoples. There are real problems between them. An impartial Australian viewpoint pierces the friendship and examines the delicate status of US-Canadian relations from the Canadian side of the border. INTERTEL exposes the rough edges... shows how they may be softened. With



great objectivity and deep insight Australian-INTERTEL creates "Living With a Giant"—one of the most fascinating and revealing episodes in this provocative televised series in international understanding.

\*Australian Broadcasting Commission

### "AFRICA ON THE MOVE"

*(Produced by WBC/NET)* Sometimes freedom comes too suddenly... sometimes too prematurely. It has in the dark continent. The taste of freedom has mixed into a raw society—causing a rapid-fire surge of change... splitting its people into countless factions... creating bitterness and seething frustration. Its politically immature leaders strive to gather together a people woefully innocent of the demands of the 20th Century. Outside its borders—giants with open arms and riches wait to seduce them into a ready-made way of life. Into this dramatic upheaval travels the probing eye of American-INTERTEL. An unforgettable and even shocking television document emerges...



The Series Continues with penetrating studies of "The Russians Abroad," "The American Abroad," "The United Nations," "Segregation in the U.S.A.," "Latin America," and "Australia." This is INTERTEL. A searching series of vitally important television documents—designed to give the English-speaking peoples deeper insight into the events which are shaping the destiny of the world. This is INTERTEL. Produced by a team of broadcasters who have independently won every official award their respective countries can give to responsible, public-interest programming. This is INTERTEL. A giant step towards world understanding...through international communication.

# WBC offers you INTERTEL's full impact for commercial sponsorship

This is television fresh with drive, vigor and purpose—television filled with the compelling impact of a world in change. This is television with power...television with great news potential...television of great stature and compelling appeal. At the very start it will have the interest of the largest audience in the history of mass communications. It will be scheduled for telecast every six weeks starting June 7 in cities and towns throughout America and the English-speaking world. It will be shown in prime-time hours (no earlier than 7:30 PM—no later than 10:00 PM). For full information and special preview screening please contact your TvAR Representative...

Offered for national syndication by **Westinghouse Broadcasting Company, Inc.**   



WBZ, WBZ-TV, Boston • WJZ-TV, Baltimore • KDKA, KDKA-TV, Pittsburgh • KYW, KYW-TV, Cleveland • WOWO, Fort Wayne • WIND, Chicago • KEX, Portland, Ore. • KPIX, San Francisco

Represented by Television Advertising Representatives, Inc.



# WASHINGTON WEEK

12 JUNE 1961

Copyright 1961

SPONSOR  
PUBLICATIONS INC.

Newton Minow made his first appearance in public since his crushing defeat on the FCC reorganization plan: it was hard to tell his reaction to House Committee disapproval of the FCC plan, alone, out of four such plans for regulatory agencies, with House disapproval a virtual certainty.

The occasion was a panel before a sympathetic audience, the Women's National Democratic Club. Neither the reorganization plan nor the Harris reorganization bill was discussed. Minow made no comments on his own indicating whether he bears any resentment for what is widely regarded as an industry inspired defeat.

The chairman of the FCC came out foursquare for mandatory free time for presidential and vice presidential candidates. He said he suspected that he might be alone on the Commission in this stand.

Minow said last year's Great Debates were one of broadcasting's "great contributions" to the nation. He indicated he thought broadcasters might be paid for out-of-pocket expenses, but questioned whether the users of public facilities should profit from carrying political speeches.

He added the thought that state and local politicians might be included among the free riders, but made no positive statement to this effect.

Minow came out with a point-blank statement, also, opposing FCC censorship of the airwaves: however, this came in a denial that he had ever intended any such thing.

The FCC chairman said the FCC has never censored and never will. He told the female Democrats that the Commission does have to choose between applicants for public facilities. Thereafter, the FCC has the power and duty to see they live up to the programing promises they have made.

This is all anybody on the FCC has suggested, this is all he has suggested, and this is exactly what will be done, he argued. He added that this is not censorship.

Sen. Albert Gore (D., Tenn.) told the same meeting that Minow has been and is a public spirited citizen aiming to improve broadcasting.

He added, "one of the healthiest things that could happen to the broadcasting industry would be FCC refusal to renew a few licenses."

Later, Minow told a group of newsmen that international telephone, radio and tv by means of earth satellites would be the No. 1 priority subject around the FCC from now until such a service is established.

This was a broad statement in view of such questions still hanging in the Commission as network regulation, programing and its place and form on license applications, the uhf problem, etc.

Commissioners Hyde, Bartley and Craven sat by nodding their heads in agreement on the statement. It was at a press conference following an FCC meeting with international communications common carriers, equipment manufacturers and interested government agencies.

The meeting appeared to foreshadow a commonly-owned company to be formed by the common carriers, with investment and participation by the manufacturers more doubtful. They would finance putting satellites in orbit with government cooperation, but at their own expense.

# FILM-SCOPE

12 JUNE 1961

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 PUBLICATIONS INC.

Some of the newer, smaller syndicators like TPI seem to be teaching the older, larger companies a few lessons on how to succeed in today's market.

TPI, first of all, uses a very small (compact it calls it) sales staff built around president Henry G. Saperstein and v.p. Al Unger. It takes its product directly to stations and deals only in well-known names, such as Mister Magoo, known in theaters, and Dick Tracy, famous in newspapers.

In six months TPI has sold \$2.7 million worth of the two shows.

A new wrinkle in Dick Tracy sales is the pre-sold spot to Post cereals of General Foods (B&B), which guarantees to come on any station that buys the show. Post cereals also got merchandising rights to the Dick Tracy character.

The first TPI-UPA show, Mister Magoo, worked out so well that 26 more cartoons have been ordered. Then both Magoo and Dick Tracy will have 130 episodes.

Saperstein expects to gross over \$5 million for first-runs, over \$4 million for second-runs, and over \$2 million for third runs of the two shows.

Ratings of Mister Magoo came in surprisingly high. Saperstein's competitors say he was if anything underconfident with the show: he sold the segments to stations as libraries—but that he could have sold them as whole half-hours.

One index closely watched by film men in estimating a show's progress is its growth of share-of-audience over the months.

CNP reports that Jim Backus, for example, in 25 Carling markets went up from a 26 per cent share to a 30 share.

Here are ten markets where the share increase was especially pronounced:

| MARKET               | INITIAL SHARE | CURRENT SHARE |
|----------------------|---------------|---------------|
| Cincinnati           | 41            | 47            |
| Columbus, O.         | 19            | 33            |
| Dayton, O.           | 28            | 32            |
| Detroit              | 16            | 34            |
| Greenville-Asheville | 22            | 33            |
| Honolulu             | 16            | 23            |
| Lansing              | 26            | 30            |
| Miami                | 17            | 35            |
| Seattle-Tacoma       | 16            | 20            |
| South Bend           | 32*           | 36*           |

\*NSI data; others are ARB.

Film sales managers have found a way of drastically increasing their grosses: higher sales incentives.

One company lately has been paying its salesmen on an ascending commission scale that keeps going up and up in stages to around 10 per cent.

The plan seems to be fantastically successful—but it has given rise to the fear that sales costs could get so large as to take a big bite out of company profits in the long run.

Lewis J. Rachmil, who in '60 was made administrator of Ziv-UA's west coast office, last week was awarded his v.p. stripes.

The title: v.p. in charge of production operations. It's newly created.

**Big news of the week, of course: CBS Films has closed down its west coast production facilities and practically withdrawn from the producing business—even pilots.**

As explained by CBS Films president Merle Jones to FILM-SCOPE:

- CBS Films is basically a selling and distributing organization and, even though it just recently produced four network pilot films, it finds its **network sales potential limited to three prospects** (the networks), because there's little agency buying direct.

- In the field of syndication it's got at its beck and call a wealth of off-the-network product and if it wants to **balance out its catalog it can easily pick up, on order or otherwise, the program type it needs from one of many freelance producers.**

**Bat Masterson, syndicated through Ziv-UA's Economee division, got quick sales action in New York, Chicago and L.A.**

The western will have had three seasons of it on network.

**Screen Gems got its new series, Shannon, rolling in syndication with two substantial regional sales last week.**

The sponsors and the areas:

**Bunker Hill Food Products:** 12 cities in the south, including Atlanta, Charlotte, Raleigh, Charleston, S. C., Columbia, S. C., Norfolk and Roanoke.

**Miles Labs of California:** L.A., San Francisco, Sacramento, Seattle, Spokane and Seattle.

Wade agented the Miles buy.

**One of the marks of a new show's prowess is the number of markets in which it can lead its time period.**

CBS Films' Deputy Dawg scored these time period victories in March and April:

| MARKET                 | RATING       |
|------------------------|--------------|
| Atlanta                | 27.7 Nielsen |
| Augusta                | 18.0 ARB     |
| Boston                 | 23.1 Nielsen |
| Charleston             | 23.5 ARB     |
| Charlotte              | 28.0 Nielsen |
| Greenville-Spartanburg | 18.2 Nielsen |
| Mobile-Pensacola       | 27.5 ARB     |
| Saginaw-Bay City       | 22.4 Nielsen |
| Seattle-Tacoma         | 21.3 Nielsen |
| Tallahassee            | 42.6 Nielsen |

Other latest ratings, still impressive, but not time period leaders, are Chattanooga, 22.5; Columbus, Ga., 18.0, and Springfield, Mo., 24.5—all ARB.

**Looks like General Mills' controlled series, Rocky and His Friends, will have a pretty good representation on local tv stations this fall.**

DFS says that it has been able to induce stations in most of the top 25 markets to install the 15-minute cartoon strip on the basis of buying it outright and accepting **10 out of the 15 commercial minutes from General Mills cereal brands.**

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

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

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

# SPONSOR HEARS

12 JUNE 1961

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Albert B. Richardson, v.p. in charge of Chesebrough-Pond's advertising, had this to say about reports that things weren't hunky-dory between the account and JWT:

- 1) That as far as he's concerned, there's **no shaky relationship** between the two.
- 2) The company's policy is to entertain solicitations and it has talked to dozens of people from other agencies in an **informal way**.

The other side of the coin: while the account group is concerned, an important faction within JWT appears **hardly upset by the reports**.

Japanese set manufacturers are poised to invade the American color market with a **low-priced set**.

A couple samples are expected to be displayed at the Furniture Show in Chicago this month. The price, say reports, will be **in the \$300 bracket**.

About the **most misused term in the business today** is "live."

Its original meaning, which dates far back into radio, had to do with the mode of origination—performers gathered in a studio at the moment of broadcast vs. the delivery of the program from a recording regardless of method used.

From all indications a **live show in its true sense will be a rarity this fall** on network tv and that includes panels and quizzes. The exceptions will be two or three dramatic series.

Even the variety shows are taped as many as three to six months ahead.

In other words, **the elements of freshness and spark** and air of spontaneity which have come to be associated with the no-turning-back performance are virtually things of the past.

Which brings to mind an old show business saying: "**An unhungry actor worries more about his leisure than his act.**"

Spot tv can envisage what it's up against competitively from this incident: an account buying for a September promotion paid **\$8,000 per minute for participations in a prime time network show**.

Another network came down to \$8,300. but it acted too late; the \$8,000 deal had already been closed, though it involved far fewer stations.

Look for General Mills to perk up things for spot tv this fall, specifically as a result of testing some new cereals.

The agency source of action would be **Knox-Reeves, Minneapolis**.

The account, aside from this, will be **knee-deep in spot** via kid shows in a bid for a greater share of the hot-cereal—as well as the cold-cereal—market.

When an agency announces that it has withdrawn from competition for an account, it's usually because it deems the "price" it's asked to pay is too high or the conditions attached pique its professional ego.

An example: like having to take in a member of the family or a designated account supervisor with a salary tag that's far above the agency's level.



**REACH  
MORE  
LUMBERMEN  
IN THE  
TEXAS  
HOT SPOT**

In the Beaumont-Port Arthur-Orange market over 300,000 people are connected with lumbering and agriculture. Their average effective buying income is over \$6,600 per family. You reach them and a total of over 750,000 prosperous Texans and Louisianans in this lumbering, petroleum, petrochemical, shipping, agricultural and manufacturing Hot Spot only through KFDM-TV.



**KFDM-TV CHANNEL 6**

BEAUMONT • PORT ARTHUR • ORANGE

# REMINDER !!!

NEW YORK CHAPTER  
OF THE  
BROADCAST PIONEERS

ANNUAL  
DINNER MEETING  
ELECTION OF OFFICERS  
MONDAY EVENING  
JUNE 12, 1961

VILLAGE ROOM  
HOTEL TAFT

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"The establishment of the Broadcasters Foundation has made this a momentous year for the New York Chapter of the Broadcast Pioneers. It was only through the *extraordinary cooperation and support of the membership* that the Foundation was launched so successfully."

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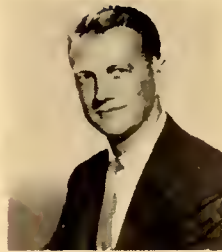
\$6.50 per person    Cocktails 6 p.m.

Dinner 7 p.m.  
(entertainment)

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If you have not sent in your reservations, a limited number of tickets will be available at the door.

## Tv and radio NEWSMAKERS



**Byron Goodell** has been named national director of television sales, NBC Spot Sales. He was formerly manager of the eastern division television sales force, NBC Spot Sales. Goodell began his relationship with NBC in 1956 as NBC Spot Sales staffer. Before this he was an account executive with Meeker and CBS Television Network. He was born in 1921 and graduated from Denison University in 1947 after a stint with the Navy during World War II. He resides with his wife and two children in New Jersey.

**James E. Goldsmith** has been named manager for Storer Television Sales, Detroit. A veteran of broadcasting, he has spent many years in the central states area. Most recently he was v.p. and sales manager of KPLR-TV, St. Louis. Goldsmith has also worked as general manager, WAMV, sales manager of KWK and KWK-TV, and as sales staffer, KMOX—all St. Louis stations. He is an Army veteran of World War II and attended the Wharton school of the U. of Pa. and the U. of Maryland.



**John L. Bricker** has been elected marketing v.p. for Foremost Dairies. Before joining Foremost he was corporate marketing v.p. and a member of the board of directors, Colgate-Palmolive. Previously he held a similar position with Whirlpool. Bricker graduated from the University of Minnesota in 1942 and was discharged from the United States Marine Corps in 1946 with the rank of Captain. He will make his home in San Francisco, the corporate headquarters of Foremost Dairies.

**Ben K. McKinnon** has been appointed general manager of KTHH, Houston, Texas. He has been with the Winston-Salem Broadcasting Company, which recently acquired KTHH, since 1955 when he became general manager of WSGN, Birmingham, Ala. In 1960 McKinnon was elected v.p. of the group. Before assuming his position at WSGN, he served as manager of WGVL-TV, Greenville, S. C., and as sales manager of WBT, Charlotte, N. C. He is a graduate of the University of N. C. School of Journalism.



## The seller's viewpoint

*The American public will have no part of the internecine warfare between agency and broadcasting personnel on the quality of tv programing, says Julien M. Kaufman, v.p. and general manager of station XETV, San Diego. He feels strongly that the "Daryl Zanucks who, seemingly, comprise our audience . . ." and self-appoint themselves as "authorities" on mores should be done away with. "Film producers and/or distributors," Kaufman continues, have "long been treated as second class citizens—this, despite the tremendous contributions they have made to tv's . . . dynamic growth."*



### "Isn't it time for an advertising fraternity?"

**T**he recent unpleasantness in Washington has, of course, many ramifications, but inherently it pointed up once again the deplorable state of public relations as it applies to both broadcasting stations and advertising agencies. It is a striking paradox that we, who have done so well in creating imagery for industrial giants, have been so singularly inept in our own cause.

It should be apparent that the future of our related pursuits will continue to have ominous overtones until such time as the internecine warfare between agency and broadcasting personnel terminates. At the rate we are going, the legendary Hatfield-McCoy fracas looks like a four-round preliminary to the present NAB-Madison Avenue main event. And—worse luck—this fight plays before the biggest crowd possible, the American Public.

Now it may be great sport to engage in semantics, for the jargon used by SPONSOR readers is fluent, colorful and, unhappily, destructive. For agencies to make broadcasters a favorite "whipping boy" makes as much sense as preempting the "Untouchables" for a reading of the U. S. Budget. (At that, it might divert the charge of "wasteland"). Conversely, for broadcasters to satirize, derogate and minimize the efforts of agencies is a form of treason within the ranks.

The point of all this, somewhat oversimplified, is to recognize the need and urgency for mutual understanding, and, more pertinently, mutual action.

Would it be naive to suggest therefore the formation of a new agency-broadcaster public relations committee to air, within the confines of our own "laundry" area, future problems of the 40-second and triple-spotting genre, before they become a target for, not only government authorities, but all of the self-appointed Samuel Goldwyns and Daryl Zanucks who, seemingly, comprise our audience.

This newly formed committee, as I visualize it, would be a clearing house for the major problems affecting our particular operations. Obviously the appointees would have to be top drawer, sufficiently large in number to assure a democratic procedure, respectable, knowledgeable, in short, recognized, mature leaders.

It is possible, indeed probable, that with proper guidance and effective action, it may prove to be desirable to consider additional representation from allied fields such as film producers and/or distributors. (Parenthetically, I feel that this field has long been treated as second class citizens, this, despite the tremendous contributions they have made to television's progress.)

We constantly refer, and correctly so, to television being a business of dynamic growth. Unfortunately, the ground swells are so potent as to take most of us beyond the limits of proper perspective. It is amazing, with what distortion we view each other, although we start out with a common purpose.

There are probably few professions supporting so many organizations within organizations as our respective groups. They run the alphabetical gamut from AAAA to NAB. The pity of it all is that they constantly seem to operate at cross-purposes. When and if fused, there would be wonders to behold. Certainly, it is not likely that we would continue to be treated as direct descendants of Benedict Arnold.

Finally, allied as we are in the common bonds of advertising, it would seem that compatibility starts with mutual respect. That would include timebuyers, salesmen, executives, et al. By keeping faith, one to the other, morality becomes a natural by and buy product. To that end it appears that a meeting of our minds is long overdue. ■

# SPONSOR SPEAKS

## The Ordeal of Free Tv

This week, as our lead story (page 35) we are presenting a special two-part report on "The crisis in tv thinking." It is an unusual feature for SPONSOR in that it is really a long editorial, rather than a factual account.

We are doing this because we are genuinely disturbed.

We believe that our American system of free tv is today going through the most serious ordeal in its history.

The signs are ominous. Critics of commercial tv have never been more vocal, more powerful, or, apparently, more directly encouraged by government officials.

The industry itself is torn by violent, intramural strife, as anyone who knows the situation at the NAB would be the first to acknowledge.

There has never been a time when calm, clear thinking, and courageous, creative actions were more needed or more difficult to find.

SPONSOR believes that we would be doing a disservice to the industry if we failed to get this unhappy situation out on the table, for thoughtful examination.

We are certain that more light on the problems will help to suggest answers. And we are confident in the strength of free commercial television to find enduring solutions.

It is, after all, the greatest system of public communications to be found in the world today.

## Commercialization and responsibility

Both FCC Chairman Minow and FTC Chairman Dixon have issued blasts against excessive commercials on tv.

In recent months, many advertisers and agencies have also been highly critical of tv over-commercialization.

We believe that it is important for all concerned to think through the matter of responsibility in connection with commercials. The inescapable fact is—it rests with the buyers as well as the sellers of tv time.

We have no patience with admen who criticize the medium for practices they themselves insist on.

## 10-SECOND SPOTS

**Et tu, fm?** WBAI-FM, N. Y., taped a discussion of censorship, concentrating on Henry Miller's *Tropic of Cancer*—"its literary values and censorship problems, and censorship in general." It's reported that one of the learned gentlemen on the show said that he, frankly, did not object to such words as ". . ." in Miller's books. ". . ." was censored from the tape.

**Life's work:** Overheard from the next table at N. Y.'s P. J. O'Hara's eatery the other day, as a well-known p.r. man rose from his chair: "Well, back to the office to make some mountains out of mole hills."

**Deep research:** Those in the nation's capital who knock the research organizations had a field day with this one. A team of George Washington U. researchers, trying to find out how much shore-line the U. S. has, and to recommend legislation for control of erosion, for recreational use and that sort of thing, addressed an inquiry to Bayocean, Ore. The letter was returned with this message on the envelope: "Return to sender. City of Bayocean, Oregon, abandoned. *Washed into ocean.*"

**Memories:** The above story will, no doubt, start the nightmares of a certain ratings firm executive again. They've recurred ever since the time he was delivering a lecture about the "accuracy of scientific audience measurement; the reliability of carefully planned opinion survey," etc. Then someone jumped up from the audience and said, "You are no doubt perfectly correct about the accuracy of opinion measurement. In fact, I hear that President Dewey swears by it."

**Sound alike:** A CBS TV guy was telling the other day about the time Joan Fontaine was being fitted for costumes for the *Family Classics* show. Roxanne, the designer, said she'd have to bring her fitter to adjust a dress that was deemed cut too low for television. Roxanne brought the fitter, who is Chinese, and said: "This is too low." Miss Fontaine, who thought it was an introduction, replied: "*How do you do, Mr. Low.*"



**SPOT'S MY LINE**


"Actually spot's my line because, I am the television spokesman for Snowdrift Shortening. I'm on spot television market-by-market which gives me an opportunity to tell more people at just the right times about Snowdrift. You see, spot television builds greater sales and is extremely economical — if you care about that sort of thing.

"If you do care, your H-R man will be delighted to tell you more. I think that's fair. Don't you?"



*Television, Inc.*

*Produced for Snowdrift by Fitzgerald Advertising Agency, Inc., New Orleans*



# PBC

is proud  
to be in  
Broadcasting

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Broadcasting is the industry that in one evening brought Shakespeare to more people than had ever before participated in this experience. Broadcasting has often made a magnificent contribution in the areas of public discussion, and personalities from all over the world have been brought to its microphones and cameras. This is the industry that presents great orchestras, fine plays, great entertainment, play-by-play accounts of exciting athletic contests, outstanding news events the moment they happen, invaluable assistance in emergencies, and a thousand other programs which are enlightening, desirable, and which offer new hope amidst the sometimes tawdry and cheap aspects of American life.

Broadcasting is an industry with great power and potential for good. *(Taken from comments by Herbert E. Evans, President, Peoples Broadcasting Corporation, to Federal Communications Commission.)*

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## PEOPLES

BROADCASTING CORPORATION

246 North High Street • Columbus, Ohio

WNAX, Yankton, S. D. WMMN, Fairmont, W. Va.  
WTTM, Trenton, N. J. WGAR, Cleveland, Ohio  
WRFD, Columbus — Worthington, Ohio  
KVTU (TV), Sioux City, Iowa

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A subsidiary of Nationwide Mutual Insurance  
Company, Columbus, Ohio