

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

## PERSPECTIVE ON GREATNESS



**NEW WAVE ?**

**DEFINITELY !**

SEE PAGES 6-7

**BCG** 

FILMS INC. • SUITE 3200  
THE CHRYSLER BUILDING  
NEW YORK 17, N. Y. MU 7-0870

### WHAT'S AHEAD FOR 'SOAP' INDUSTRY?

Whatever it is you can be sure of this: the situation will be clearly mirrored in tv

Page 25

### Radio says: 'look at all four'—Part two

Page 29

### Madison Ave. meets the BPA (and vice versa)

Page 32

### How long does it take to train a timebuyer?

Page 34



## ARCH RIVALS

Two fiercely competitive businessmen were cold-warring—throwing dirty looks, casting aspersions, even hurling abusives. Realizing this was hurting them both, they finally decided to settle the feud once and for all in a civilized duel.\* The winner would merge the two businesses and hire the loser (for further sport).

Terms of the duel: whoever first scored exactly 100 in the target would win. Each could begin shooting whenever he figured out the combination of rings to hit for that score. Assuming both men were straight shooters (in archery, at least), how many arrows did the winner use and what rings did he hit?

Send us the answer and we'll send you an exciting new prize. We're offering several, so be sure and tell us what you've won.

Puzzle adapted from "Mathematical Puzzles of Sam Loyd," Vol. II, reprinted by permission of Dover Publications, Inc., N. Y. 14, N. Y.

\* No duality in *some* places. One example: WMAL-TV feature films, best buy in Washington, D. C., after 11:30 p.m., with the lowest cost per 1000 homes for 1960-61 season. (ARB, Oct., 1960 thru Apr., '61)

**wmal-tv**  
abc  
Washington, D. C.

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

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

# IN RADIO

# IT'S

**EXCLUSIVE**  
**HELICOPTER**  
*Traffic Reports*

# THE

**INTERESTING**  
**VIGNETTES**  
*25 DAILY*

# SALES

**FIGHTING**  
**EDITORIALS**

# CLIMATE

**MATURE**  
**PERSONALITIES**

# THAT

**MELODIC**  
**MUSIC**

# COUNTS

**WPEN**  
**950 ON YOUR DIAL**

Represented Nationally By GIL-PERNA

THE SECOND IN THE SERIES

# PERSPECTIVE

# RESULTS



## AN EDITORIAL

### LINDY—A FINE PROGRAM

If Newton N. Minow, Chairman of the Federal Communications Commission, was watching "Perspective" on television Tuesday evening, he must have felt that his determination to improve TV programs was at last paying off.

"The Life of Charles A. Lindbergh" was a fascinating hour which recalled all the glory and sadness which came into the life of the young man who flew the Atlantic in a single-engine plane. Film clips, carefully selected, brought the story of Lucky Lindy into millions of living rooms, and made history live once more.

When television is capable of doing such wonderful things it is all the more to be regretted when it fails to measure up to these standards. But every year, it seems to us, there is progress. If future "Perspective" shows match the excellence of Tuesday evening's offering, we envision pleasant and informative evenings in the future.

THE PLAIN DEALER—Cleveland

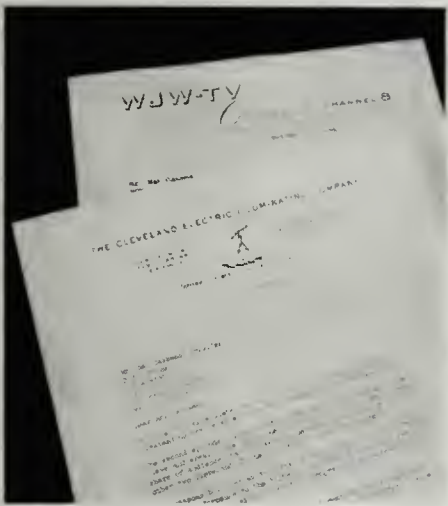


A HEARST METROTONE PRODUCTION

# ON GREATNESS

## TELECAST IN CLEVELAND

OCT. 24, 1961



### LETTERS

"This is to congratulate you and B.C.G. Films for producing the outstanding new television series 'Perspective on Greatness'.

The second episode, 'Lindbergh', received a 24.3 rating in the Cleveland area. This was 37 per cent of the sets in use, a larger share of audience than achieved by network shows carried by the other two Cleveland TV stations in the same time segments.

Our responsibilities as an investor-owned electric utility require strict conformance to the highest standards of customer service. We believe that quality television programming enhances this concept of service."

Robert H. Bridges,  
Manager Public Information Department  
The Cleveland Electrical Illuminating Company

"... 'Perspective on Greatness' scores a first over WJW-TV, receiving the highest rating in its time-period.\* McCann-Marschalk had the foresight to purchase this fine vehicle for their client, The Cleveland Electric Illuminating Company..."

Sheldon A. Saltman  
Promotion Manager WJW-TV

*\*overnight coincidental - independent survey*



### A STATEMENT

"We at WJW-TV are proud to be a part of an industry that is capable of producing such worthwhile, informative, educational and enjoyable programming. 'Perspective on Greatness' leaves nothing to be desired. It has all of these elements."

Joseph C. Drilling  
General Manager WJW-TV  
Cleveland, Ohio

### AND A REVIEW

"... it's all there for the nostalgophile: the frenzied aerial race to Paris, the kidnap nightmare and hip-podrome trial of Bruno Hauptmann, the isolationist dabbling in pre-World War II international politics ... eminently satisfying... allows us to review three American eras: the tawdry 20's, the grim 30's and the prewar 40's... splendid look backward... far more attention-keeping than other shows of its kind... not afraid of its material..."

Jim Frankel - THE CLEVELAND PRESS



# REMEMBER WHEN ?

ILLUSTRATION COURTESY OF THE BETTMANN ARCHIVE

Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available to only a few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women and children in the WGAL-TV viewing audience.

**WGAL-TV**  
*Channel 8*

**Lancaster, Pa.**  
**NBC and CBS**  
STEINMAN STATION  
Clair McCollough, Pres.

*Representative*

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

20 November 1961

# SPONSOR-WEEK

## MISSION TO DETROIT

TvB takes tv story to auto ad people; 1962 rise in tv spot and prestige sponsorship seen; unity voiced

(Detroit): TvB's massive sales call on Detroit last week was conducted in the guise of missionary work in a highly competitive jungle.

TvB officers, agency people, and automotive executives met Wednesday through Friday in a series of meetings which were the first of its kind.

It brought the TvB closer to auto men and their Detroit agency offices and gave them a chance to make presentations on tv's assets, both qualitative and quantitative.

The high point of the meetings was a new TvB presentation, "The Sales Machine," delivered to show that tv is a highly developed tool for use by automotive people—from the man in the showroom on up—and makes no effort to replace them.

(An undercurrent of the meetings was a conflict of interest between tv people interested in spot and those interested in network. There was some off-the-record feeling expressed that TvB should be urged to identify itself with spot only.)

Automotive spending in tv was down in 1960 and is up some in 1961. Automotive people and agencies felt that spot tv had an especially bright future of automotive spending in 1962.

TvB's mission was to elevate the media's estimate. Many automotive people regard newspapers as primary. Others are excited about radio

because of in-car audiences, male audiences, and readily available minute length long commercial time in good periods.

Although the 40" network chain-break was introduced this year to provide longer spots in prime time, there does not yet appear to be a pronounced attitude in Detroit toward them.

Thomas B. Adams, president of Campbell-Ewald (Chevrolet), in a luncheon address, compared tv and autos. Both affect the common welfare and both have come in for more than its share of criticism. Just as autos have been hit for being "too big, too gaudy, too powerful" and have been plastered with the "tail

(Continued on page 12, col. 2)

### 5 easy ways to bring back print

Charles F. Rosen, exec. v.p. of W. B. Doner, at the Detroit TvB meetings, gave these five easy ways to bring back print:

1. Getting hysterical about tv criticism and worrying about our "vast wasteland" more than our "vast waistland."

Others were: 2, Becoming obsessive about ratings; 3, "Mediacide," or vicious attacks on other media; 4, Greediness, and 5, Succumbing to bureaucratic regulation.

## RHEINGOLD: \$1.2 MIL. FOR N.Y. METS ON TV; LOOKING FOR STATION

Rheingold Beer (FC&B) has outbid Schaefer Beer for tv rights to the New York Mets baseball games.

Reported price paid by Liebmann Breweries is \$1.2 million annually for five years plus a ticket purchase guarantee, estimated at 100,000.

It's not known whether the cash or the ticket guarantee turned the trick.

Schaefer (BBDO) had seemed on the verge of making the deal and had previously sponsored National League Dodger games on WOR-TV.

Ballantine sponsors American League games (Yankees) on WPIX. When the Giants were a New York team, WPIX also carried their games because the Yankee-Giant schedule was worked out to prevent same day conflicts.

At the moment, Rheingold doesn't have a station. In previous National League games WOR-TV bought the Dodgers and then sold them to advertisers.

WNTA-TV, on the theory its educational sale may not go through, has asked \$39,000 a week to carry the Mets games. That would come to around \$850,000 a year for time—putting the time-and-talent package at over \$2.0 million a year. Yet another station possibly is WNEW-TV.

Also in the running to make a deal for the Mets were General Cigar and Piel's.

Trade observers guess that Rheingold will try to sell off half the games to a cigarette advertiser.

## BBC: WORLD'S MOST INDEPENDENT CHAIN

What the BBC is and what it is not were discussed by H. Carleton Greene, director-general of the BBC, speaking at an NBC luncheon last week.

The BBC has provided radio service for 39 years—four years more than NBC—and tv service since 1936, 25 years ago.

There is a special connection between BBC and NBC in the field of news and for live cable transmissions.

The BBC, Greene explained, has no parallel on this side of the Atlantic and is hence frequently misunderstood. It is not quite a tv version of the TVA. Nor is it really a "state web."

Although the BBC depends on state licence fees for receivers, "the state does not have the slightest degree of control over the way in which that money is spent." Although the government has the legal right to veto a BBC program, the BBC has the right to announce that the veto has been exercised. In almost four decades, including wartime, no veto has ever been exercised "and it is now pretty well politically unthinkable," stated Greene.

The BBC's income, guaranteed from license fees, is independent of commercial pressures. "We do not have to worry," said Greene, "about the susceptibilities of sponsors and advertisers."

Greene held up a statement made by the chairman of one of the British commercial program companies. Then he stated his total disagreement with it. He said the statement of the commercial view, "profitability is the only measure of success," did not represent what he regarded as the true purpose of broadcasting.

Greene reviewed the type of programming for which the BBC is noted: live comedy, live variety, live drama, and news. The BBC news operation

alone costs \$8 million a year.

The BBC also provides education programs, cooperating with 72% of the schools. Children's entertainment is also provided.

Some American films are used by the BBC, but it produces 85% of its own output. Several of its shows—Age of Kings, On Call to A Nation, Face to Face, and Third Man (film)—have been successfully shown in the United States.

Intercontinental tv by means of satellites is not too far off, Greene

(Continued on page 60, col. 1)

## COCA-COLA, FRITOS BUY KNXT DOCUMENTARY

Stations are doing a brisk business these days with locally-produced documentaries sponsored by national advertisers.

KNXT, Los Angeles, for one, sold its film documentary on teen-agers, Intense Generation, to Coca-Cola (McC-E) and Fritos (EWR&R) for two full hour prime time exposures, Thanksgiving and 17 December.

It's believed to be the first show of this type, sponsored in this way, to get such double exposure.

Another wrinkle is that it utilizes the strategy that viewers are probably interested in nothing as much as themselves. Both products have heavy teen-age consumption.

## Top 50 radio markets still Getting 70% of spot

Although spot radio grew about 17% in dollar dimensions in 1960 over 1959, the share of the top 50 markets remained about the same.

The top 50 attracted 70% of all spot radio money and the top 25 markets drew 57%, according to a study by RKO General National Sales Division.

Figures for 1960 were \$202.1 million spot for all markets, \$141.9 million for the top 50, and \$114.5 million for the top 25.

## CONLEY IS ABC NSS V. P., GEN'L MANAGER

James Conley has been named v.p. and general manager of ABC TV National Station Sales. He replaces Edwin T. Jameson, who resigned.

Conley comes to ABC from WCAU-TV, Philadelphia CBS o&o station, of which he had been general sales manager since 1958. He was previously account executive for CBS Television spot sales in Chicago and New York since 1955.



James Conley

## BBDO elects Donovan, Lideen as N. Y. v.p.'s

Michael J. Donovan and Paul N. Lindeen have been elected v.p.'s in the New York office of BBDO.

Donovan is an associate media director. He joined the agency in 1959 in his present post. He was previously v.p. and associate media director at Benton & Bowles, media supervisor at McCann-Erickson, and a buyer with Ward Wheelock, Philadelphia.

Lideen is an account executive who joined BBDO in 1956. He had been assoc. dir. of marketing.

## CBS Films sparking new syndication production

The major syndicators—many of which dropped original production like a hot potato earlier this year—show some signs of returning to it.

CBS Films announced it has brought out The Pursuers for a January 1962 start in syndication.



Michael Donovan





# a statement of WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

For many months we have been using this space to convey some opinions that we have felt were pertinent to this industry and the problems with which we are faced. Yet we are not wholly without personal axes to grind and so we would like to take this opportunity to give a small "station pitch."

**What**—WWLP Channel 22 (with sister station WRLP Channel 32)

**Where**—Springfield, Massachusetts (and Greenfield, Mass.)

**When**—on-the-air since March 17th, 1953 (Irish timebuyers please note)

**Power**—219 KW from 700 feet above average terrain

**Studios**—three large ones with rear screen and two VTR's & separate studio control

**Color**—of course, we're NBC and we originate local films and slides in color as well

**Remote**—the only one for miles around. (we

have originated shows for all 3 networks) but it's busy all the time (3 cameras with VTR)

**Staff**—82 of the most loyal and competent people in the business and we have the lowest turnover rate in the industry

**Cost**—PEANUTS

**Results**—Just ask anyone who lives here if we get results, or ask the man who bought some

**Record**—"... WWLP ... has shown a record of exemplary public service programming in generously providing its facilities for the advancement of the civic, cultural, charitable, educational and religious needs of the Springfield area. These services have been of genuine value to the community. . . ." FCC Memorandum and opinion of August 2, 1960

**Represented nationally by HOLLINGBERY**

## LESTOIL MARKETING AND SALES BUILDUP

(Holyoke, Mass.): Lestoil is building up its marketing and sales forces as part of a general expansion.

President Daniel E. Hogan Jr. has announced a series of new appointments "signalling the transition of Lestoil from a two-brand company to a multi-product corporation with ambitious intentions."

Donald D. Madden has been named in the newly created post of general sales manager. He was 32 years with Colgate-Palmolive, finally manager of field sales and operations in household products.

Owen J. Carroll has been appointed merchandising manager, also a new position. He has been product manager of four AHP brands, JWT marketing executive, and product group manager at B. T. Babbitt. He'll be responsible for all advertising, merchandising, and promotion.



Owen J. Carroll

William J. Massey moves up with in Lestoil to become field sales manager, another new post.



Marion Mocheski

Marion T. Mocheski, another long-time Lestoil employee, becomes sales promotion manager. She'll handle premiums and coupons, as well as promotion and will work with Carroll.

Jeremiah Creedon, who joined Lestoil earlier this year from Procter & Gamble, has been named marketing assistant, a new post.

All the new appointments will report to Edward J. Fredericks.

## Mission to Detroit

(Continued from page 9, col. 2)

fin" label, so too tv has been criticized at one point—its commercials.

William B. Lewis of Kenyon & Eckhardt (Lincoln-Mercury) urged tv to talk back to its detractors.

His query was: "Hasn't the time come to fish or cut Minow?" Defending tv for "miraculous" growth in its short career, Lewis said tv should resist specialized audiences who want their own kind of program and "when they want it."

Lewis predicted, starting next season, "increasing interest in the so-called prestige programs."

Norman Cash, TvB president, pointed out tv's gains in local advertising: \$20 million in the last nine months. Next on the list of TvB targets are shopping centers, discount stores, and chains like Sears and Ward.

Cash pointed out that tv is charging much less for recent circulation gains than newspapers. He asserted tv, through its own inside competition, was underpriced compared to other media. Pointing out that radio rate cut in 1949 created tv budgets, he urged tv not to cut rates since this would create budgets for competing media.

Glenn Marshall, TvB chairman (president of WJXT, Jacksonville) stressed the point that TvB can't afford to split into interests for network, spot, and local. "Three TvB's" would be a disaster to the advantage of other media.

## Petry fifth annual seminar

Petry held its fifth annual company seminar for promotion, research, and merchandising in conjunction with the BPA convention in New York earlier this month.

Station-representative cooperation, presentations, and research were taken up. Representing Petry were moderators Bob Hutton and Bill Steese, Myra Wheeler, Jack Carter, and Bob Schneider.

## THOM McAN (DDB) SHOES THE TWIST

Thom McAn shoes (DDB) will tie in with the dance fad, the twist, in its radio-tv commercials.

A special shoe model, The Twister, will spearhead the campaign. Music end of commercials was handled by Music Makers.

## What's next

Herbert J. Strauss, president of Grey, defined four ages of advertising in an AAAA Eastern Annual Conference address last week.

He termed the beginnings to 1936, "The Last of the Pioneers;" 1936-46, "The Era of the Probability Sample;" 1946-56, "The Era of Proliferating Agency Services;" and 1956 to now, "The Era of the Artist Enthroned."

## CBS' first station interest abroad is Trinidad

CBS has obtained its first interest in a tv station outside the U. S. It will participate in ownership of a station to be constructed in Trinidad, B. W. I.

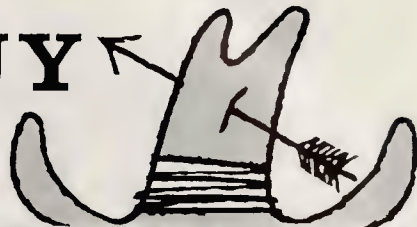
Other interests in the station are to be held by Rediffusion (West Indies) Ltd., an affiliate of Associated Rediffusion, the government of Trinidad and Tobago, and Scottish Television, Ltd.

CBS is also looking into station possibilities elsewhere. It already has interests in local production companies, including those in Argentina and Peru, and has an agreement with RAI (Italy).

But the principal CBS activity abroad continues to be distribution of film programs through CBS Films to some 55 countries.

There are also news and public affairs arrangements between CBS and ABC (Australia), BBC, TBS (Tokyo), and I-IBC (Philippines).

# THE MOST EFFECTIVE ADVERTISING BUY IN WEST TEXAS



## **TRIGG** **VAUGHN** **STATIONS**

**KROD-TV EL PASO    KVII-TV AMARILLO    KOSA-TV ODESSA MIDLAND**



First in coverage\* . . . First in sales . . . First in the homes of the big spenders\*\* in Texas and New Mexico. The Bolling Company has the facts.

\* ARB Mar. '61    \*\* Average E.B.I. \$7315 per hshd. Sales Mgmt. Survey of Buying Power May, '61

BUY  to sell West Texans...

Get 34% of New Mexico to boot

<b>KROD-TV</b> <i>El Paso</i>		<b>KVII-TV</b> <i>Amarillo</i>		<b>KOSA-TV</b> <i>Odessa/Midland</i>
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3 Quality Stations/3 Quality Markets/1 National Representative

*Jack C. Vaughn*  
Chairman of the Board

*Cecil L. Trigg*  
President

*George C. Collie*  
National Sales Manager



# Commercial commentary

*"who knows better than my salesmen how our spot schedule on WSUN pays off?"*



THIS IS HOW C. J. STOLL, MOBILE HOME DEALER IN ST. PETERSBURG, FLORIDA, AND PAST PRESIDENT OF THE NATIONAL MOBILE HOME DEALERS ASSOCIATION, FEELS ABOUT WSUN RADIO

"Whenever we prepare a budget for advertising my salesmen always remind me of the important results delivered to us by WSUN radio and insist that a good portion of our advertising dollars be spent on this station. I ask you, who knows better than my salesmen how our spot schedule on WSUN pays off?" This is how most local advertisers feel about the Suncoast's greatest coverage radio station. It will pay off for you!

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa-St. Petersburg buy

## WSUN radio 62

Tampa - St. Petersburg

NEARBY: BERNARD PINTOUL & MCCONNELL  
SERVICES: ALICE S. AYERS

### The great radio mystery

Bill Steers, president of Doherty, Clifford, Steers and Shenfield, and an old friend since the days when we both labored on P&G business—he as a media man at Pedlar & Ryan and I as a radio and creative man at Compton—had some interesting things to say recently about radio.



Speaking before the ANA meeting at Hot Springs on "Significant Media Developments," Bill said, "Radio to me is fascinating. It is, in many ways, a bellwether medium. It shows, I think, the direction in which all media are tending and, in a curious way, it is ahead of the pack. Radio has become an intensely personal medium . . . it has become private and individual. In its programming radio has managed to capture many different areas of special interest . . . in music . . . in news . . . in sports events. Radio is already reaching a highly segmented market—with rock 'n' roll for teenagers, popular music for housewives during the day, special programs for various language and ethnic groups, and so on.

"Radio is very much 'with it' in terms of satisfying the modern man. By becoming personal and individualized it dramatizes the changes that must come about among magazines and newspapers. It also, I believe, dramatizes the trend in television."

All of which adds up, as I'm sure you'll agree, to a pretty healthy endorsement of radio by the head of an important agency, and a recognized media authority.

But—and this is the fly in the vichysoisse—why is it that radio, despite such recognition, is doing so poorly as a medium of national advertising? Why is spot radio the only really weak point in the entire broadcast spectrum? Why does radio get less than 4% of national advertising dollars?

Why do many big advertisers and agencies give it short shrift in plans board meetings. What's behind the big radio mystery?

### Phoney and imagined reasons

These, of course, are questions which have puzzled and plagued radio men and station representatives for many months.

I think that in the past two years I've heard more discussions on this than on any other radio/tv subject and listened to more suggested answers than for any other broadcast phenomenon.

Some of the answers are pretty screwy.

There are certain paranoid souls, for instance, who see it all as a big and deliberate "anti-radio plot" by important agency media departments. (Poor Len Matthews at Leo Burnett has been publicly accused of such subversion.)

Others suggest that "spot radio costs so much to handle that agencies won't recommend it." (It's true that radio spot involves a lot  
*(Please turn to page 47)*)

# HOW'S BUSINESS?

IT'S GOOD AT WWJ—BECAUSE WWJ'S ON-THE-AIR PERSONALITIES ARE ALL SOUND, BELIEVABLE, CONVINCING BROADCASTERS



Hugh Roberts  
with Knut and  
Big Mouth Baxter



smooth Les Martens



personable John Lynker



Bumper-to-Bumper Club's  
Bob Allison



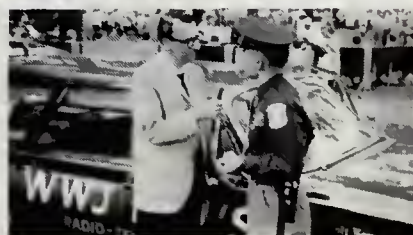
showman Bob Maxwell



first lady of  
fine music  
Faye Elizabeth



witty  
weathercaster  
Sonny Eliot



They're supported  
by an unbeatable  
news team



University of  
Michigan football



Detroit Tiger  
baseball

... an average three-hour cum audience of 303,000 homes (545,000 people)\* 55% women, 31% men, 14% young people, and a client list that's a who's who of advertising.

\*Nielsen July-August, 1961, 4 week cum

## WWJ AM and FM RADIO

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

# 555/5<sup>th</sup>

Hi-Bred distributors are on the air, too. The Pioneer Hi-Bred Corn Co. and Klau-Van Pietersom-Dunlap, Inc., appreciate the extensive coverage provided by the article entitled "Pioneer Likes Farm Service" in the 30 October SPONSOR.

We feel that we should correct a statement made in the article. Pioneer Hi-Bred Corn established Hy-Line Poultry Farms as a new department in 1936, not in 1940.

Other Pioneer distributors have separate ad budgets which are handled by Klau-Van Pietersom-Dunlap. The radio and television stations listed on page 39 and discussed in the article refer only to the advertising of the Pioneer Hi-Bred Corn Co., Des Moines, Ia. Advertising by other Pio-

neer distributors includes many more stations throughout the Corn Belt.

Veryl L. Fritz  
account executive  
Klau-Van Pietersom-Dunlap, Inc.  
Milwaukee

### Competition breeds better programs

It's tough for me to disagree with the Honorable Frederick W. Ford, a man whom I respect highly.

But I feel that as long as frequencies are available, it is up to the FCC to let radio and television broadcasters apply and to approve them if they meet the standards. I do not know of anyone so well qualified, and that includes the writer, who can say what the economic future of a station will be. Sometimes there are too many

stations in an area, but I have found at times that the new station does a better job than some of the oldtimers who have been sitting on their hands. We are living in a free enterprise system—I hope—and I hope we continue to live under such a system. If anybody wants to gamble his money, his hard work and his efforts to serve the people, and the frequency is available, the Commission should not refuse to make the license available.

Naturally, a lot of stations that are licensed do not want more competition, but I say let's encourage competition. This kind of competition does not, necessarily, downgrade programing. I know that I could go into a tough, loaded market, start a station, upgrade programing and give the oldtimers something to think about. And so could many others.

I am surprised, frankly, that SPONSOR agrees with Fred Ford's plan. And I still have a tremendous regard for Fred Ford. I have a hunch that, in time, he might even see that he is on the wrong track.

Edgar Kobak  
341 Park Ave.  
New York, N. Y.

● Mr. Kobak's comments refer to remarks delivered recently by FCC Commissioner Ford before the Kentucky Broadcasters Assn. and to a SPONSOR editorial supporting the Commissioner's stand, 30 October.

### There's really only one

Congratulations on another fine Negro market issue.

However, for the record, we should like to note that there is only one Negro market station in the San Francisco Bay Area with power of 1000 w or more. That station is KDIA, with 1000 kw at 1310.

Walter Conway  
station manager  
KDIA  
Oakland

### 'When the budget is tight'

Could you please send me another five copies of the last SPONSOR report dealing with using radio when the budget is tight, when the budget is limited, etc. It is an eight-page presentation that is very fine. If there is any charge, please let me know.

Frank C. Schroeder, Jr.  
pres. and gen. mgr.  
WDZ  
Decatur, Ill.

● "When the Budget Is Tight" was the first of four recent articles in a continuing SPONSOR series, "Have You Thought of Using Radio?" Complimentary reprints of the articles are available upon request.

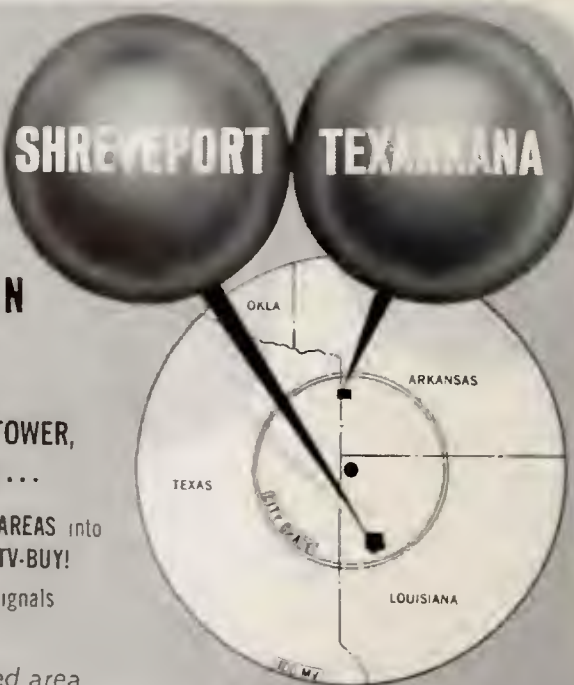
## THE NATION'S NEWEST COMBINATION MARKET!

GIANT NEW 1553' TOWER,  
Tallest in the South...

welds TWO METRO AREAS into  
NEWEST ONE-COST TV-BUY!

beams CITY-GRADE signals  
to BOTH cities!

- ★ offers unmatched area coverage!
- ★ dominates the Ark-La-Tex with POWER, COVERAGE, ... and NBC!



# ktal★TV

Maximum Power • NBC • Channel 6  
SHREVEPORT... TEXARKANA

Walter M. Windsor Gen. Mgr. James S. Dugan Sales Dir.

Get the facts from

**BLAIR TELEVISION ASSOCIATES**

"MR. PEPPERMINT" — a wholesome children's hour exemplifies

the  
**QUALITY  
TOUCH**



Network caliber with the plus features that only local programming can provide! A brain-child of Jerry "Mr. Peppermint" Haynes and director Vern Dailey, this refreshing early morning children's hour has captured the fancy of the pre-school set to such an extent it whips all competition in every time period. When "Mr. Peppermint" makes personal appearances... clear the deck! When he endorses a product... his small-fry "Gumdrops" clear the shelves.

And it is all handled in best of taste. Special sets take them on cruises to far-a-way lands. His animal friends instill a love and understanding of nature. His affectionate manner endears all, including the mothers.

Yes, this one is available for spot carriers or segment sponsorship. If you want that "quality label" associated with your campaign just say, "Open Sesame, Mr. Petryman"!

**WFAA-TV**

channel 8



Represented by  The Original Station Representative



AT *"Communications Center"* DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS



## In counting the house last week, this machine counted most half-hour firsts for ABC-TV.\*

It's the Nielsen *Audimeter*,† of course, electronic recorder of television tuning.

In thus demonstrating, the first week after the Time Change, that there are more good times (by half-hours) to be had on ABC, the *Audimeter* checked off this array of comedy, action-adventure and dramatic shows as being responsible:

*Cheyenne, Ben Casey, Rifleman, Hawaiian Eye, Naked City, Ozzie & Harriet, Donna Reed, Real McCoys, My Three Sons, Flintstones, 77 Sunset*

*Strip, Target: The Corruptors, Lawrence Welk.*

One of the shows—*Naked City*—had the further distinction of winning the largest share of audience (46.6%) of any program in the Report.

As we're understandably fond of pointing out, all this measuring took place where it counts most . . . in the competitive markets where the Viewers can view all 3 network offerings—and choose accordingly. And so chose.

## ABC Television

\*Source: Nielsen 24 Market TV Report, Average Audience, week ending Nov. 5, 1961, Mon. thru Sun., 7:30-11 P.M.

†Trademark and service mark of the A. C. Nielsen Company.



# SPONSOR-SCOPE

20 NOVEMBER 1961

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SPONSOR  
PUBLICATIONS INC.

Agency observers look upon the increasing inability of tv networks to refortify their nighttime programing positions during the season as foreshadowing quite possibly a radical change in the economic relations between them and advertisers.

The new system of doing business which these agency men think will emerge from the problem of schedule inflexibility is one of **negotiated guaranteed circulation**.

Under such a setup a fairly substantial advertiser will be free to unhook some of his funds from programs that are not doing so well and spread this money into schedule areas where the audience prospects are better.

Readjustments of this sort have been taking place with at least one of the networks the past two years. The adoption of readjustments as part and parcel of a pre-season agreement will have two effects: (1) the network would be able to retain the original appropriated dollars if it can deliver the "negotiated" audience; (2) the advertiser will have greater assurance of the number of homes his products will reach over the season.

The situation that is bringing all this about, say these agency men: instead of being in a position to create on their own, the networks have let the control over nighttime programs fall into the hands of outside suppliers and, hence, are not geared to revamp their schedules as their judgment suggests: The dollar value of the commitments to these producer-suppliers are too huge to write off.

An added observation: as network tv by its method of segment selling becomes more and more of a media "position" the system of negotiated guaranteed circulation will become more and more inevitable.

Major rep firms, both of independent and group persuasion, have assumed quite a bullish outlook for spot tv during the first quarter of 1962.

In their forecasts to stations, as SPONSOR-SCOPE deduced from a cross-section inquiry it made last week, these reps are saying that they are **anticipating a considerably smaller percentage of expiration notices** in December than prevailed last year and the year before.

What also has been food for encouragement: the relatively smaller number of requests for holiday hiatuses.

Among the toprank agencies, a feeling of good tidings has been buttressed by two economic factors: (1) consumers who have been holding back because of the Berlin scare are showing signs of **resuming buying plans**; (2) Detroit economists envisage a **near-record**, if not record, model year for the automotive industry.

The vacuum which Ford (JWT) filled when General Motors elected to pull out of network tv sports has paid off in rich audience dividends this fall.

So much so that Ford will stay on in that arena come the end of the season's national professional football by co-sponsoring CBS TV's sports spectacular series Sunday afternoons.

Ford right now is on **three networks** with the pro games, namely, CBS TV, NBC TV and the Sports Network, gathering an audience of 12-13 million homes a weekend.

Spot tv can look to Colgate in 1962 for a record flow of business, with a hefty portion of the expenditures going for a flock of new products.

In accordance with the philosophy actuating new company top management, Colgate budgeting has assumed a **resiliency of movement** radically different from the old regime.

The general import of all this: a larger role than ever for spot.

There appears to be a growing sentiment among station-group rep firms that the price on nighttime 40's ought to be revamped so that they will absorb some of the overflow demand for late night minutes.

It is the opinion of some sales heads that if the less desirable chain-break periods were treated as a separate category and priced accordingly agencies would be induced to concentrate on 40-second commercials.

There's been, these sources note, a growing interest among major spot agencies in both 30's and 40's, and that, with the right kind of rate encouragement in the right kind of spots, the interest could become widespread.

The c-p-m for the 40's may turn out to be slightly higher than late minutes, but there are plus factors, like better audience composition, to make up the gap.

R. T. French's (JWT) cutback to \$850,000 for next year's network tv represents graphically the old story of the little fellow, who, after a sojourn in first place, shies away from matching advertising dollars with giant competitors who are catching up with him.

It wasn't so long ago that the instant potato market was pretty much a French exclusivity, with the firm spending as much as \$2 million a year in tv.

In time General Mills, General Foods and Pillsbury not only moved into the instant potato field but made it more complicated for French by offering a wide line of the prepared spuds and by bringing to bear the full force of their advertising weight in tv.

In terms of advertising outlay the packaged instant potato figure now runs well over the \$10 million mark.

What some think is one of French's disadvantages in the brand battle: it is controlled out of England and the viewpoint taken there when it comes to shovelling out ad dollars against competitors is more conservative than in the U. S.

A trend that's apparently come to a halt: the constricting of national spot radio spending to fewer markets.

In fact, last year there was a trickle, though a very slight one, downwards.

You can see evidences of this halt in the following comparison of the FCC's national-regional spot radio broken down by SPONSOR-SCOPE in 10-market batches:

NUMBER OF MARKETS	1960 TOTAL (%)	1959 TOTAL (%)
First 10	\$ 82,851,000 (41%)	\$ 77,944,000 (41.4%)
First 20	106,043,000 (52%)	99,885,000 (53%)
First 30	121,836,000 (60%)	114,822,000 (61%)
First 40	133,384,000 (66%)	125,189,000 (66%)
First 50	141,891,000 (70%)	132,992,000 (71%)

Miles Laboratories (Wade) appears to be diversifying in the direction of the toiletry field: it's an after-shave lotion, whose name is being kept hush-hush.

The new product is on a twin-test gambit in several tv markets: (1) user reaction at the store level; (2) as a Christmas promotion directed at youngsters in the 8-15 bracket; namely, a gift item that will please Dad no end.

Sellers of radio spot have a provocative piece of sales ammunition coming up for them from a top-rank agency—if the client involved agrees to letting the agency release the cash register results of an experimental campaign in the medium.

It's a different concept in the use of radio and may, thinks the agency, set a trend in what it terms an intelligent and up-to-the-minute application of radio for a product that elects to throw its entire introductory lot with that medium.

The account, which is not related to the drug, grocery, or kindred package field, has sponsored tv scatter plans and specials.

The tv networks came in for a flurry of new business last week, with NBC TV the major gainer.

Among the sales:

- **Philco** (BBDO), after six years of nighttime absence, bought minutes on 12 different NBC TV shows, the estimated \$250,000 coming from its new parent, **Ford Motor Co.** It'll also buy specials for the same purpose—the sale of tv sets.
- **Speidel** (McCann-Erickson) will spend about \$275,000 in minute participations on NBC TV, starting February.
- **Upjohn** (McCann-Erickson), is using daytime plus Saturday Night at the Movies for a new vitamin.
- **Metrecal** (K&E), a heretofore ABC TV customer exclusively, will be on NBC TV the first 1962 quarter with a raft of nighttime minutes, adding up to about \$200,000 in billings.
- **Coates & Clark** (F&S&R) makes its tv network debut on ABC TV and CBS TV February for a 13-week daytime run costing around \$300,000. It'll sell notions and zippers.
- **Goodrich** (FC&B) will join a couple Saturday kid shows on NBC TV in March for a 13-week campaign for Posture Foundation sneakers.

CBS TV has advised its affiliates that it's not interested in proceeding for the time being with its new compensation contract.

The network thinks that the contract, which the FCC wants to question it about, is legal, but that it would not be appropriate to do any further negotiating with stations until the doubt raised in Washington has been completely resolved.

Even though the contract with Lincoln-Mercury (K&E) doesn't expire until 30 April, NBC TV is already beginning to scout around for alternate half-hour, or even minute, prospects for the Alfred Hitchcock series.

This taking of precautions so many months in advance against being stuck with a whole show will, it is expected, get to be a fact of business life from here on out.

Obligations to the series' producer, getting bigger all the time, makes it mandatory that unsold positions be minimized as much as possible.

Lever has arranged with ABC TV to replace its co-sponsorship of the departed Calvin & the Colonel with an equal participation in the Yours for a Song quiz which has been set for the Tuesday 9:30-10 p.m. slot.

The New Breed is being moved up a half hour to 8:30 on the same night.

The entertainment specials on the tv networks so far this season have scored a better average rating than the early group of them did last year.

Last season the specials that took to the air in September and October came up with an average rating of 18.7 and average home audience of 8,452,000, whereas for the like period of this year, it's a 21.8 average rating and 10,224,000 average homes.

However, there were twice as many specials during last season's September-October span. Here's how Nielsen measured the fall 1961 covey:

PROGRAM	AVERAGE RATING	AVERAGE HOMES
Miss America	41.8	19,604,000
Connie Francis	15.6	7,316,000
Sound of the 60's	13.8	6,472,000
Victor Borge	20.1	9,427,000
Carnegie Hall-Jack Benny	17.7	8,301,000

Note: Missing from this specials contingent was stalwart **Bob Hope**. Last year his initial event had a rating of 29.8 and an average audience of 13,470,000.

Look for the ABC TV o&o's to change their daytime rate cards in this area: the elimination of the daytime pre-emptible spot.

The network-owned firm which represents the stations has come to the conclusion that in the daytime area the pre-emptible spot has worked to the station's disadvantage:

- The station loses control of its rate card.
- It creates an annoying traffic problem.
- Agencies get **unhappy about being bounced** and aren't inclined to try the experience, at least in daytime, again.
- Some agencies by looking for cheap rides have the effect of setting the station's daytime rate card.
- It bolixes up discounts and unit plans.

Latest episode in the trend among ethical drug houses to get into the proprietary field: Pfizer's acquisition of Thomas Leeming & Co. (Esty).

Leeming's No. 1 proprietary through the many years in air media has been Ben-Gay. Another of its consistently advertised products in radio, and now tv, is Pacquin hand cream. The over-all ad budget's been running between \$1-1.5 million.

A source of resentment among agency controllers is the practice of one of the tv networks in billing them for nighttime minute participation packages.

The gripe: the network's limiting the deductible commission to the time portion of the billing and leaving to the agency to add its own commission to the talent.

The aggrieved agencies feel that the whole package should be made commissionable, because in order to make up the difference it would have to add 17.65%, instead of 15%. Otherwise, it would end up with less for itself than a flat 15% on the entire package.

Now that the FCC has released all time revenue figures for 1960, here's a reprise on how spot vs. network expenditures have run for the past five years.

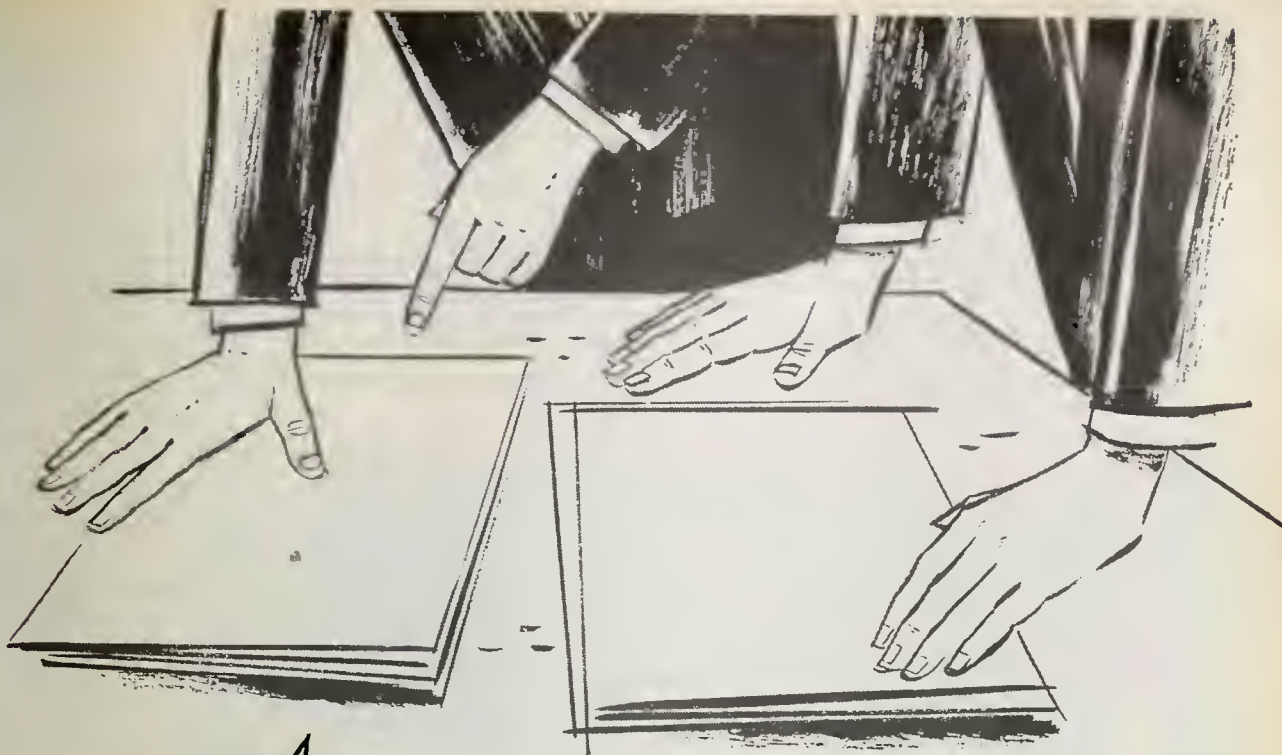
TV		
YEAR	NATIONAL-REGIONAL SPOT	NETWORK
1956	\$281,200,000	\$367,700,000
1957	296,400,000	394,200,000
1958	345,200,000	424,500,000
1959	426,200,000	445,500,000
1960	459,200,000	471,600,000
RADIO		
1956	\$145,461,000	\$44,839,000
1957	169,511,000	47,839,000
1958	171,929,000	42,786,000
1959	188,143,000	32,669,000
1960	202,100,000	31,917,000

Print keeps appropriating sales weapons from tv's arsenal in its efforts to sell against the sight-and-sound medium.

The latest case is Look Magazine. It's showing to agencies a presentation which uses the identical commercial recall technique of tv to compare the effectiveness of ads in the publication. The presentation, using Nielsen intermedia studies, also purports to show that Look reaches more households than any one nighttime network program.

What you can expect: an analytical answer to all this from TvB.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.



*See where Des Moines is a "preferred city" for the 7th straight month in Sales Management's business activity forecast?*

*Yes, sir! And our campaign is going great on KRNT-TV, a most unusual station!*

The preferred stations in this "preferred city" are KRNT Radio and TV, leaders in ratings, leaders in community service . . . leaders in the billing parade. Our share of local television business in this major 3-station market has always averaged nearly 80%; our local radio business has always been way ahead in a 6-station market.

Most folks don't realize this about Des Moines — we're 36th in the FCC list of markets according to appropriation of national spot TV revenue. The same sources prove that Iowa's capital and largest city is a good radio market, too.

You *know* you're right when you buy these most unusual stations, KRNT Radio and TV, the stations people believe in and depend upon. And you know you're buying at the same low rate as everyone else when you deal with these responsible stations.

Buy "the live ones"—KRNT Radio and TV, Cowles stations ably represented by The Katz Agency.

**KRNT**

**RADIO AND TV — Des Moines**

*An operation of Cowles Magazines and Broadcasting, Inc.*

what's the sense  
in a  
city  
fence



*the Charlotte TV MARKET is First in the Southeast with 651,300 Homes\**

Building a fence around a city makes as much sense as using the Standard Metropolitan Statistical Area concept of market evaluation.

Proving the point: Atlanta and Miami have SMSA populations of 1,017,188 and 935,047. The Charlotte SMSA population is 272,111 by comparison . . . BUT the total Charlotte TV Market is first in the Southeast with 651,300 TV Homes.\*

Nailing it down: WBTV delivers 55.3% more TV Homes than Charlotte Station "B."\*\*

COMPARE  
THESE  
S.E.  
MARKETS

CHARLOTTE  
651,300

MIAMI  
569,300

ATLANTA  
549,800


LOUISVILLE  
423,800

NEW ORLEANS  
379,400

RICHMOND  
268,800

**WBTV**

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

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

**Will these three front-runners hold their leads in coming battle of cleaning agents?**



# WHAT'S AHEAD FOR 'SOAPS'?

**Keeping America's clothes, homes, skins and teeth scrubbed clean is a \$2 billion business. Tv billings, new products clue action in '62**

**T**he three products pictured above have a number of things in common. They are front-runners in their fields. Each represents a different product facet of the U.S. consumers' intensive daily concern with being clean. Each is figured to face a big competitive battle soon. Advance herald of these battles: tv billings.

"Television has become so much a part of the 'soap' industry," a close

observer of the advertising scene told SPONSOR this week. "that any change in tv billings usually reflects something happening or about to happen in the soap industry itself."

"The soap business," said another adman, "is a blend of laboratory research, powerhouse merchandising, and television. It's the latter which is usually the first clue to a power thrust by one of the giants."

The chart on page 27 contrasts this year's "soap" investments in tv during the first six months with the comparable period last year. To people who follow the soap business closely, it is more than a straight plus-and-minus report. It is a barometer predicting weather ahead for the soaps.

Forecast for 1962: generally stormy.

- Big battle shaping up in bleaches

and starches. Tv spending way up, nearly double last year's. Aerosol sprays and pre-packs will play a big part. In dry bleaches, P&G's new Star Dust will be out to nail Lestare.

- Cleaner and cleanser tv spending off from last year, but may catch fire soon again when Colgate throws new Ajax (with ammonia) against P&G's Mr. Clean and Lestoil.

- Tv spending up a shade for toilet soaps, but this is considered normal. No major battle expected soon in this area.

- Dentifrice tv advertising is up 15% this year, and heavy spending continues. Experts feel it will get heavier as Colgate moves into market with one (and maybe two) new stannous fluoride toothpastes. Stannous fluoride is the ingredient which sent P&G's Crest to No. One position within a year. A full-scale war expected here.

- The normal rise in tv spending by packaged soaps and detergents is considered by some admen to constitute a truce. Others see it as the calm before the storm, anticipate a not-too-far-off flare-up with measured, pre-packaged detergents as the spearhead.

When the Rev. John Wesley (misquoting Sir Francis Bacon) said "Cleanliness is indeed next to godli-

ness," he came fairly close to being right. Keeping home and bodies clean today costs the U.S. public more than \$2 billion annually. Americans scrub their skins with 500 million pounds of bar soap, brighten their teeth with a ribbon of toothpaste 1.5 million miles long. Laundering clothes, scouring sinks, and cleaning spots off the wallpaper represents a yearly expenditure of some \$1.2 billion for soaps, detergents, cleansers, starches and bleaches.

The cleanliness business is big, and can only get bigger. The dollar volume of cleaner and detergent sales has increased more than 60% since 1947, according to *Food Topics*. Reasons for this rise: (1) a higher standard of living, (2) the U.S. population explosion, (3) scarcity of domestic help, (4) more families moving from small city apartments to larger suburban homes.

Since World War II, reports *Barron's*, over 14 million new dwellings have gone up in the U.S., and households are expected to increase 25% during this decade. Predicting a cleanser boom, this publication states that already the total floor space in our nation's homes and apartments equals an area twice the size of Rhode Island.

As for the home laundering effort,

there are now about 25 million washing machines gobbling up soaps and controlled suds detergents. By 1965, it is estimated, there will be 30 million.

The industry which supplies the material for this colossal cleaning spree is dominated by the Big Three (Colgate, Lever and P&G) which, in turn, is dominated by P&G. With more than \$600 million total assets, a Midas touch in marketing, and almost a mystic sense of timing, P&G has bulled its way to share-of-market leadership in soaps, detergents, cleansers, cleaners, dentifrices, and shampoos (see *SPONSOR-SCOPE*, 23 October, 1961). It attains and maintains supremacy with a whopping ad budget of around \$110 million, about 95% of which is in tv.

"Next to water, nothing seems to go with soap as well as television," an adman told *SPONSOR*. "Not only does it fit the client's marketing strategy to a tee, but there is even a family resemblance between the client and the medium—the power struggle between the three networks is awfully much like the struggle between the Big Three of the soap industry."

Constantly stalking giant P&G are closest competitors Lever, which spent about 85% of its \$45 million budget in tv last year, and Colgate-Palmolive,

## The toothpaste war—tv billings up 15%, going higher

*Tr gross time billings by leading dentifrices—Jan.-June 1961 vs. Jan.-June 1960*

	1961		1960	
	NETWORK	SPOT	NETWORK	SPOT
<b>COLGATE DENTAL CREAM</b>	2,380,191	2,592,480	2,910,262	1,888,860
<b>CREST</b>	3,472,366	1,444,380	2,283,862	107,070
<b>GLEEM</b>	1,625,450	1,937,500	2,474,233	1,220,660
<b>STRIPE</b>	696,884	1,147,340	940,697	1,013,320
<b>PEPSODENT</b>	700,789	603,210	1,248,234	.....
<b>IPANA</b>	1,075,693	41,380	721,649	572,690
<b>TOTAL DENTIFRICES</b>	10,178,290	7,785,000	10,710,313	4,846,000

Source: *SPONSOR-SCOPE*, 23 October, 1961. © T.B. Horalough



whose 1960 tv spending was more than 80% of a nearly \$40 million budget. Both Colgate and Lever pack dangerous punches, and they frequently land.

P&G feels other pressures, too. From time to time it is challenged by some unexpected or underestimated opponent, such as Lestoil, Inc., and then the bubbles fly in Cincinnati—and on tv.

Bubbles are expected to fly again shortly. In several product categories, major battles appear to be shaping up. Admen sense a tenseness in the whole soap industry, even down to the smaller companies. They point to such tactical moves as the recent switch in ad agencies of the Fels & Co. \$4 million account and the equally recent move by Purex of its Wrisley and Potter lines to another shop.

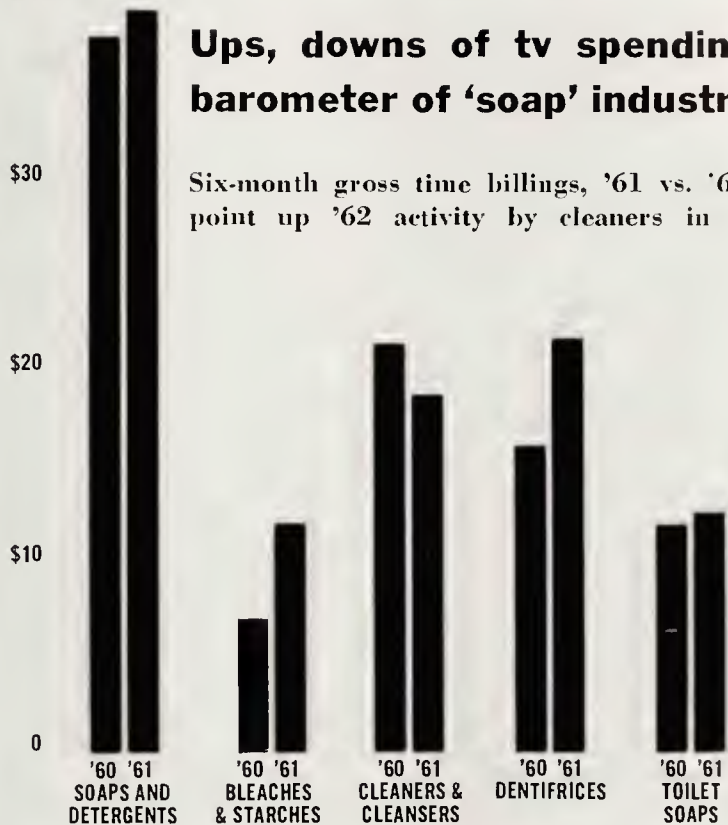
The number of new cleaning products in testing or about to come on the market and their more than coincidental relationship to what has been happening in tv billings, these admen feel, is the clinching evidence of some interesting action ahead. Here is what could happen by categories:

**Dentifrices:** The brand-by-brand spending chart on page 26 points up the raging toothpaste war. At the half-way point of this year, tv spending by dentifrices was already up 15% over the same period in 1960. It has been a hot fight, with plenty of bitterness about tv commercial copy claims. It is bound to get hotter.

At present, P&G has about 50% share of this nearly \$235 million market. Its Gleem "with GL-70" has a 20% share, but its newer Crest "with ADA" (American Dental Assn. endorsement) tops the whole field with 30%. Colgate "with Gardol" comes in for 25%, and is out after more.

In early 1960 the picture was different. Colgate toothpaste led the pack with 35% share of market, Crest had slightly over 10%. Then P&G, which *Forbes* sums up as having "the habit of getting the jump on competition," stole a march with an exclusive license from Indiana University Foundation to use its ADA-endorsed special stannous fluoride formula in Crest. In almost no time at all, Crest took over the lead in dentifrices.

Million  
\$40



Sources: Spot tv—TVB-Rorabaugh; net tv—TVB/LNA-BAR, gross time billings.

But now Colgate is out with *two* stannous fluorides—Colgate Fluoride (Bates) which should be in national distribution by the end of this year, and Cue (D'Arcy) which is now in test markets and also may soon go national. P&G has no monopoly on fluoride toothpaste; it simply got the jump on competition. Now Colgate appears out to even the score. The fight, naturally, will be televised.

**Bleaches and starches:** According to *Food Topics* and *Food Field Reporter*, the U.S. housewives spent over \$194 million on laundry supplies (bleaches, starches and bluing) in 1960. Liquid bleaches accounted for the lion's share of this spending—\$134 million. As usual, a P&G product—Clorox—has been a front-runner.

Now this field is exploding into activity. Clue to this is the chart on this page; television spending has

nearly doubled over last year. It is figured to go on rising as the laundry supplies battle mounts.

Aerosol spray starches and pre-measured liquid plastic packs of bleach (which can be dropped and stepped on without disaster) are playing a significant part in this explosion and can be counted on for still more action. Last year, for example, Glis Spray Starch invested \$1.4 million in tv.

But dry bleaches may see the biggest donnybrook. Last year, Lestoil, Inc. (emboldened by its success with Lestoil cleaner), spent \$2.8 million in tv to introduce its dry bleach Lestare, and has done very well. So well, in fact, that P&G is now coming out with a dry bleach called Star Dust. Benton & Bowles is the agency, and testing is being done with tv and Sunday paper color sections in Albany-Schenectady, N. Y., and Grand

## The bigger they come, the harder they sell

'60 tv spending by soap, detergent and laundry supply brands

Brand	Net tv (000)	Spot tv (000)
Ad detergent	\$ 965	\$ 749
Ajax cleanser	1,975	1,639
All detergent	2,843	859
Breeze detergent	394	929
Camay soap	1,730	265
Cheer detergent	2,761	3,550
Chiffon liquid detergent	1,031	64
Clorox bleach		2,500
Comet cleanser	1,685	1,778
Dash detergent	2,116	4,351
Dial soap	1,980	118
Dove toilet soap	1,904	654
Dreft detergent	1,094	57
Duz & Blue Dot Duz		3,496
Fab detergent	2,934	1,559
Glis spray starch		1,364
Handy Andy detergent	2,254	963
Instant Fels Naptha granules		788
Ivory liquid detergent	2,356	2,074
Ivory Snow powder	1,363	1,179
Ivory soap	1,952	1,151
Ivory soap flakes		1,060
Joy liquid detergent	2,321	2,401
Lestare		2,779
Lestoil liquid detergent		7,106
Lifebuoy soap	1,219	104
Lux liquid detergent	2,617	905
Lux toilet soap	1,205	777
Mr. Clean	2,536	5,043
Dxydol detergent	1,692	1,357
Palmolive toilet soap	810	557
Praise soap	1,821	454
Rinso Blue	495	844
Spic & Span	1,405	1,842
Surf detergent	815	213
Texize household cleaner		1,324
Tide	5,154	2,763
Vel liquid & powder detergents	2,035	82
Wisk liquid detergent	2,778	734
Zest soap	629	2,339

Seven-eighths of the above brands are products of P&G, Colgate or Lever who together invest nearly \$200 million in tv yearly, dominate the U. S. "cleaning" scene. Lestoil, Fels, Texize, and Armour brands also shown. Source: TvB

Rapids, Michigan, markets.

Some admen find the P&G-Lestoil battles even more intriguing than the traditional Big Three struggle. Only a few years ago, Lestoil (then Adell Chemical) stole the show with its household cleaning detergent of the same name, but P&G chased after it with Mr. Clean and has now taken over the lead. Now it would appear that P&G is out to nail Lestoil's Lestare dry bleach (its annual sales are probably in the \$20 million range by now) with its new Star Dust dry bleach.

If money talks—and it does in the soap business—then nobody can outshout rich P&G. But Lestoil is developing, in certain areas, into a pretty fair competitor. Lestoil, according to *Barron's*, has now streamlined and expanded its plant to handle a \$90 million volume. It knows how to use tv, and, in the contest for store shelf space, it is now giving promotional concessions to retailers.

Next year is figured to be another active year for tv as the dry bleaches, liquid pre-pack bleaches, and Aerosol spray starches fight it out. Even Simoniz Co. is moving into this field by buying manufacturing rights to Reddi starch.

**Household cleaners and cleansers:** A look at the tv billings chart shows this category down some \$3 million in spending during the first half of this year from the first half of last. This might be interpreted to mean that the Mr. Cleans, Lestoils, and Handy Andys (Lever) have had their run. But it is unlikely. A big shake-up is expected soon again in this category.

Colgate, which broke badly at the gate when the cleaner race started about two years ago with an entry called Genie (its brand name ran into legal complications during testing and is rumored to have cost C-P a pretty penny before being scratched) is in with a new runner, and—by all forecasts—a strong one.

New liquid Ajax with ammonia begins its national advertising campaign about now. Norman, Craig & Kummel is the agency, and the push will be with tv, night and day, net and spot. Ajax is an old, successful C-P name.

(Please turn to page 50)

# RADIO DECLARES: COMPARE ME

➤ Examination of four media by agency execs reveals variety of arguments for considering radio a key tool

➤ High on the list is its ability to sell merchandise at a lower cost per customer than any other medium

If they agree on nothing else, admen are practically unanimous on this point: that any advertising agency "looking at all four"—radio, television, newspapers and magazines—finds radio more flexible than the others. A prime example: with radio, the client's copy changes can be made almost instantly—a critical factor in ad campaigns.

But both broadcasters and advertising agency leaders advanced a number of other points regarding radio's significant role in the media world. Among its many plus signs:

- It can carry a campaign single-handedly.
- It is playing a significant role in suburbia.
- Its impact in out-of-home listening is greater than ever.
- It can be a spawning ground for creative minds.
- It can saturate any given market.

If radio could boast of nothing else but flexibility, it would be well worth considering as an advertising medium. Leslie L. Dunier, vice president in charge of radio/tv, Mogul Williams & Saylor, Inc., told SPONSOR. His sentiments were echoed and re-echoed by other agency executives.

But radio has indeed more to offer the client than flexibility. Dunier and his colleagues pointed out that "on a dollar investment basis, radio offers greater exposure, reach and frequency than any other medium—if it is used intelligently."

A big plus in radio is its ability to deliver a special audience with little or no waste coverage. In Dunier's opinion, "this applies to foreign language stations, Negro-appeal stations, special interest stations, and a varied range of income groups." This type of buying is possible as a supplement

or a substitute of mass coverage and programed stations, he explained.

"A given radio station will deliver a more or less 'constant' audience on an overall basis," Dunier declared. "This is not true of television, nor of newspapers, if one considers relative position in the issue and on the page. As for coverage, the more powerful stations blanket a larger geographical area than the local newspapers.

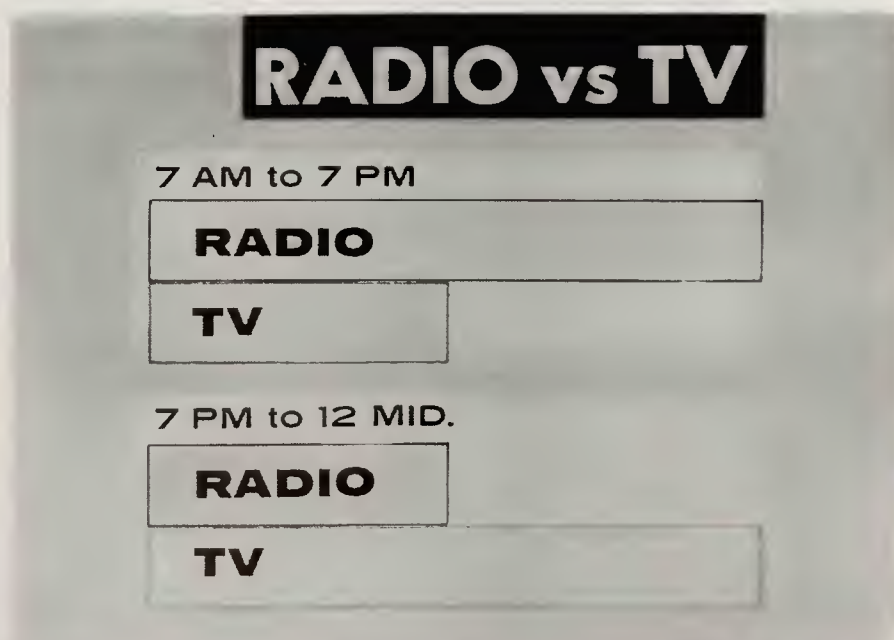
"In some sections of the country, this is also true of tv *vis-a-vis* radio coverage." As a result of these advantages, radio offers the advertiser excellent campaign support, Dunier continued. Although radio will carry a campaign singlehanded, as it were, it is more often employed to support a print or tv campaign through satu-

ration buys, with reminder or teaser copy referring the listener to other media, Dunier said.

According to Dunier, radio's flexibility is apparent in areas other than the buying sphere. With radio, Dunier said, an advertiser is able to reach a mass audience that is more widely dispersed as to time and place than any other medium. "There are transistors, car radios, factory and office radios—they all make for intensified penetration and exposure," Dunier declared. "Then we can point to the use of remote broadcasts at store openings, shopping centers, and the like."

Dunier said he wouldn't hesitate to endorse radio for special qualities that no other medium can quite duplicate. "But like just about everything else, it's not quite an unqualified endorsement," he explained. "The key to the successful use of radio is the experience and know-how of the agency, or the advertiser if handled direct. An equally convincing case can be made for almost every medium—how each is used determines its ultimate

## Radio's adult audience leads tv in daytime



TELEVISION'S major strength lies between 7 p.m. and midnight. About twice number of adults listen to radio than view tv in every hour between 7 a.m. and 7 p.m., says Nielsen

advertising effectiveness."

Clearly, ad agencies are being made more aware of radio's steadily growing ubiquitousness in reaching the American people. Comedian Joey Bishop was evidently speaking the gospel when he cracked that "there are so many sets around that radios are beginning to own people." Back in the early '30s, another top humorist, Will Rogers, sagely observed: "Radio is too big a thing to be out of."

This is even truer today. Sam Slate, vice president and general manager of WCBS, New York, told SPONSOR. "Radio is one medium which can reach more people for less money than any other, and I believe you can't beat the personalized salesman-

before she leaves for the supermarket," Dietrich declared. "This alone should make an irrefutable case for radio as the best advertising medium, but there's one other factor growing in importance with each year. It's the factor of suburbia, a land that 10 years ago was a no-man's land for marketers. The U.S. Census Bureau shows that markets of three million or more population in suburbs and beyond have increased 68%. Population of the central city has decreased 1%. Radio reaches suburbia like no other medium, covering it like a blanket. In central cities, newspapers miss two out of every 10 families. Outside the city itself—the areas where interurbia growth has been tremendous—newspapers miss six out

other, less flexible but important media; (4) 'round-the-clock saturation in localized areas in support of a promotion. Radio's "universalness" allows an advertiser to reach everywhere if he chooses, to select age groups, occupational groups, ethnic groups and other socio-economic divisions, simply by careful choice of stations and programs used, Boulware declared.

Gromer saw radio's primary advantage over most media forms in its ability to deliver extremely high levels of commercial frequency at a relatively low cost.

"Much of today's radio selling makes the mistake of trying to emphasize audience reach as well as frequency," Gromer declared. "The simple facts are that it is very difficult, if not impossible, to build reach in radio to a point where it is in any serious competition with television. However, there is nothing wrong with a more limited reach pattern if a medium can deliver a sufficient number of commercial exposures to impress a selling message firmly in the consumer mind—and this, radio does superbly well."

If radio is sold properly and if radio salesmen are willing to open new advertiser doors for themselves, the sound medium will claim more than its share of advertising revenue, SPONSOR was told by Clifford J. Barborka, Jr., president of Better Broadcast Bureau. It is Barborka's contention that radio is the only medium that is both a vehicle of mass communication and an intimate personal friend.

Barborka insists that radio, more than newspapers, magazines, and television, comes closest to being all things to all advertisers. "In effect, radio can be either major or minor media strategy, depending on an advertiser's marketing strategy," he declared.

In the light of today's marketing realities, radio's unique quality is its ability to adapt and conform to a client's selling objectives and advertising strategy, he said, adding that it has the power to be a hammer-blow primary medium. It also has the plasticity to be molded into a given or selective advertising mission, Barborka said.

## Radio's total reach is growing each year

*Average daily audience of radio (persons)*

1957	1961	INCREASE
<b>68,354,000</b>	<b>79,003,000</b>	<b>15.6%</b>

*Radio's reach is spreading annually. These RAB figures are through mid-point 1961, do not show summer audiences, which are larger*

ship of the human voice," he said. "It is tops in flexibility. Copy changes can be made immediately. We don't worry about pictures, galley proofs, or scenic design, and radio reaches everybody everywhere."

Radio gets 'em in the living room, in the bedroom, in the kitchen—with maximum efficiency and minimum cost—in the opinion of George S. Dietrich, station manager, WNBC, New York. Radio, he told SPONSOR, reaches your customers "where you want them . . . when you want them and at low cost. No other medium of advertising will bring your shaving cream message to a man while he's shaving, or sell a brand of gasoline to the motorist while he's driving, or tell the lady of the house about your brand of canned tomatoes 10 minutes

of every 10 families."

Radio has characteristics which are peculiarly its own, in the opinion of at least two high-ranking agency executives, Robert H. Boulware, vice president and associate media director of Fletcher Richards, Calkins & Holden and Frank J. Gromer, Jr., vice president and director of media, Foote, Cone & Belding, New York.

In Boulware's opinion, radio can be used productively for several different purposes including:

1. Reaching, with frequency, automobile riders while they are driving;
- (2) reaching teenagers with frequency, in large numbers, and on a selective basis (out-of-home listening during an important summer selling season is a factor here);
- (3) adding radio's low cost "reminder" value to

"America is on the move," Barborka declared. "Personal income in 1950 was better than \$228 billion; in 1960, it was close to \$400 billion, and it continues to expand. The number of households in 1960 was 52.6 million and by 1970, this is expected to increase by 10 million to nearly 63 million. And advertising volume, which was \$5.7 billion in 1950 and about \$12 billion in 1960, is expected to reach better than \$20 billion by 1970. If radio's many advantages are brought to the attention of the right people among clients and agencies, much of this revenue will reach American broadcasters."

Of radio's numerous assets, there is one that stands out like an abstract painting on a wall of Rembrandts, Barborka observed. "No matter how radio is used, it never goes unheard. It is an intrusive, penetrating medium that reaches people at a point of personal intimacy that is unmatched by any other medium. It has breadth of coverage and specialization in appeal."

Time again, radio's frequency and reach potential at comparatively low cost were stressed by broadcasters and ad agency execs in the SPONSOR survey. These sentiments came from Martin Stone, president of the Herald Tribune Radio Network; Herb Mendelsohn, sales manager of WABC, New York, and Weymouth Symmes, media director, Gardner Advertising Co.

Radio, in addition to offering the above advantages, provides a latitude of creativity for those who produce programming as well as advertising messages, Stone told SPONSOR. "It can, or should be, a spawning ground for creative minds," he said. "For those who are frustrated by the television assembly line there is free and welcome air in radio, where ideas are the lifeblood of the medium."

"We don't sell radio as a supplementary medium," Mendelsohn told SPONSOR. "We're not out to fill 'chinks' in an advertiser's advertising armor. We constantly pitch radio as the most exciting, efficient means of communicating selling ideas to the public."

Agency executive Symmes thought radio also possessed front-line virtues

(Please turn to page 50)

## Radio is more flexible, execs agree



1



2



3



4



5



6

### 1 FRANK J. GROMER, JR.

The v.p. and director of media for Foote, Cone & Belding, New York, says that "radio's primary advantage over most media is its ability to deliver extremely high levels of commercial frequency at relatively low cost . . ."

### 2 LESLIE L. DUNIER

"If radio could boast of nothing else but flexibility, it would be well worth considering as an advertising medium," the vice president in charge of radio/tv, Mogul, Williams & Saylor said. "As it is, there are quite a few other advantages. . . ."

### 3 ROBERT H. BOULWARE

"Radio has many characteristics which are peculiarly its own," according to the vice president and associate media director of Fletcher Richards, Calkins & Holden. He is particularly impressed with radio's "universalness" and ability to reach everywhere.

### 4 MARTIN STONE

The president of the Herald Tribune Radio Network pointed out that radio, like no other medium, affords saturation for the advertiser at an economic cost. "Unlike all other media, it can underwrite reaching its target, be it occasional listening or repetitive."

### 5 SAM SLATE

"Radio is one medium which can reach more people for less money than any other, and I believe you can't beat the personalized salesmanship of the human voice," said the v.p. and general manager of WCBS, New York. ". . . listeners find great association and empathy."

### 6 GEORGE S. DIETRICH

WNBC, New York, station manager declares that "radio reaches your home where you want them . . . and at the most economical costs . . . radio tells the lady of the house about your brand of canned tomatoes ten minutes before she leaves for the supermarket. . . ."

## BPA had first real contact with Madison Ave. at convention



**EXPOSED** to BPA members at sixth annual seminar were Jackie De Costa (l), media research supervisor, Ted Bates; Matthew (Joe) Culligan, gen. corp. executive, Interpublic, Inc. (shown left in center picture in conversation with Dan Bellus of Transcontinent Tv, BPA program chairman), and Richard A. Dunne, media and marketing coordinator, SSC&S. Annual seminar was held at New York's Waldorf-Astoria, 6-8 Nov.

## MADISON AVE. MEETS THE BPA

➤ Promotion group got a close look at the people who buy their stations (and vice versa) at the recent BPA get-together held in the heart of the ad business

If one significant event occurred at the BPA's Waldorf-Astoria convention, it was the fact that the broadcast promotion manager and agency media marketing people in the nation's biggest market finally met in large numbers.

The BPA tapped Madison Avenue for comments, ideas and opinions on how the station promotion manager can best serve agency and advertiser needs at the station level.

But Madison Avenue learned something, too—if admen didn't know it already: the station promotion man is coming up in the (ad) world.

Results of a SPONSOR survey of BPA membership indicated promotion managers are in a key position to deal effectively with advertising and station objectives. Why, of all levels of station operation, is the promotion manager's role strategically geared to deal with these concepts? One reason: the promotion manager is perhaps the most familiar with the many phases of station operation.

Here are some major conclusions drawn from the survey:

- The title, promotion manager, does not nearly begin to cover the diversification of talents and duties en-

compassed in his generally accepted role. Responses to SPONSOR's survey reveal that the promotion manager oftentimes functions under other titles far more definitive of his actual responsibilities.

For instance, titles, in addition to promotion manager, included such a wide range as these: assistant to the general manager; director of news, public affairs and advertising; assistant manager; director of press relations, promotion, and merchandising; sales representative; manager of advertising; and promotion and publicity manager.

- Contest activity by stations is up this year by a very narrow margin. According to the majority of respondents, this activity hit its peak last year, but a gradual increase is anticipated for the future.

- Station promotion budgets have been on the rise, mostly in radio. Tv budgets have remained generally the same. But where there has been an increase, it has been sizable—as much as 50% in some cases.

- Promotion of public affairs programming registered the most dramatic rise in any category during the past year. Most respondents attributed this increase to FCC “pressure.”

- Advertisers and agencies, according to survey results, are definitely making greater demands for merchandising this year, with most of the emphasis on radio.

- According to respondents, the promotion manager’s self image is a combination of creativity (which includes imagination and originality) and a knowledge of radio and television. Administrative ability, energy, and knowledge of advertising figured heavily in his stock of valuable attributes, as well.

- The promotion manager has a good record for job longevity, too, according to questionnaire results. Most respondents have been in the field for over 10 years.

- Promotion managers have come up through widely diversified fields. Backgrounds included such areas as journalism, station programming, directing of broadcast news operations, and announcing.

By the very nature of his work, the promotion manager has broad exposure at just about every level of station operation: advertising, programming, news, public affairs, and public relations. For this reason, station management has, in the past, drawn heavily from the promotion department for advancement within the station to posts in sales and management.

But BPA members generally agree that career opportunities within the field of station promotion have never been greater than they are today. In the recent past, the promotion manager’s prestige was not as great  
(Please turn to page 34)

## Questions, answers from BPA members

### A. Station promotion man’s experience, qualifications

**Q. How many years have you worked at station promotion?**

Less than 1 year: 1	3 to 5 years: 0
1 to 3 years: 0	5 to 10 years: 19
	More than 10 years: 16

**Q. What other jobs have you had besides station promotion?**

None: 1	Timebuyer: 0	Station sales: 5
Other sales: 0	Other promotion: 5	Publicity or p.r.: 7
	Others: 14	

**Q. Which three of the following qualifications are most essential to a good station promotion man (or woman)?**

Creativity: 42	Initiative: 11
Knowledge of radio/tv: 37	Writing ability: 9
Imagination: 36	Originality: 8
Administrative ability: 18	Knowledge of marketing: 7
Knowledge of advertising: 18	Likable personality: 1
Energy: 12	Sales ability: 1

### B. What’s been happening in the station promotion field

**Q. Has there been any change in your station’s promotion budget since last year?**

Same: 12	More: 19	Less: 4
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**Q. Do you spend more time promoting public affairs than you did last year?**

Yes: 23	No or no change: 11
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**Q. Has there been any change in the amount of contest activity by your station since last year?**

Same: 14	More: 11	Less: 10
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**Q. Are advertisers making greater demands for merchandising?**

Yes: 23	No: 6	Varies: 7
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The above questions were answered by a cross-section of station promotion people attending the BPA’s sixth annual seminar. A total of 37 answers came from 32 men and five women. Three of the 37 represented station groups, 12 represented a radio/tv station combo, 13 represented a tv station only, and 14 represented a radio station only. More than half of the answers came from promotion people working in markets of from one to five million. Except for the third question from the top, all the numbers refer to tallies of individual answers. The answers on qualifications were totaled by asking respondents to indicate (in rank order) the three most important. Three points went to No. One choice, two points to No. Two, and one point to No. Three.

as others in the station hierarchy. Now, according to BPA executives, the station promotion field has evolved to a professional level and the promotion manager is recognized more and more as the voice of his station. His stature has increased—not only within the station, but in the eyes of advertisers and agencies, as well. The latter conclusion was obvious by the number of Madison Avenue media brass present at the recent New York convention of the promotion group.

It is generally agreed within the BPA that the organization itself has accomplished a great deal toward increasing professional stature of the field and of the promotion manager's job.

In only five calendar years since the organization's formation—at a meeting in Chicago where 26 promotion managers gathered and elected Dave Partridge the first president—the BPA has grown to a membership of 450.

As a direct result of the enhanced image and extended scope of station promotion, the promotion manager's goal to achieve increased stature by moving up the management ladder within a given station has somewhat diminished. More often now, the trend is for promotion people to remain in the field, advancing via larger markets, station groups, or representative company routes.

The SPONSOR survey was answered by a representative cross-section of 37 broadcast promotion executives from both stations and groups and in both radio and tv.

Among the facts coming out of the survey: two respondents reported they have been in their present jobs for more than 10 years; nine have been doing their jobs for from five to 10 years; one has been in the same spot for from three to five years; 12 reported one to three years and 11 said less than one year.

In addition to checking on job longevity, the SPONSOR questionnaire asked: "How many years have you worked for your present employer? Here's how the answers came out:

More than 10 years: none; five to 10 years, four; three to five years, 13; one to three years, 13; less than one year: six. ■

## HOW LONG DOES IT

➤ **Some top media men claim it takes two or three years of hard work while others say it can be done in only one**

➤ **Good instructors and previous exposure to broadcast estimating all help to cut short the training period**

**G**ood timebuyers, as any media head will tell you, are not born; they're made. And what goes into the making, apparently, is enough to challenge the endurance of the hardiest.

According to those in the know, the steps involved in turning out a batch of reasonably hep buyers is a study in patience. And not to be recommended to clockwatchers.

Although there seems to be a bit of disagreement, among the overseers, anyway, as to the actual amount of seasoning needed before a timebuyer is considered fit to unleash on an unsuspecting Madison Avenue, the majority of these pros share a like-mindedness as to the

proper ingredients needed.

A fledgling timebuyer, they'll tell you, is hound to make giant-step tracks through the trainee course if he's already had some exposure to broadcast estimating. Or if he's had a fair amount of experience in related fields—accounting, researching.

There are some who go along with the thinking that a trainee—provided, of course, he is already endowed with that sometime elusive quality, native intelligence—is well on his way to becoming a pro if he's fortunate enough to have a good instructor.

"A good, capable and mature instructor," says Edward A. Grey, a Ted Bates director and senior vice

### These top media men agree on one thing:



**HAROLD MILLER**, assoc. media director, Grey, N. Y., says "how fast a trainee progresses, depends largely on his own ability." He advises six months in media research.



**GERALD T. ARTHUR**, D&C (N. Y.) vice-president in charge of media, feels two years is a reasonable time for training a timebuyer, depending, of course, on previous experience.



# TAKE TO TRAIN A TIMEBUYER?

president in charge of media operations, "is an important factor in the training of a timebuyer." A large part of the timebuyer's development, he says, "is shared by the good professional timebuyer who acts as the instructor." In essence, the better the instructor, the faster the trainee will develop.

How long should the training period be before a timebuyer is ready for public exposure? In Grey's opinion, "from cocoon to the sprouting of the wings, it takes a good three years."

A trainee, says Grey, needs at least one year to familiarize himself with the tools of the business; to learn their usage and their limitations. Another year is needed to learn the machinations of the agency, and to understand the developments which are apt to pop up with most accounts. A year of actual practice in interviewing and sitting in with an accomplished timebuyer is necessary, also, according to Grey, before he would be trusted to handle the ac-

counts without supervision.

The services to which an agency subscribes also play major roles in the development of a timebuyer, he says.

John Ennis, v.p. and media director of Fletcher Richard, Calkins & Holden, doesn't quite go along with the idea that it takes all of three years to develop a timebuyer. "A novice," he says, can be trained in just about a year."

The procedure here, he says, is to expose him first to the maze of paper work which is so much a part of the business. Next, Ennis would make sure the trainee managed to see every broadcast presentation and to become thoroughly acquainted with the rating services, their advantages and their disadvantages.

"It's a lot easier however, to train him," Ennis remarks, "if he's come up through the comptometer-estimator route."

Harold Tillson, Leo Burnett, Chicago, media department manager, declares its difficult, "if not downright

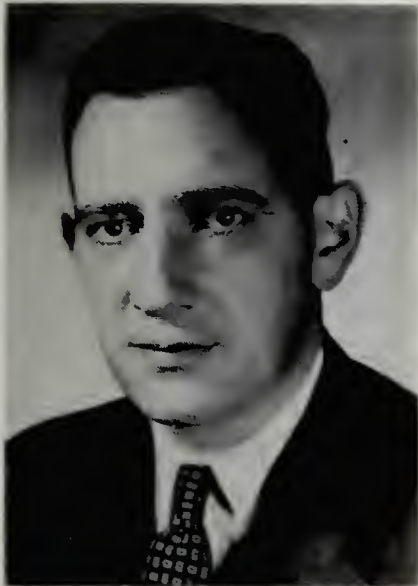
impossible," to pin-point the exact time it would take to turn out a qualified timebuyer. He points out "an intelligent, hard working beginner can be developed into a pretty good all around timebuyer in a year or two." By that time, he adds, "he's bought the top 100 markets four or five times."

The development time, he says, depends upon these factors: 1) individual ability; 2) value of time purchased; 3) diversification of buying; 4) the time (the trainee) he devotes to the job; 5) the amount of supervision, and 6) his previous training, if any.

At Burnett, says Tillson, the trainee spends approximately a year in media research, analysis and broadcast estimating prior to his assignment. This, he says, cuts down on the time that's required for the basics. He then moves in as an assistant buyer where he is supervised, in most cases, by two or three seasoned timebuyers as well as media supervisors and asso-

*(Please turn to page 50)*

## previous experience in broadcast estimating helps the trainee



**EDWARD A. GREY**, Ted Bates, N.Y., dir. and senior v.p. in charge of media operations, says an important part of the timebuyer's development is shared by his instructor.



**HAROLD TILLSON**, Leo Burnett, Chicago, media department mgr., thinks "an intelligent, hard-working beginner can be developed into a good all-around timebuyer in two years."



**JOHN ENNIS**, v.p. and media dir., FRC&H, N.Y., says "a novice can be trained in just about one year. If he's come up through the comptometer estimator route, it's easier."



HEAVY TRAFFIC at opening of two Baltimore home sites was drawn with help of intensive, four-day radio bursts via WCAO, WBAL, WFBR

## RADIO GIVES BUILDERS A HAND

- Two separate campaigns via three Baltimore stations help draw large crowds, spur sales at new home sites
- All-State and Birchwood builders' success with radio seen as challenge to traditional reliance on newspapers

**W**hen you're selling homes, the most expensive, important purchase of a lifetime, you go to the traditional real estate medium, newspapers, and that's all there is to it. Right?

Wrong. There's more to it than that, as Pace Advertising, New York, found out via two separate spot radio campaigns introducing Baltimore to home developments by All-State Properties, Inc., and The Birchwood Organization this fall.

All-State and Birchwood are responsible for extensive home build-

ing projects on Long Island, N. Y., but these were their first jobs in the Baltimore community, and they were most anxious to overcome the disadvantage of being strangers in town. This may have been the main reason why these clients, up to then strong adherents to the traditional real estate page mode of advertising, decided to include broadcast—three radio stations, one tv—in the Baltimore campaign.

"We had to build our image from scratch," relates Peter Frenkel, Pace executive v.p. and account executive

for both building organizations. "Traffic was our main concern. Heavy traffic during the opening days would contribute the desired psychological effect—the impression that the community was accepting us and buying the homes."

"Beyond traffic, we of course wanted good sales prospects." Pace radio/tv director Sid Kallner continues, "and this was something of an unknown quantity. Readers of a newspaper's real estate page can readily be considered good prospects, in the market for a home, but radio does not offer programing devoted to real estate; so in that medium you must work with a general audience, some of which may be prospective home buyers."

As it turned out, *twice*, they got traffic, plenty of it, and sales, a goodly percentage to people who, according to a survey, found out about the

homes via broadcast media.

On the opening week-end (21-22 October) at Tudor Village (homes priced from \$9,490 to \$11,990), an estimated 3,500 people swarmed over the site. Salesmen collected 18 deposits, seven of which came from people who were there because of the broadcast advertising. The others who left deposits for homes learned of the project as a result of two newspaper ads.

For the more expensive project, Kings Park (price range: \$13,500-17,500), the broadcast advertising brought in a reported 30% of the deposits during the opening week-end (30-31 September).

The agency did it in both cases with four days of intensive spot bursts beginning on Wednesday and running through the Saturday of opening week-end. For Tudor Village 87 radio announcements, mostly I.D.'s, and 11 tv spots, all minutes, were aired. The Kings Park drive consisted of 46 radio, 12 tv announcements. The station lineup for both campaigns: WBAL, WCAO, WFBR, and WJZ-TV.

In pointing up the effectiveness of the broadcast campaigns compared to print (in relation to cost), Frenkel notes that the seven broadcast-induced deposits collected at Tudor Village represent gross sales of some \$105,000—for time costs amounting  
*(Please turn to page 52)*



KIDS got the word from "Patches," WJZ-TV, Baltimore, personality, and urged parents to take them to site of brand new homes



**TOOTERS** Lou Biamonte and Ted Gompers (sitting) make happy sounds on their "sweet potatoes" during rehearsal of Eskimo Pie's new radio plugs. Drummer Stuart Irving adds an "icy-tone" with well-placed taps on the Chinese Bell. Looking on with ocarinas in hand are Raymond L. Berry (l) of Eastern Adv., Richmond, and Gordon Cousins, Eskimo sales mgr.

## ESKIMO PIE DISCOVERS THE HAPPY SWEET POTATO

**A** queer-looking instrument, which resembles a sweet potato and sounds like a cross between a piccolo and a flute, has been plucked from obscurity to ply its merry disposition in a new series of radio commercials for Eskimo Pie products.

The instrument, called an ocarina, had its last fling with fame 11 years ago when the "Ocarina Song" from "Call Me Madam" breached the Top 40. For the most part, however, the ocarina is unaccustomed to public utterances.

No one ever composed a symphony for it; the musicians' union booking list doesn't consider it worth a mention; the public invariably brushes it off as a mere toy; and the only way to scrounge up a first-class ocarina is to steal it.

But Phil Davis, the creator of the Eskimo Pie commercial, decided the time is ripe to make the happy little instrument a star again.

Davis harbors a theory that a radio commercial should portray the personality of a product. (He probably knows what he's talking about, having authored the "Atlantic Keeps Your Car on the Go" and the "Carling Black Label" jingles.)

To Davis, Eskimo Pie suggests a

merry, frolicsome character. He saw "Call Me Madam" and remembered a duo called the "Potato Bugs," who strolled through the gay Bavarian setting, tooting happy tunes from their ocarinas.

"It was exactly the sound I was seeking for the Eskimo Pie theme," Davis says. "The usual instrumentation of piccolos, trumpets and the like has been overdone. We wanted to reach out for an instrument that would capture the proper feeling of the product."

The sound of the ocarinas made the client so happy that instead of employing the ETs in 1962, as originally planned, the 10s, 20s and minutes are already on the air. The new jingle, which contains drop-outs for local franchise plugs, hit the St. Louis area October 18. Eventually, the campaign will blanket more than 200 U. S. markets.

The ocarinas utilized in the commercial are not the cheap variety found in dime stores, but actually a set of eight different instruments, one for each key.

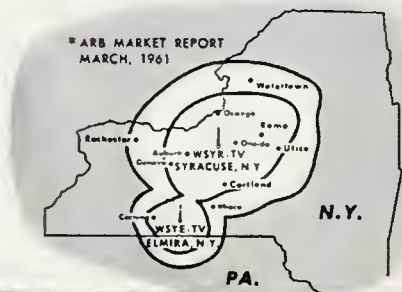
The ocarina seems to possess a curious ability to stir up images of food in the eyes of those who attempt

*(Please turn to page 52)*

**OVERWHELMINGLY**  
**THE LEADER\* IN THE**  
**SYRACUSE MARKET**

**WSYR-TV**

**DELIVERS 42%\***  
**MORE HOMES THAN**  
**ITS COMPETITOR**



**WSYR-TV**  
 NBC Affiliate  
 Channel 3 • SYRACUSE, N. Y. • 100 KW  
 Plus WSYE-TV channel 10 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

**NEW ORLEANS'**  
**ONLY STATION**  
**WITH MOVIES**  
**EVERY NITE!**

**BUY**  
**IT!**

Represented nationally by Katz

**WWL-TV**  
 NEW ORLEANS

Media people  
 what they are doing  
 and saying

**TIMEBUYER'S**  
**CORNER**

**NEW YORK:** When Marvin Antonowsky of NC&K dialed the Robert Eastman number last week, a giggling operator interrupted to say "Either you have the wrong number in mind or you have dialed incorrectly or you are just plain stupid."

"I'll report you," spluttered Antonowsky.

The waggish operator, thinking fast, said: "This is a recorded announcement."



**VISITING** station men in N. Y. for BPA conclave surround Dunnan & Jeffrey buyer Inez Aimee. They are (l-r) William Scruggs, Jr., John Coudle, WSOC-TV, Charlotte; Jack Lightner, WREX-TV, Rockford, Ill.

*At the BPA convention at the Waldorf:* A BPA'er assured Joyce Peters of MW&S that he was doing something special for her for the Starlight Roof dinner: "I'm arranging the bald heads so they spell out *I love you.*" . . . Bill Scruggs of WSOC-TV, with Marie Coleman of Donahue & Coe, told a young promotion mgr.: "I realize you're eager to learn, but we don't have a course in rolling drunks." . . . Dorothy Glasser of KHCC&A, chatting with station man in the lobby, said of the head of a rep firm: "If he's not mean, why does he make his salesmen stand at attention in the revolving door?"

Some promotion men took heavy losses playing poker through the early hours. Pete Holland of SSC&B says he went to one session where the station had to buy back the tower . . . Maria Carayas was at the cocktail party given jointly by the trade press, having wrapped up her successful campaign for Mayor Wagner. When an older station man asked to meet her

(Please turn to page 40)

# All that's new in PLASMA research

read  
December

## Proceedings

for the facts!

No matter what your field in electronics, having a working knowledge of plasmas is greatly to your advantage. Why? Because plasmas are becoming increasingly important in electronics research and application.

Think of the major new developments in this field. Scientists are using gaseous plasmas to convert heat directly into electricity. Will this affect your work? Of course it will! Others are designing new vacuum pumps, again with gaseous plasmas helping to increase efficiency. Do you see the impact this will have on vacuum tubes, on a whole host of electronics products?

Much specialized research has been done on gaseous plasmas in the last few years. Much more is being planned. To catch up with it, you'd have to read a mass of technical papers, weed through conflicting theories, and often find at the end that the research is not pertinent to your work at all.

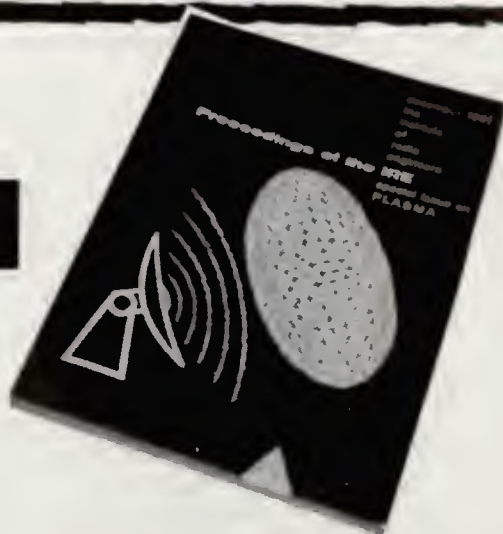
Realising this . . .

*Proceedings of the IRE* devotes its entire December issue to a survey of plasma research and findings to date . . . More than 15 technical papers, each one written by an authority, will spell out what plasmas are, how they behave, what they can do. Guest editor is Dr. E. W. Herold, Vice President, Research, Varian Associates.

Every special issue of *Proceedings* in the past has remained a definitive reference work for years. Many were sold out almost immediately. If you are not a member of the IRE, make sure of your copy of the December special issue on plasmas by sending in the coupon immediately.

## Proceedings of the IRE

The Institute of Radio Engineers  
1 East 79th Street, New York 21



more than 15 definitive papers  
covering the following areas  
of plasma research  
and application:

- 1 Fundamental plasma processes
- 2 Applications to communications
- 3 Electric power generation
- 4 Propulsion systems
- 5 Low density plasma explorations
- 6 Generation and amplification of oscillations in plasmas
- 7 Diagnostic procedures

The Institute of Radio Engineers  
1 East 79th Street, New York 21

Please send me the December 1961 issue of *Proceedings of the IRE*, containing a survey of the research carried out on plasmas.

Enclosed is \$3.00 (for non-members only).\*

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COMPANY.....

ADDRESS.....

SELL THRU QUALITY RADIO

USE A

"JOE" RAHALL  
STATION



N. Joe Rahall

**WLCY**—TAMPA-ST. PETERSBURG, FLA.  
First in Hooper and Pulse  
Sam Rahall, Manager

**WKAP**—ALLENTOWN, PENNA.  
First in Hooper and Pulse  
"Oggie" Daries, Manager

**WWNR**—BECKLEY, WEST VIRGINIA  
First in Hooper and Pulse  
Tony Gonzales, Manager

**WNAR**—NORRISTOWN, PENNA.  
First in Hooper  
John Banzhoff, Manager

**WQTY**—JACKSONVILLE, FLORIDA  
"Our New Baby"  
Jack Faulkner, Manager

RAHALL RADIO GROUP—Represented by  
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**YOU CAN'T MISS**

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**"BIG CHEESE" in Wisconsin**

Not only ¾ million people  
but 2 million cows.

**WEAU-TV**  
EAU CLAIRE, WISCONSIN

# TIMEBUYER'S CORNER

(Continued from page 9)

later she said: "Look, you can't flag down the Super Chief with a match." . . . Anita Wasserman of Gumbinner insists she walked into one suite where the piano had "Wilkie for President" written in the dust.

\* \* \*

CHICAGO: Sam Schneider of WWL, entertaining buyers at the Drake's Cape Cod Room, asked Leo Burnett's Eloise Beatty if she'd like another Martini. "No," she declined, "I haven't had a thing to eat all day."

"Not a thing?" said Schneider.

"Well, yes," she conceded. "About nine olives."



**BUYERS**, sellers mesh over cocktails at the Drake's Cape Cod Room in Chicago. L-r: Marie Plemin, CBS Spot Sales; Mike Kennerly, Burnett; Sam Schneider, Crosley Broadcasting; Eloise Beatty, Burnett; Nancy Pekin, Crosley; and Dick Cass, Crosley.

When Barbara Magnuson of K&E returned from her vacation several weeks ago, she told everyone of the beautiful one-piece bathing suit she bought in Fort Myers. "Top or bottom?" asked a rep . . . Marianne Monahan of NL&B dined at John Boden's (Blair) home last week. "Now Boden and his wife want to visit my house," said Miss Monahan. "No! to reciprocate—to retaliate." . . . Lunching with WGN's Dick Hammer, Camille Hanson of Clinton E. Frank commented: "A man never stops looking at women. That's why they put shades on a hearse."

Several weeks ago media people of the CFAC Radio & TV Workshop inspected A. C. Nielsen's complex equipment as well as its food and marketing department. "All I want to know," said one buyer. "is—will hair tonic sell that shines in the dark."

# KRON is TV in SF



*San Franciscans are sold on KRON-TV*

**KRON/TV HAS LED  
SAN FRANCISCO MARKET  
FOR 45 MONTHS\***

\*ARB, Jan. '58—Sept. '61

• S.F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



# SPONSOR ASKS:

## HOW CAN KIDS' TV SHOWS ENTERTAIN AND SIMULTANEOUSLY INFORM?

Those replying to this week's question are:

- **John V. Roberts**, Schwerin Research Corp., New York
- **Jack Spear**, Star of *Pip the Piper*, NBC TV
- **James A. Bealle**, Kenyon & Eckhardt, New York
- **Virginia Lee**, Transogram Co., Inc., New York

---

**John V. Roberts**, vice president,  
*Schwerin Research Corporation*

Newton Minow's recent exhortation to the three networks to pool their resources in producing a quality children's program has my unalloyed



*Children need time to chew chunks of culture*

blessing. There is, after all, a children's corner in the "vast wasteland" of television programming. Unconscionable pitchmen hypnotize small fry with visions of toys that always seem to cost upwards of \$9.95, in between helpings of the Three Stooges' paleolithic comedy and the naive sadism of Felix and Popeye. This state of affairs has gone on too long.

My main fear for any conscious "uplift" movement in children's programming is that the pendulum might swing too far the other way. In their melioristic zeal, the creators of quality programs for children may unwittingly try to stuff great undigested wads of culture down young throats. This would be almost tragic: the cartoon-and-commercial school of programming could then say "I told you so" and re-establish their monopoly on tv's "children's hour."

Possibly the greatest threat to a successful informational program for kids would be for it to fall into the hands of educators. The thought of a program produced, say, by the staff

of Teachers College is too terrible to contemplate. Without the magic touch of professional showmanship—writers, directors, producers, actors who know how to engage the child's mind and heart and excite his imagination—the most idealistic child's show is doomed.

It would seem advisable, then, for a children's show that is intended to inform and entertain to follow the principles that govern the latter. The Schwerin Research Corporation has tested a great number of radio and tv shows on audiences of children in the past 15 years. We have observed several general rules that seem to characterize children's responses to tv entertainment.

For instance, children like action (hardly a surprising finding), but it need not be continuous or strenuous: proper spacing is more important. On an early puppet show we studied, such action as a character getting his nose stuck in a knothole was invariably a high point of audience interest.

Children's don't like too much "talk." (Neither, for that matter, do adults.) Long expositions or explanations are usually poorly received. A static visual is the greatest enemy of viewer involvement, and it is all too frequently a hallmark of the earnest non-professionalism of pedagogical television.

Though sometimes uncritical about broad general effects, children have a sharp eye and ear for small details; they are more apt than their elders to notice inconsistencies in script or action.

There is no necessary conflict between information and entertainment: knowledge and discovery should be, indeed are, exciting when they are informed by imagination. A quality juvenile program that possesses this quality will prevail.

◆  
**Jack Spear**, star of *"Pip the Piper,"*  
*NBC-TV*

A children's show which has as its goals entertainment and information

is fulfilling a public service need. Keeping in mind the brief attention span of children, my partner, Lucien Kaminsky, and I have found that it is necessary to first entertain the child and win his confidence and then to put across the educational or public service message desired.

This is, in a sense, using subliminal suggestion in that the concept is integrated with the entertainment.

As a personal example, our own *Pip the Piper* show has a nucleus of a cast of characters in a locale which is readily identifiable to children. *Pip the Piper* is the living bridge between reality and illusion, reality being where children live at the moment and illusion being the world of fancy and imagination which children inhabit.

In our show, illusion is "Pipertown," the world in which our characters live. We have a playmate ragdoll image in the person of "Miss Merrynote," who is everybody's favorite doll personified. Rounding out



*Kid shows: entertainment first; message later*

the live cast is "Mr. Leader," who personifies the confusing but always-well-meaning world of adult authority.

Add to these "Professor 'O,'" a wise old highly educated owl; "Mr. Floogle Fish," a story teller supreme; and a musical forest in which instruments, records and books grow on trees. You now have a separate and unique world in which any child could feel at home.

The show, consisting of these elements, has the necessary ingredients for entertainment. The message, the meat and the moral can be readily

*(Please turn to page 48)*





## Take a second look

*(it's Duluth Motors, in Duluth)*

Take a second look at the Duluth-Superior market -  
it's bigger than you think!

It's the second-biggest market\* in both Minnesota and Wisconsin!

Bigger than Madison or Des Moines!

Bigger than Albuquerque, Atlantic City or Augusta!

Duluth-Superior - **BIGGER** than you think - and only **KDAL** delivers it all!

KDAL - CBS RADIO-TELEVISION/3 - AN AFFILIATE OF WGN, INC. - REPRESENTED BY EDWARD PETRY & CO., INC.

\*Sales Management population estimates, January 1, 1961.

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Take advantage of the many ways in which your business can grow. In the lucrative export markets.

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National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Procter & Gamble**, Cincinnati, launches a 20-market campaign today to run through the P&G year on behalf of Ivory liquid. Time segments: night minutes. Agency: Compton. Buyer: Joel Segall. Other new P&G business: Six-market schedule of day minutes for Comet 64. Agency: Compton. Buyer: Steve Kates; an eight-market campaign, beginning 4 December, to promote Downey. Time segments: day and night minutes. Agency: Grey. Buyer: Irene Levy.

**Warner-Lambert**, Morris Plains, N. J., selected prime breaks in nine markets for a six-week promotion on behalf of Listerine. Agency: Lambert & Feasley. Buyer: Frank Sweeney. Beginning 4 December, W-L has a 13-week schedule of night minutes in selected markets for Narbain. Agency: Ted Bates. Buyer: Mary Ellis. Company has also re-entered spot for Anahist, using night minutes and prime 30s in 10 markets. The 13-week promotion starts 27 November. Agency: Ted Bates. Buyer: Chet Slaybaugh.

**Colgate-Palmolive**, New York, has mapped a limited-market campaign for Florient air deodorant, using fringe and day minutes. It begins 18 December for 13 weeks. Agency: Street and Finney. Buyer: Ed Scanlon. An extended 10-market campaign for Ajax begins 20 November. Time segments: fringe minutes. Agency: Norman, Craig & Kummel. Buyer: Stan Yudin.

**General Mills**, Minneapolis, will promote Gold Medal flour for three weeks beginning 27 November in 18 markets. Time segments: fringe night minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Don Dowd.

**Schick Safety Razor**, New York, bought 11 markets for a three-week campaign beginning 3 December. Time segments: prime breaks. Agency: Norman, Craig & Kummel. Buyer: Jack Maes.

**Helene Curtis**, Chicago, has continued to renew the 50-market schedule placed last August for Gay Top hairdressing, and has bought a schedule in the same markets for Enden. Agency: Edward H. Weiss.

**Chanel No. 5**, New York, is entering spot on a limited basis (four markets) using prime breaks 26 November-23 December. Agency: Norman, Craig & Kummel. Buyer: Pat George.

### RADIO BUYS

**Schenley Industries**, New York, has scheduled saturation campaign in New York, Philadelphia, Los Angeles and Washington, D. C., on behalf of Dubonnet wines. Agency: Norman, Craig & Kummel.

AN ANNOUNCEMENT OF UNUSUAL IMPORTANCE  
TO STATION OWNERS, MANAGERS, PROGRAM DIRECTORS FROM

# PUBLIC SERVICE RADIO NETWORK



**T**HIS WEEK, you will find in your mail a large and distinctive envelope timed for simultaneous delivery throughout the United States.

You will learn how you may become a member of the PUBLIC SERVICE RADIO NETWORK. If, by any mischance, you do not receive this envelope, phone or wire PUBLIC SERVICE RADIO NETWORK and another will be sent immediately since PSRN membership is necessarily limited to one station in a market.

PSRN is a new way to new performance achievements for radio stations. PSRN provides a method of dramatizing radio's image, its contributions and its massive audiences. As one newsman wrote, *The PSRN seal will become the most coveted symbol in broadcasting.*

PSRN will not operate as a conventional network. It will not sell any of its programs to advertisers, nor will it require option time. Radio stations can comfortably adopt this new service and still maintain all present commitments.

Interest in PSRN is widespread and significant. Leading figures aware of its planning and progress have made the following comments:

Sylvester L. (Pat) Weaver, Chairman of the Board, McCann-Erickson Corporation (International), wrote, *The basic use of our radio service for instruction and enrichment as well as entertainment is most necessary. Your proposal to integrate minute vignettes of this category into the entertainment service will help extend the useful-*

*ness of radio to the country (for the country continues to listen to radio in massive numbers).*

*In advertising, we place our clients' money not only for cost-per-thousand but for many intangibles, all of which will be advanced by inclusion of the Public Service Network's material in the average station's programming.*

*I hope your plan succeeds and am confident that it will.*

Senator A. S. Mike Monroney wrote, *The American people have never had a greater interest in staying well informed about our country and the world, and I believe an organized effort to permit individual stations to contribute to their information and understanding of today's problems is a major contribution.*

Representative Emanuel Celler wrote, *The Broadcasting Industry has a responsibility to the American people greater than ever . . . Therefore, the Public Service Radio Network which you are launching is a significant step in the right direction. I hope many stations will support your pioneering effort.*

Werner Michel, Vice-President, Reach-McClinton and Co., Inc. wrote, *As Television-Radio Director of an advertising agency vitally interested in the image of the medium it uses to sell its clients' products, I believe that the Public Service Network will do much to help the community acceptance of stations and I am delighted it has been organized.*

Stations will be qualified as promptly as thorough study of applications permits.

TED COTT  
President

BUDD GETSCHAL  
Executive Vice-President

DAVID L. GARTH  
Vice-President

F. W. RICHMOND  
Chairman of the Board



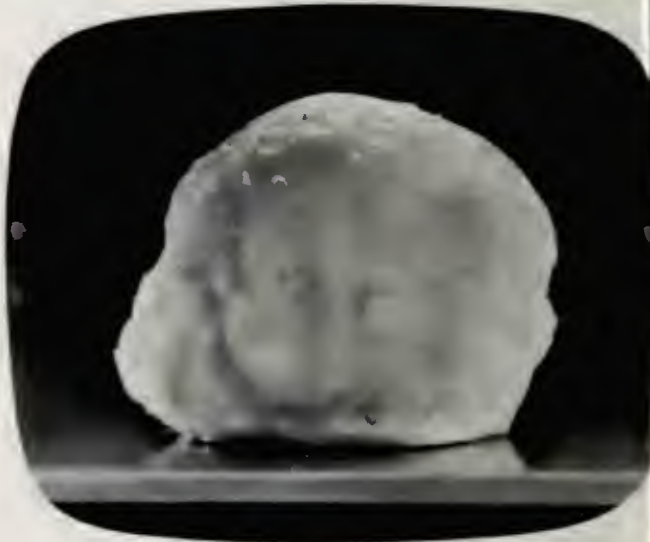
*Right before your eyes...*



UP...



UP...



UP...



UP...



UP...

# FILM does the unusual...

Think of it! A front-row seat in a cooking oven! Right before your eyes, mounds of dough puff up . . . and up . . . into tender, golden shells—lovely, luscious, reedy-to-soft—all in brief seconds!

Magic? Yes, the magic of time-lapse photography—magic that packs minutes into seconds . . . the magic that's film!

But that's only part of the story! Only part of the reason why so many advertisers are using film. For film gives you the optical effects you must have . . . gives you commercials—crisp, vivid, exciting—the way you want them—*and when!*

What's more, film 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 Sonto Monica Blvd.  
Hollywood 38, Calif.

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

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

**ADVERTISER:**  
General Foods Corp.  
**AGENCY:**  
Young & Rubicam Inc.  
**PRODUCER:**  
MPO Videotronics

of paper work but any experienced agency man knows that if a client really insisted—he'd do the paper work.)

A third type of malcontent advances the notion that "most radio today is a schlock operation dominated by fast buck boys and by hideous rock 'n' roll music and promotion."

This is a palpable lie, as Bill Steers points out, and as any one who really knows the industry will quickly refute.

Within the past three months I've spoken at state broadcaster meetings in Michigan and North Carolina and the men I met were as fine and serious as you find in any branch of communications.

Still another theory blames spot radio's sad condition on the troublesome local-national rate question. Undoubtedly this has caused unhappiness in certain quarters and curtailed some radio spending.

But it is nonsensical to assume that spot radio's troubles are primarily based on rate arguments.

If there was real advertiser-agency hunger for the medium, the rate question would somehow get solved.

### The two fundamental problems

What, then, are the reasons for the lag in spot radio sales?

I believe that there are two fundamental, inter-related problems which, up to now at any rate, the radio industry has been unwilling, or unable to face.

First, radio *as a medium* is not being sold today to important national advertisers and their agencies.

Second, radio *as a selling tool* is not understood by most of the current crop of agency creative and account men who are prime factors in basic media decisions (far outweighing timebuyers).

In the old days the main job of selling radio *as radio* (not net or spot or local) was borne by the networks. But when the networks declined in importance, no one stepped in to take over.

The RAB, after some desultory attempts, has settled down to an efficient organ for promoting local radio sales. (Its Higbee-department store test is a fine example.)

The station representatives have tried manfully to fill the gap, but their loyalties and efforts must be largely expended in promoting individual stations, not the medium itself.

Result? Radio's real story is just not being told, except locally.

Even more serious is the high degree of ignorance about radio as a selling tool among today's agency creative and account men.

It makes me smile to hear them talk about the virtues of a "visual medium." Hell's bells, in the old days we used to sell the pants off all forms of visual print advertising with smart radio commercials. And I am sure it can still be done.

For P&G, I remember, we ran a series of record-breaking Ivory Soap contests which pulled millions of entries through radio alone. We gave the Revere Copper people nervous fits with a radio-promoted copper skillet offer (50 cents plus a Crisco label) which kept them running overtime for months.

We knew damned well that we could sell better with radio, visual or non-visual, than with the best newspaper ads ever written. And we could prove it. We had supreme enthusiasm, supreme confidence.

But I don't find such sentiments today among the creative people at major agencies handling major accounts. This is radio's real problem. What are we going to do about it?

## SPONSOR ASKS

(Continued from page 12)

achieved by manipulation of the show and its characters. This holds true for any show if the aim of the show embraces some desire for a message or a public service concept.

The purpose of a children's show, in our opinion, is not to duplicate a classroom experience but rather to open up the whole world of sight and sound to children in an entertaining manner.

Much of what the child sees on television is really a primary impression for his memory. Anything used to this end must be in keeping with the interest of the child and must be something definitely identifiable to the child.

That is why children love puppets, stuffed dolls and model trains—in other words, objects and toys that are kid-size and in proportion to the child himself.

In our show, toy instruments produce the classical music of the world. This we feel is giving children fine music in terms understandable to them. Public service programing for children can be accomplished within the framework of an entertaining children's show but it requires objects and people that the children can identify, love and trust.

**James A. Bealle**, vice president and tv-radio director, Kenyon & Eckhardt, New York

The television industry makes the general mistake of grouping all children's programs into one category. Actually what we refer to as children is not one group of viewers, but three groups—all with different viewing habits.

First is the pre-school kids—one

to six. Second is the pre-teenagers—six to 12; and then the teenagers. Pre-schoolers as a group can be isolated for viewing in the early morning hours—a time when networks generally are not programing except on Saturdays. Pre-teeners view whenever mother will allow; teenagers watch the same show adults watch in the same proportion.

If educate them we must, the education should take the slant of whatever is good for the child—kindness to playmates and fellow men, crime



*A thought for tv: children come in all ages*

doesn't pay, good manners, life has nobler purposes than take and keep all you can get—and many of the attributes that may but should not be considered cliches.

How well is this being done? In countless shows daily, and to mention a few—*Lassie*, *National Velvet*, *Disney*, *Rin Tin Tin*, *Shari Lewis*—even Hitchcock is one way or another gets across the point.

If anyone thinks this phase of television is being overlooked, it should be recalled that among the highest-rating shows ever on the air through television's 12-year life-span were *Peter Pan* and *Cinderella*.

**Roland Martini**, executive director, radio-tv, Gardner Advertising, New York

SPONSOR's query sounds skeptical—as if television had given kids a bad deal. I heartily disagree.

The area of local and national television programs available for our

junior citizens has been significant—certainly as significant in per cent as the contributions made by other mass media. And I think probably greater. Let me mention a few programs which have, or had, a large youthful audience: *Conquest*, a scientific documentary which won the Thomas Edison Award two years in a row as “the best science television program for youth;” *Expedition*, which has won many educational awards and is made available to schools; *Twentieth Century*; *G. E. College Bowl*; *Leaving It to Beaver*, a dramatized study of the manners and morals of a growing boy; *Meet the Press*.

There have been dramatizations of great books, great plays, family classics, all done with taste and a regard for literary values (*Jane Eyre*, *Hans Brinker*, *Cinderella*, *Wizard of Oz*, *Alice in Wonderland*, *House of the Seven Gables*, *Vanity Fair*, *Peter Pan*.) There have been innumerable local shows of civic value: *Young People's* Philharmonic concerts, trips to zoos, to skyscrapers, to ocean liners in port. Danny Kaye's United Nations show for the children of the world.

It would take a great deal more time and space to document “the good there is.” I believe there is much of it, and that the kids are not being short-changed. A basic economic problem is that television is



*Ideal programing: not for the masses*

mass medium, and it is economically impossible to produce ideal programing exclusively, on a mass basis. Ideally, teaching in school should be better. It should be entertaining and educational. It is not, although there are signs, even in the teaching of mathematics, that there is a movement in this direction.

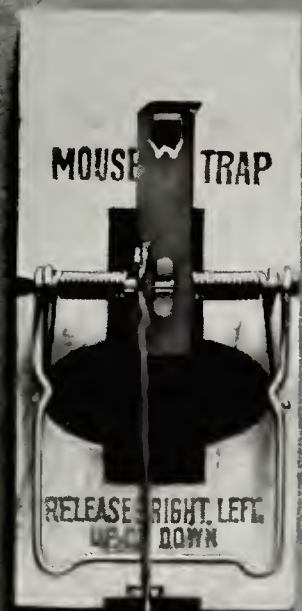
Education is primarily a school matter. Television can assist—and I believe it has assisted. The programs are there, if people (perhaps I should say kids—and even Commissioner Minow) will look for them.

Of course they are in the minority. The medium is a commercial medium.

(Please turn to page 68)

## HALF MILLION COLOR TV SETS IN 50 MAJOR MARKETS ALONE

A Television Age Color-set count through distributors, wholesalers, and colorcasting stations shows 547,320 Color receivers in 50 major markets alone. The big breakthrough in Color TV is here. Are you with it? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900



## 9 billion dollars to build a better one.

We're living in a needling, buying, growing America—a time for new and improved products and services—the creation of new jobs. More than ever, a businessman with an idea, with the urge for something better will move ahead with our expanding economy.

But after the idea, what follows can be a costly period of research and development. Not necessarily—if you use the immense 9-billion-dollar fund of research and patent information that's available at your U.S. Department of Commerce. Think of the saving—in time and money.

For example: there are reports on extensive research by our Government in new products and processes. A trans-

lation of data on inventions and discoveries abroad—information on over 3 million patents—a fortune in patents owned by your Government. All this is yours—for your use and your benefit.

Take advantage of the many ways in which your business can grow. In developing new products and services. In the lucrative foreign markets. In new U.S. markets. In attracting new industry to your local community. Just phone or write the U.S. Department of Commerce Office of Field Services in your city, or Washington 25, D.C. Your U.S. Department of Commerce is always ready to help you grow with America!



**NOW'S THE TIME TO GET GROWING IN A GROWING AMERICA!**

(Continued from page 28)

On top of this, Lestoil has added a scent to its product to make it more appealing to customers' noses and thereby climb back into the lead. As the cleaner race now stands, P&G's Mr. Clean leads Lestoil by a nose, while Lever's Handy Andy is third by several lengths. Tv action should develop when Colgate's new Ajax and the scented Lestoil force P&G's Mr. Clean to match their spending.

There also are signs that spray-type cleaners may add further interest to the battle.

**Packaged soaps and detergents:** The colossus category (annual U.S. dollar sales volume over \$1 billion, reports *Food Topics*) appears to be coasting along with no more than a normal rise in tv billings. Overall tv billings are up; a rise in network expenditures offsets a slight softness in spot. As things now stand, P&G pretty well leads in sales.


But the relative status quo of the soaps and detergents may be in for a shuffling: the tv billings chart could reflect a calm before the storm. As Aerosol sprays affected other fields (shave cream, deodorants and deodorizers), pre-measured detergent packets and tablets may soon, some experts feel, upset the detergent field.

Colgate is already in the pre-pack field with Quik-Solv Blue detergent tablets and with Swerl, a pre-measured powder detergent in a film pack which dissolves in water.

Lever is now out with Vim, a new low-sudsing detergent in tablet form.

Colgate also has some other new entries in the soap and detergent derby: Dynamo, a heavy-duty laundry detergent now available in about 10% of the nation; a new Fah pack-

age which has quietly been doing well, and a line of soaps called Choice. Pillsbury Mills is also invading the field, having acquired the Tidy House Products line of liquid detergents and bleaches.

**Toilet soaps:** Tv spending up a shade over last year, but consensus is it won't show much change through the next season. This category (with an annual sales volume of about \$257 million) has had its share of activity over the past few years, spurred by the "combos" (combination soap and synthetic detergent bars) which, according to *Oil, Paint & Drug Reporter*, already captured more than 20% of the 500 million-lb. bar soap market a year ago. Deodorant soaps account for about \$78 million yearly sales. Armour's Dial deodorant soap (annual tv investment is more than \$2 million) is generally conceded to be the leader in dollar volume of the total toilet soap field with a share of market of around 14%. 

**COMPARE ME**

(Continued from page 31)

in reaching the woman shopper almost to the point of sale. "Radio delivers impact just before a woman leaves the house on a shopping trip, and the sales message continues even while she is driving to the store," Symmes asserted. "I believe radio's strength derives from its proven ability to saturate any given market at the most reasonable cost-per-1,000 of any medium we can compare it with today. All surveys indicate a continually increasing radio audience, yet the actual cost-per-1,000 is less than it was 10 years ago."

Here and there, one found an agency figure who maintained that radio advertising today is that of a sup-

plementary medium, a medium that provides the additional "reminder" copy. Louis J. Kennedy, media supervisor, Kenyon & Eckhardt, took the view that for most advertisers radio is best used as "a supplement to other media, and radio does an excellent job." He pointed out that an account with a basic schedule in tv may decide to run a special promotion, or peak its advertising during a seasonal period; and by using radio—either spot or network—it is possible to increase the frequency of commercial impressions "at a very efficient cost per-1,000." Kennedy pointed out that "additional overall reach and increased frequency can also be achieved by scheduling spot radio in markets where tv coverage—for one reason or another—may not be fully effective."

BBDO's media planning and analysis department has, on numerous occasions, pointed out that in some cases, "spot radio can provide the added 'reminder' copy needed to supplement a national network or spot tv schedule, or print campaign in key markets," said a spokesman.

The agency says it has long recognized what it terms "the inherent qualities as well as quantitative value of spot radio," he said.

**TIMEBUYER TRAINING**

(Continued from page 35)

ciate directors. Most agencies, says Tillson, work 35 hours a week. "We're chagrined," he says, "to discover that of that time buyers today work seven hours a week—one full day—on billing discrepancies. That leaves 28 hours which are further reduced by luncheon presentations and in-person recalls." He adds, "the buyer who watches the clock puts in only 20 or less hours a week buying time; it stands to reason that the fellow who is willing to put in 50 or more hours each week develops faster."

Donahue & Coe's vice president in charge of media, Gerald T. Arthur, feels that two years is a reasonable time for training a timebuyer, depending, however, upon the trainee's previous experience. "If he's had no prior experience in related field, it's more involved," he says. He adds, "if a man thinks and acts like a salesman he can easily apply these talents to time buying."

(Please turn to page 52)

## COLOR TV OWNERS RATED A TOP-CLASS MARKET

A study by Market Facts, Inc. shows the median income of Color TV families is \$13,123 as against a \$5,417 national average. That's another dollars-and-cents reason why more and more sponsors are moving up to Color TV. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900





## 20 YEARS AGO ON WBNS RADIO

Racing fans got the thrill of a lifetime at the 1941 Kentucky Derby. Magnificent Whirlaway completed the Churchill Downs contest in 2:01 $\frac{2}{5}$  — a Derby record that still stands. Thoroughbred racing fans heard the news on their favorite station, WBNS.

Here in Central Ohio, the Ohio National Bank was beginning to establish records for growth. With

WBNS Radio a solid part of its advertising schedule since 1941, Ohio National has now grown to include 21 offices in its "city-wide circle of banking convenience."

For 240 consecutive months, Ohio National has considered WBNS spots to be "like money in the bank." Your Blair man can show you *why*.



Main office of Ohio National Bank. As evidence of the healthy growth of Ohio's capital, bank clearings in Columbus totaled \$687,848,400 in 1941; grew to \$3,791,107,200 in 1960. \*Member F.D.I.C.

**WBNS**  
COLUMBUS, OHIO

*Represented by John Blair & Company*

## TIMEBUYER TRAINING

(Continued from page 50)


Richard Trea, media director at Kenyon & Eckhardt, Chicago, says an average of two years would do it. "He'd need a minimum of six to eight months in media research, and he should have an opportunity to work as assistant buyer for at least a year."

How fast a buyer learns depends to some degree, he says, upon assignments. "The importance and opportunity of some accounts enter the picture as factors."

A trainee, he points out, must cope with today's economy as well as the procedures and regulations of a large account. He admits that although it doesn't take a genius to buy a high-rated tv show, there is still much to discern about the differences between network and spot buying. Radio, he adds, is becoming increasingly difficult to buy with so many stations and so much data to evaluate.

Echoing Trea's sentiments as to the complexity of stations and markets, is Bob Widholm, broadcast media supervisor at Doherty, Clifford, Steers and Shenfield. A minimum of two or three years is the way he sees it. "Of course," he adds, "the more varied the problems, the longer it takes."

Harold Miller, associate media director, Grey Advertising, puts it this way: "Ideally, we start them in estimating for a month or two to get the appreciation of the details. Next, they move into media research where they spend about six months." The reason, he adds, whimsically: "is to get a feeling of the tools for the business so that when they become a driver they can look at the scenery without having to figure out how the clutch works."

After this, says Miller, the trainee becomes an assistant buyer. How fast they progress from there depends entirely upon personal ability. Miller adds this bit of cynicism: "The day a timebuyer knows it all, is the day he's dead, or should be a supervisor." 

## BUILDERS

(Continued from page 37)


to \$1,339. He compares this with the two newspaper ads which are credited with influencing four more deposits than broadcast, but cost nearly twice as much.

Carrying on the comparison between newspaper and broadcast advertising in the real estate area, Kallner cites the merchandising extras radio can contribute. For the Baltimore campaigns, he relates, WFBR and WJZ-TV each helped build traffic by making one of its personalities available for the opening—and the two gentlemen made sure their listeners were aware they'd be out there.

Particularly unique for so totally adult-oriented a product as homes was use of a kiddies' personality. He was George Peyton, known to Baltimore youngsters as "Patches," who urged his fans to have their parents bring them out to see him at the home site, where he'd have prizes for those who asked for them. The assumption is that a sizable number of people who made it out to the home sites were there thanks to the insistence of their children.

In discussing the success of these broadcast campaigns in Baltimore, Kallner and Frenkel raised the question of whether the same approach would be appropriate in the New York metropolitan area. They fore-

see some difficulty due to the complicated directions that would have to be given so that listeners could find a home site in so spread-out a vicinity. I.D.'s would be out of the question, and even lengthier announcements might be used up on directions alone. In a community the size of Baltimore or smaller, it's enough to give a simple address.

Another difficulty they anticipate in broadcast advertising for real estate in New York is cost. Millions of people are reached by New York's broadcast media, and therefore time costs are much higher than in smaller communities. Since you cannot pinpoint an audience of home buying prospects with broadcast media, the waste factor, which can be lived with when using the lower priced broadcast media elsewhere, might make the price prohibitive in New York, they feel. 

## ESKIMO PIE


(Continued from page 37)

to describe its shape. In America, it's called the "Sweet Potato;" the Encyclopedia Britannica thinks it looks like an egg with a pointed base; and in Italian, the name means "little goose."

Until three years ago, Italy was the birthplace of the world's finest ocarinas. However, the two musicians who recorded for the commercial, Lou Biamonte and Ted Gompers, say the source of the "golden-toned" ocarinas may be gone forever.

The reason is the disappearance of Emilio Cesari, the Stradivari of the ocarina world. "No one knows for sure what happened to him," Biamonte says. "The dealer in Milan where I used to buy them thinks Cesari—who is now over 70—is either dead or suffered a stroke."

Biamonte and Gompers are two of the few musicians who own a matched set of Cesari's. Consequently, they are as protective with their instruments as a mother platypus with a couple of kids. No one can go near them without permission.

Davis recalls a moment during rehearsal when he picked up one of the ocarinas for a closer inspection. "Biamonte got red in the face and started stammering," Davis says. "I thought I had picked up a new baby." 

## 71% INCREASE IN NIGHTTIME COLOR PROGRAMMING

Reflecting the dynamic growth of Color TV, nighttime programming increased from 476 hours in 1960 to 815 in 1961. The big breakthrough in Color TV is here. Are you with it? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, N. Y. 20, N. Y., Tel: CO 5-5900

# AUDIENCE

SATURDAY DAYTIME: 9.8 share  
of audience from 8AM to 6 PM.

SUNDAY DAYTIME : 6.7 share  
of audience from 10AM to 6PM.

Source: Hooper- Sept.-Oct. '61.

# FIGURES

At WVNJ rates we figure this  
makes the Great Albums of  
Music Station the best week-  
end buy in Greater New York.

Incidentally, the Hooper  
total-rated time periods  
increased from 2.3 in the  
Aug.- Sept. report to 4.5  
in the Sept.-Oct. report.

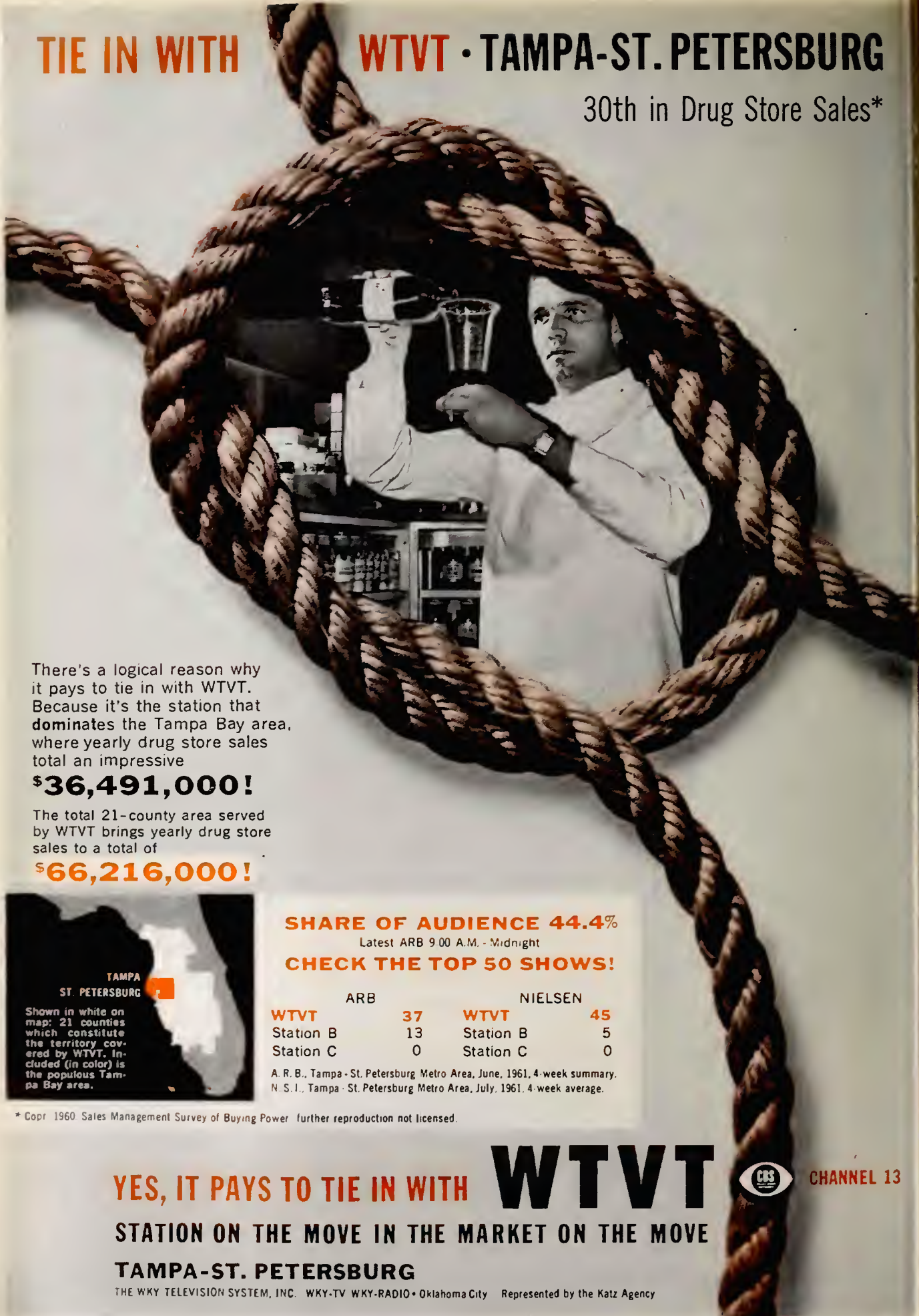
# WVNJ

Serving New York and New Jersey . Represented by Broadcast Time Sales.

**TIE IN WITH**

**WTVT • TAMPA-ST. PETERSBURG**

30th in Drug Store Sales\*

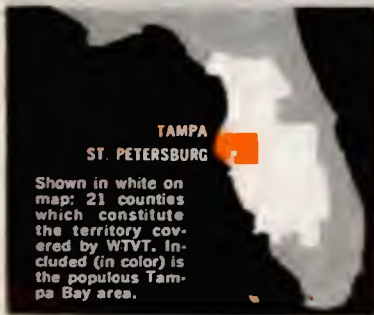


There's a logical reason why it pays to tie in with WTVT. Because it's the station that dominates the Tampa Bay area, where yearly drug store sales total an impressive

**\$36,491,000!**

The total 21-county area served by WTVT brings yearly drug store sales to a total of

**\$66,216,000!**



TAMPA  
ST. PETERSBURG

Shown in white on map: 21 counties which constitute the territory covered by WTVT. Included (in color) is the populous Tampa Bay area.

**SHARE OF AUDIENCE 44.4%**

Latest ARB 9 00 A.M. - Midnight

**CHECK THE TOP 50 SHOWS!**

	ARB	NIELSEN
<b>WTVT</b>	<b>37</b>	<b>WTVT 45</b>
Station B	13	Station B 5
Station C	0	Station C 0

A. R. B., Tampa - St. Petersburg Metro Area, June, 1961, 4-week summary.  
N. S. I., Tampa - St. Petersburg Metro Area, July, 1961, 4-week average.

\* Copr. 1960 Sales Management Survey of Buying Power further reproduction not licensed.

**YES, IT PAYS TO TIE IN WITH**

**WTVT**



**CHANNEL 13**

**STATION ON THE MOVE IN THE MARKET ON THE MOVE**

**TAMPA-ST. PETERSBURG**

THE WKY TELEVISION SYSTEM, INC. WKY-TV WKY-RADIO • Oklahoma City Represented by the Katz Agency

# WASHINGTON WEEK

20 NOVEMBER 1961

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PUBLICATIONS INC.

**Guessing, with no facts available yet to lend any sort of authority, has it that the FCC will not delay a new network option time decision for very long: Arguments were held on Friday.**

There is, on the other hand, considerable authority for the further guess that the new decision will be adverse.

Though the major arguments are cut and dried after all these years, there is considerable interest in FCC reception of proposals to prevent what option time opponents refer to as gimmicks to get around a ban on the practice. They are especially bitter about the CBS compensation plan, and the FCC letter to that network rouses their hopes that the commissioners will see other things their way along these lines.

The most important blanket suggestion from these people would limit the amount of time a station could devote to programs from any single source. The FCC doubts about the CBS plan would definitely not seem to be a clue as to anybody's views on such a limitation, however.

**A view among some at the FCC that more should be required of stations making profits than is required of losers gains ground.**

Drawback here is that nobody seems to have the slightest idea about how such a double standard could be put into rules and regulations.

Best bet is that it never will be adopted officially, but there are some indications that individual commissioners in questionable cases will allow the financial standing of stations to have unofficial weight in their decisions.

**Tv program producers are hit in two different House Labor subcommittees for their use of foreign sound tracks in American tv films.**

This week in New York City, a subcommittee under the chairmanship of Rep. Frank Thompson (D., N.J.) heard complaints in three days of hearings. A subcommittee under the chairmanship of Rep. John H. Dent (D., Pa.) has already received extensive suggestions for legislation to outlaw the practice. Hearings may be held later.

**International tv via space satellites may be farther away than technical problems might indicate.** Plans for private ownership of a satellite system are under strong fire from the Senate Small Business subcommittee under the chairmanship of Sen. Russell B. Long (D., La.). If the FCC persists, the Department of Justice antitrust division is likely to step in.

Other Congressional committees appear to be in favor of the plan under FCC consideration, which Long feels would give AT&T a monopoly. FCC witnesses, including chairman Minow, told Long that no ownership plan has yet been adopted and that Justice Department views will be taken into account.

However, it appears that it will be more and more difficult to reconcile the many conflicting ideas on this problem.

**The FCC was jolted back on its heels when the Appeals Court issued an injunction against sale of WNTA-TV, Newark, to a New York metropolitan area group of educators.**

There is a 27 November termination date on the purchase-sale contract, and the FCC was determined to ask the court to reconsider the injunction.

*(Please turn to page 57)*

# FILM-SCOPE

20 NOVEMBER 1961

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**One economic dilemma of the U. S. networks abroad is whether to buy into small stations or to sell their films to large ones.**

The impetus to own a piece of a station here and there is a very strong one—but it can cut down on income from film sales in some places.

The point is that one division of the network can make more selling its product to a large independent station abroad than by feeding the same shows to a smaller station which the network partially owns.

**Montana State Power has purchased ABC Films' One Step Beyond on four stations and Public Service of Colorado took it on another market.**

Stations are KXLF-TV, Butte; KSMO-TV, Missoula; KBLL-TV, Helena; KFBB-TV, Great Falls, and in Colorado, KLZ-TV, Denver.

**For KLZ-TV, Denver, which hadn't bought any feature films in six years, it was like coming to them anew when they bought two Seven Arts packages and some MGM features for schedule this fall.**

To get them going, KLZ-TV people got together with Katz representatives and Seven Arts for a two-day confab last June that paid off in a hike of late evening ARB share from 10% to 59% when the features started in September.

Scheduling, format, promotion, and a sales plan were put together by Oliver Blackwell of Katz, station film buyer Sid Cohen, Robert Rich and others of Seven Arts, plus sales manager Jack Tipton and others from KLZ-TV.

The 10:30 Movie, as the show was called, offered 60's, 20's and I.D.'s and is currently 100% sold out to national, regional, and local advertisers.

**A new twist may be developing in off-network re-run sales: putting the show back on the affiliates of the network that had it.**

In the case of Peter Gunn, which migrated from NBC TV to ABC TV, Official Films lists 25 ABC affiliates which also bought the re-runs and reports that sales to ABC stations account for two-thirds of the show's re-run activity.

**Highway Patrol, Sea Hunt, I Led Three Lives, Mr. District Attorney, Science Fiction Theatre, and now Ziv-UA off-network re-runs of Bat Masterson have collectively some 425 station contracts current.**

Most are stripped in re-runs and those 425 sales amount to five-sixths of the nation's three-or-more station markets, reports Ziv-UA.

**There has been a rush of publicity appointments in syndication in the last few weeks.**

Don Garrett was named at Screen Gems to replace Gene Plotnik, who went over to King Features; also, NTA has appointed David B. Williams.

Going back a little further this year, Bob Chandler took the post at MGM-TV, and Alan Baker, of the NBC staff, began handling NBC Films.

Stations with video tape equipment are making strong bids to snare commercials production business for themselves from national and local clients.

WFAA-TV, Dallas, for example, says it's attaining network quality with the food demonstration spots made for Dallas Power & Light Co. (Rogers and Smith).

Also in the tape field, Videotape Productions foresees a big upbeat in program production, expecting it to account for 30% of its business in 1962, compared to 12% now, thanks to co-production and even packaging efforts.

Cartooning has come a long ways since the time its stock in trade consisted of violence and "ethnic" characterizations.

Many tv cartoon segments on the networks and in syndication today do a real public service job and even try to get across a lesson to kids, like safe driving, fire prevention, and dental care in King's recent Popeyes.

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## WASHINGTON WEEK

*(Continued from page 55)*

The action was not on the merits of New Jersey Governor Meyner's suit to block the sale permanently. However, the court appeared to be impressed with the State's contention that it should have had an FCC hearing on its argument that the sale would mean loss of its only operating tv station.

The FCC has had many, many cases slapped back at it because the Appeals Court has felt the Commission should have considered matters the FCC believed were not material, and because the FCC refused hearings when the court felt hearings should have been held to give a party due process.

Network radio looked a little better in 1960, and fewer stations reported losses on the year, but the picture was spotty.

Combined radio/tv revenues reached \$1,866.3 million, up 8.3% over 1959. The rise for radio revenues was 6.7% to \$597.7 million. If broadcasting grows at the same pace in the next two years, the combined industry will pass the \$2-billion mark.

The four national radio webs had total \$63 million revenues, including their o&o's, up 4.3% from 1959 and losses at \$3 million were only two-thirds of 1959 losses.

Median profit for 2,303 stations which operated the full year of 1960, and which were in the black was \$10,800, compared with \$10,300 for 2,174 such stations during 1959. Losing stations also lost more. In 1959, 1,074 full-year stations had a median loss of \$7,200. This rose to \$8,500 for 1,078 stations during 1960. Median is not average, but is the point at which half the stations showed more and half showed less.

Average, if given, would have shown a better picture since total radio industry profits rose 8.3% to \$45.9 million.

Still, in 1960 an even 33% of radio stations reported losses from operations, down from 34.7% in 1959.

Fm was expanding rapidly in number of stations on the air, but the profit picture remained dark. Of 218 operated by non-am people, 168 showed losses, and total result of all 218 was a loss of \$2.4 million. In 1959, 148 stations produced 110 losers, and total lost was \$1.6 million. Of 571 fm-am operations, 337 reported no separate fm revenues. The remaining 234 grossed \$3.6 million, but no separate expense and profit-loss figures were given by the FCC for these stations.

# SPONSOR HEARS

20 NOVEMBER 1961

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Reps in Boston express mystification over the role that Gene Del Bianco, formerly of the Cabot agency, will play on the Ballantine account.

Del Bianco tells the reps that he'll buy for Ballantine, using his own office, recently opened but he'll have **nothing to do with Esty** on this score.

Esty, when queried by SPONSOR, **declined comment** on its relations with Del Bianco particularly on the report Esty, New York, will go on issuing contracts to Boston stations. Also on the report (1) it was paying Del Bianco's office rent and (2) that he would deal away from reps.

**Do you know what corporation Marion Harper, Jr., has elected as the pattern for his business growth ambitions?**

It's Brunswick, which by its diversity of interests, dominates various facets of the sports entertainment field.

**The SRA's estimate of gross national-regional spot radio billings for 1960 was on the conservative side.**

It figured \$191 million and the FCC tally came to \$202.1 million, a difference of 5.4%. For 1959 the SRA's projection was 6.4% under.

**A story going the rounds of Madison Avenue is that CBS TV could have had the Hazel series (Ford) which has hit the Nielsen top 10 but had more faith for the desired spot in a show it controlled.**

The other program: **Icabod**, which, incidentally, is also doing well in the spot between Red Skelton and Garry Moore.

**Rep firm mergers may be economically sound but the reps are inclined to shy away for a good reason.**

The frightening side of even contemplating a merger: should discussions leak out other reps would spring into action and try to pick off the better stations.

**Tv network executives whose particular concern is tailor-made entertainment specials have a term they apply to stars who have yet to be exposed to a tv production in which they have to carry the main load: The word is "blockbuster."**

Among the top names on this roster of blockbusters are Elizabeth Taylor, Marlon Brando, Cary Grant, Marilyn Monroe, Jack Lemmon, John Wayne.

Still considered in this category, **though they've been exposed**, are Mary Martin, Bob Hope, Bing Crosby, Judy Garland, and, under right conditions, Frank Sinatra and Danny Kaye.

**Often when you hear of an experienced sales executive parting from his job, the cause will stem mostly from a difference over selling style.**

A man who has worked for a long time with a station group that's been accustomed to getting a substantial chunk of the business and doesn't get upset when it loses something will frequently find it **hard to acclimate himself** to a spot where the approach all the time is "Go, go, go."





**NOT EVERY MAN'S A KING** in the up-and-coming KSLA-TV area . . . but

most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich* KSLA-TV market.



**KSLA-TV SHREVEPORT, LOUISIANA**

# SPONSOR WEEK WRAP-UP

## Advertisers

The greatest menace advertising faces is the "constantly evolving labyrinth of rules and regulations propounded by the FTC."

So said John W. Burgard, v.p. and advertising director for Brown & Williamson before the Washington Advertising Club. The exercise of FTC-sought injunctive powers would eliminate the advertisers only remaining right—to carry his case to the courts, he warned.

Other dangers Burgard decried: the encroachment on tv entertainment time for producer and network cred-

### BBC: Most independent

(Continued from page 10, col. 2)

said. In fact, international tv is already a reality for the BBC and Europe, and BBC uses a cable film system invented by NBC engineers.

The BBC is also taking color seri-

ously and its newest facilities have color equipment. For all purposes the BBC spends \$1.5 million a year on engineering research and equipment. It is in favor of dropping the 405 line system in favor of the 625 line one for uniformity with European television.



**DONNING** his whiskers for the sixth "Santa Claus Show" on WTVN-TV, Columbus, O., is star Gene Fullen. Perennial department store sponsor of afternoon strip is F. & R. Lazarus

**HOSTING** the dedication and open house festivities at the new KGIN-TV facilities, Grand Island, Neb., are (l to r) Robert Kalthoff, Avery-Knodel, Chicago; A. James Ebel, v.p., KOLN-TV, Lincoln, Neb., and its new satellite, KGIN-TV, and John Fetzer, pres. of Fetzer Broadcasting



**NEW BPA** officers beam: pres., Don Curran, advertising-promotion dir., ABC o&o's (r) and 2nd v.p., Clark Grant, promotion dir., WOOD (AM & TV), Grand Rapids Mich.

**7½ CENTS** doesn't buy a lot but that's what Blair's Bill Vernon earned when he tried picking cotton during an assignment to study the Memphis market for WMCT



**BIG MAN** in Pittsburgh is Leo Rosenberg (l), 35-year FC&B veteran. Mayor Barr named a day in his honor on the 41st anniversary of KDKA, where he announced the 1920 election



THE PITTSBUR

ts; an emphasis in radio on numbers, not results; a tendency by some agencies to break into print for publicity's sake alone.

**Campaigns:**

**Dubonnet wines** (Norman, Craig & Kummel) will pour the "major portion" of its fall-winter ad budget into spot radio and tv after a successful New York campaign last spring which raised sales 22%. New schedules will run in Philadelphia, Los Angeles, Washington, D. C.

**Best Foods**, starting early next year, will use spot tv in the South and West to promote national distribution of Knorr Soup.

**Peter Paul** has scheduled heavy spot tv in eastern markets for its newest entry into the 10¢ candy bar field, Chiffon.

**John Oster Manufacturing Co.**, Milwaukee, is using pre-Christmas radio and tv spot to promote its hairdryer and knife and scissors sharpener.

**Acquisitions:**

**B. F. Goodrich** has acquired 37 leased automotive outlets operating in department stores from **Vanderbilt Tire and Rubber Corp.**, to be conducted by a new subsidiary known as **Vanderbilt Automotive Centers**.

Deal also includes Vanderbilt's

interest in **F. F. Automotive Stores**, a company jointly-owned with **Food Fair Stores**.

**Alco Oil and Gas**, Chicago, purchased the oil and gas producing properties of **Arnell Co.**, diversified holding company based Chicago. Purchase, which involved leases on 5,440 gross acres and 29 producing wells, increases Alco's reserves by 325,000 barrels.

**Aarbern Pharmacal Co.**, division of the **Wander Co.**, Chicago, acquired the **Teen-Clear** products of **P. M. Laboratories**, Hampton, Iowa. Advertising plans, according to **Geyer, MM&B**, include extensive use of radio.



**PLEASANT VIEW** for Washington, D. C., bus commuters because of **WMAL-TV's** spectacular eight-foot car card promoting ABC TV fall programming. **Mary Bokel** (l) and **Vada Wheeler** (r) preview the card for **Leslie Nielsen**, star of the network's "The New Breed"



**CITATION** was awarded to **WRZ-TV**, Boston, for "outstanding assistance" to the **Radio Free Europe Fund**. **Rosemarie Rogers**, New England director of the fund, presents plaques to general manager **James E. Allen** (l) and public affairs director **Ron Little** (r)



**NEW ROLE** for **Mike Wallace**, as the interviewer turns interviewee in "The Mark Evans Show" on **WTTG-TV**. In Washington to tape "PM East" program with **USIA** director **Edward R. Murrow**, Wallace is questioned by **Martin Weldon** (l) and **Mark Evans** (r)



**PRAISE** for a four-part series on the motives and methods of communism is voiced by **Maine** governor **John H. Reed** to **WGAN-TV**, Portland, general manager **Eugene W. Wilkin** (l) and asst. general manager **Donald E. Moeller** (r). Show is seen Sunday afternoons

# belong on your desk...



Designed by agency men  
For agency needs

1961 TV Basics and Radio Basics are the most comprehensive publications of their kind in the field. They cover all the basic information on all subjects necessary to help finalize a buying decision. They should be on the desk of everyone involved in the purchase of time.

Copies are still available at \$1.00 each. Or—get them free with a year's subscription to SPONSOR at \$8.00.

## SPONSOR

555 FIFTH AVE., NEW YORK 17  
MURRAY HILL 7-8080

### Ideas at work:

General Mills (BBDO) is inviting consumers to "bake up a story for Christmas" with a seasonal promotion designed to capture the holiday spirit. A 20-page booklet containing 30 recipes will be packed in every 5 lb. or larger sack of Gold Medal flour.

New v.p.'s: Wearing their stripes a V. La Rosa & Sons are J. John Cuneo general sales manager, James G. Tallon, general advertising and merchandising manager and John LaRena, associate director of operations.

As part of the same general management build up, the third generation family members took over to echelon positions, with Vincent S. La Rosa named president.

### PEOPLE ON THE MOVE:

Herbert M. Shayne to the newly created post of new products manager in Lever's Pepsodent division . . . John G. Jennings to newly-created position of director of market research and new products co-ordinator for John H. Breck . . . Benjamin H. Oehlert, Jr. to president of the Minute Maid division of Coca-Cola . . . Gregg T. Ward to director of advertising at United States Rubber . . . Joseph K. DeLapp to general advertising manager at Mars, Chicago . . . James P. Shenfield to marketing v.p. of Campbell's Soups International . . . Lawrence S. Raynor to advertising and promotion manager at American Sugar Refining.

Kudos: Phelps H. Adams, public relations v.p. of U.S. Steel, Dudley L. Parsons, president of his own counseling firm and John H. Smith, Jr. v.p., Howard Chase Associates, were elected to three-year terms as trustees of the Foundation for Public Relations Research and Education.

### Agencies

Mergers: Knox Reeves, Minneapolis, and the independent creative service of Dwight Bohmbach, Chicago . . . Saks/Pinsky/Fishhaut Advertising

Inc., Minneapolis, has been formed by James H. Saks, owner of Saks & Grinnell, Irving A. Pinsky, owner of his own agency and Lester B. Fishhaut, tv-public relations executive.

**New quarters:** First tenant to lease space in the new building at 555 Madison Avenue, New York is Geyer, Morey, Madden & Ballard. The move, set for April, will unite the entire New York staff of 275 . . . Richard L. Minns, Houston, leased a new two-story building, marking the agency's fourth expansion move in its 10-year history.

**Agency appointments:** Empire Savings and Loan to Beckman, Koblitz, Los Angeles . . . California Carpet Cleaning to Enyart & Rose, Los Angeles . . . Nuclear Research Associates, Quincy, Mass., and the Rambler Dealer Assn. of Mass. to Ray Barron, Boston . . . Ross Laboratories, Seattle, to West Pacific Advertising . . . Voltar, Inc., Philadelphia, to D. A. Dowden . . . Conley Electronics, Evanston, to Sander Rodkin . . .

Boontonware to Stahl, Lewis & Patton . . . Wickman Pharmaceuticals to Fletcher Richards, Calkins & Holden, Los Angeles . . . Super Coola soft drinks division of Great American Industries to Kastor Hilton Chesley Clifford & Atherton . . . Bon Maroche, Seattle, to West Pacific Advertising . . . Bruning Paint Co. and Baltimore Buick Dealers to W. B. Doner.

**New v.p.'s:** Allan G. Hickok, Max

Hall and Robert W. Boyle at Neals, Roether, Hickok . . . Frank Walsh at Compton, Chicago . . . Finlay W. Morrow at Riedl and Freede.

**PEOPLE ON THE MOVE:**

Dan MacMillan and A. S. White to copy group heads at Henderson Advertising, Greenville . . . Bennett B. Holmes to radio-tv business manager at Lawrence C. Gumbinner . . . Ralph W. Jennings and Vina Ruggero to account executives at Ted Bates



WITH MEDIA SELECTION  
BECOMING INCREASINGLY MORE COMPLICATED  
**YOUR NO. 1 BUY IS STILL  
KEWB**

If anything, the choice is getting *easier* in San Francisco. Now, KEWB and the other top radio station in town own 96.3% as much audience as the next four stations, combined!\*

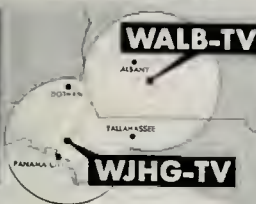
\*C. E. HOOPER, SEP-OCT 61  
METRO AREA, TOTAL RATED PERIODS  
national representatives: The Katz Agency, Inc.



CROWELL-COLLIER  
BROADCASTING  
CORPORATION

**A SOUND CITIZEN OF THE BAY AREA**

**ONE  
BUY!  
FOUR  
MARKETS!**



- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE **NB  
C** PROGRAMMING

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

**WALB-TV**  
Ch. 10  
Albany,  
Ga.

**WJHG-TV**  
Ch. 7  
Panama City,  
Fla.

**GRAY TELEVISION, INC.**

Raymond E. Carow, General Manager  
Represented nationally by Venard, Rintoul, McConnell, Inc. In the South by James S. Ayers Company.

. . . Harold W. Gully to public relations manager at Leo Burnett . . . Bill Day to public relations director at Harold Walter Clark, Denver . . . Philip J. Laven to account executive at Leo Burnett . . . Florie Field to media director at Nides Cini, Los Angeles . . . Alwyn W. Knight to manager of N. W. Ayer's Honolulu office . . . Alden S. (Bill) Nye has resigned as tv-radio director at McCann-Erickson, San Francisco to form his own production and advisory firm.

**Happy Anniversary:** Still close friends after 21 years in business together, a special congratulation goes to **Adie Marks** and **Seymour Cohen**, founders and heads of the Gulf State Advertising Agency, Houston.

**International Entente:** Latest in the wave of overseas investments to service the growing European Common Market is the purchase by **BBDO** of **SIRPI**, Milan, one of Italy's leading agencies.

### **Station Transactions**

An agreement has been reached between Meredith Publishing Co. and Swanco Broadcasting for the transfer of radio station **KRMG**, Tulsa.

With the payment of \$500,000 to Meredith, Swanco adds the station to an o&o list which now includes **KIOA**, Des Moines, **KLEO**, Wichita and **KQEO**, Albuquerque.

**Return:** Just 11 days after **KHAR**, Anchorage, was completely destroyed by fire (27 October), the station re-

turned to the air undaunted.

Both listeners and advertisers aided in the community project to rebuild facilities of the 10-month old outlet.

**Approval:** **WRUL**, Scituate, Mass., got FCC permission to extend its broadcasting day to a 13-hour period, utilizing five transmitters on 12 frequencies beamed to seven zones of the world. Station is Worldwide Broadcasting's international short-wave outlet, and a one-year member of **Metromedia**.

### **Associations**

**Provisions should be made for broadcasters in case of nuclear attack,** **NAB** president **LeRoy Collins** told an association convention in Boston.

Emphasis is put on the inclusion of radios in fall-out shelters but, he challenged, what is being done to secure the safety of the broadcaster? **Collins** called for underground transmission facilities and the participation of broadcasters in all Civil Defense programs.

The first issue of "Advertising Alert," the new **FTC** publication, has been distributed to all broadcast licensees.

Designed to help broadcasters sift out fraudulent and deceptive advertising, the booklet reports on matters now the subject of corrective action by **FTC**.

**Kudos:** **Milton H. Klein**, general manager of **KEWB** and founder of the San Francisco Radio Broadcasters Association, has been elected president of the organization for 1962.

## **DAYTIME COLOR TELECASTS ALMOST TRIPLED**

Daytime Color programming has mushroomed from 306 hours in 1959 to 815 in 1961. No wonder the big switch is to Color TV. Are you with it? Get the full Color picture today from: **W. E. Boss**, Director, Color Television Coordination, **RCA**, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

### **Tv Stations**

Spot tv is the safe, professional, efficient way for the responsible advertiser to control his own profits, **TvB** reports in a new series of nine brochures on the medium.

Areas explored include the problems of different brands and market position, different audiences available and product services ideas.

**Ideas at Work:**

• **KTNT-TV**, Tacoma, is collaborating with educational station **KPEC-TV** and the University of Puget Sound to produce a weekly discussion show called "Cross Currents."

**PEOPLE ON THE MOVE:**

**Phil Brady** to account executive at **KIRO-TV**, Seattle . . . **Gene Haflich** to sales staff at **WLW-I**, Indianapolis . . . **J. H. Jack Lantry** to director of promotion and merchandising at **KIRO-TV**, Seattle . . . **James Kressler** to press representative at **WJZ-TV**, Baltimore . . . **James Blair** to sales staff at **WWJ-TV**, Detroit . . . **Jack Flatley** has resigned as account executive at **WBKB**, Chicago . . . **Jacob Evans** to **TvB**, Chicago.

### **Radio Stations**

Newest target for **RAB**—the 60,000 major appliance stores which are already among the top five local radio advertisers.

Problems harrying dealers (i. e. discounting, additional appliance outlets, rising service costs) can be offset by proper use of radio, a 16-page color presentation asserts. A study which shows that male buying influence grows in proportion to the amount of the appliance purchase concludes that more than 90% of men listen to radio weekly.

**Hat in Ring:** **Mel Lucas**, general manager of **KATT**, Woodland, is the Democratic candidate for Congress in California's fourth congressional district.

**Ideas at work:**

Something old, something new is

the theme in Philadelphia where one of the oldest insurance companies, The Mutual Assurance, has signed the first contract with the newest station, WPBS, due to walk down the air aisle early in December . . . Timely give-away—turkeys—are the feature of a Victor Paint Co. promotion now running on WXYZ, Detroit, which carries over 80% of the company's broadcast schedule.

**Happy Birthday:** Turning its 35th anniversary into a money-maker, WLAC, Nashville, invited leading businessmen to tape one-minute reports on their firms' progress which the station will air during the week of 24 November—at regular commercial rates! Extra icing on the cake: among the sponsors are the city's two big newspapers, the "Banner" and the "Tennessean."

**Offbeat Sales:** American Greetings Card Company has signed for "The Right Thing to Do," the etiquette series with Amy Vanderbilt, produced by Alan Sands, in 12 markets.

**Kudos:** Lee Allan Smith, assistant manager of WKY, Oklahoma City, was elected president of the Association of Independent Metropolitan Stations . . . Sidney J. Flamm, president of WMMM, Westport, elected first vice-president in charge of programs of the Fairfield Kiwanis Club.

**Elected v.p.'s:** Grady Edney and Clyde C. McClymonds for radio programming and special services respectively at Storer Broadcasting . . . Boyd W. Lawlor named v.p. and general manager at WJJD (AM & FM), Chicago . . . Odin S. Ramsland at KDAL, Duluth-Superior . . . Luke Wilson at WDXB, Chattanooga . . . Harold F. Walker has resigned as sales v.p. of the Rounsaville Radio stations, effective 30 November.

**PEOPLE ON THE MOVE:** Michael E. Drechsler to station manager-operations and Tony Pansullo to general sales manager at WKNB, Hartford . . . Paul N. Lindsay to newly-created post of advertising,

promotion and publicity manager of WIND, Chicago . . . F. J. Rawlinson to assistant to the president at WTBE, Spartanburg . . . Ralph L. Cunyngnam to business manager at KCMO, Kansas City . . . William S. Mowbray, Jr., to sales manager at WPBS, Philadelphia . . . Ray Frey, Jr., to sales manager at WHIH, Norfolk.

## Networks

David Levy, former NBC TV v.p. for programming, offered the University of Pennsylvania's Annenberg School of Communications 10 pointers for better network programming.

Networks should: program one night a week without regard to ratings; schedule public affairs shows at the same time; present more "open end" shows; work for truer balance; minimize summer repeats; finance creative people; support a stronger NAB code; end "trend" programming; eliminate the full three minutes of sell; support more master showmen like Walt Disney.

**CBS earnings for the third quarter**

of 1961 were 38 cents compared with 33 cents per share in the same 1960 period, while consolidated net income was \$3,244,181 compared with \$2,827,144.

Financial picture for the first nine months of 1961 shows earnings equivalent to \$1.47 per share (vs. \$1.80 in 1960) and consolidated net income \$12,653,513 (vs. \$15,496,313). Board of directors declared a 35¢ cash dividend and a 3% stock dividend.

AB-PT declared a 2% common stock dividend in addition to the regular fourth quarterly cash dividend of 25¢ per share on outstanding common stock.

**New Affiliates:** MBS picked up two new affiliates in Florida, adding to its lineup Rand Broadcasting's WINZ, Miami, and WINQ, Tampa.

**International Entente:** CBS obtained an interest in the first tv station to be constructed in Trinidad, British West Indies, participating in ownership with Rediffusion (WI), Ltd., gov-



## NO, THIS IS "KNOE-LAND"

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

### JUST LOOK AT THIS MARKET DATA

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

### KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

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

## KNOE-TV

Channel 8  
Monroe, Louisiana

The only commercial TV station licensed to Monroe

Photo: The Crossett Company, producers of lumber, paper, chemicals and charcoal—Crossett, Ark.

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



## PRINCIPLE ... INTEGRITY

Thomas Jonathan Jackson, Lt. General C.S.A., remains one of the most colorful and studied personalities of the War Between the States. A brilliant soldier, this famous Virginian broke the rules of war to win. His place in history assured by his military genius, this man popularly known as "Stonewall" was also a man of great principle and integrity.

We at Shenandoah Life Stations believe devotion to high principles to be essential to the success of all phases of our broadcasting services.

**WSLS - TV**  
**ROANOKE, VIRGINIA**  
**AM 61 · FM 99.1**  
NATIONAL REPRESENTATIVES  
AVERY · KNODEL, INC.



"THERE IS NO SUBSTITUTE FOR INTEGRITY"

### SURVEY FINDS

## COLOR TV COMMERCIALS HAVE 3½ TIMES MORE IMPACT

A 1960 survey by Burke Marketing Research reveals the impact of Color TV commercials is such that 1000 Color homes are equal to 3,589 black-and-white homes. No wonder more and more sponsors are moving up to Color. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, N. Y. 20, N. Y., Tel: CO 5-5900

ernments of Trinidad and Tobago and Scottish Television, Ltd.

### PEOPLE ON THE MOVE:

James A. Stabile was promoted to the newly-created post of v.p. and associate general attorney at NBC . . . Edwin T. Jameson resigned from ABC TV National Station Sales where he has been v.p. and general sales manager since the company's formation . . . Loomis C. Irish to director of sales service at ABC TV.

### Representatives

Katz is distributing its latest updated version of "Spot Television Advertising Cost Summary," designed for quick estimating of spot costs in 228 markets.

Market-by-market rates are listed for nighttime half-hours, 20-second announcement, daytime minutes and 20's and late night minutes on a one-time, six-plan and 12-plan basis.

Rep appointments: KTVE, El Dorado, to Venard, Rintoul & McConnell . . . WIOI, Portsmouth, WMDN, Midland and WSLM, Salem, Ind., to Prestige Representation Organization.

### PEOPLE ON THE MOVE:

William F. Abbott to New York radio sales manager at George P. Hollingbery . . . Herbert A. Claassen to assistant sales manager for contracts at H-R Television . . . Denise Lyons to assistant director of promotion and research at Advertising Time Sales.

### Public Service

Winner of the Corinthian Annual Public Service Programing Award for 1960-'61 is KXTV, Sacramento, for its 30-minute special, "A Visit to St. Albert's Monastery."

Presented at a New York reception for Corinthian program managers, the honor was awarded by a panel including John Hay Whitney, chairman of Whitney Communications Corp. and principal owner of Corinthian, Richard Salant, CBS News president and Louis Hausman, TIO director.



Runners-up were WISH-TV, Indianapolis, for "Indiana and the Civil War," and KXTV for "The Ties Have It," an original drama written and produced by station production supervisor Robert C. Kelly.

Extensive coverage of the recent Los Angeles fire dominated the screens and speakers in Southern California, when all tv and radio stations in the area kept the public informed on the disaster for two days.

Broadcast mobile unit crews remained on the spot until the fire was brought under control.

## Trade Dates

Colorado Broadcasters Association holds a winter meeting 7 December at the Continental-Denver Hotel. FCC commissioner Rosel Hyde will be guest of honor . . . the Chicago chapter of SRA will meet on 20 December, with Robert A. Martin, Schlitz advertising manager the principal speaker.

Entries are now being considered for the 1961 Edward P. Morgan Essay Contest, sponsored by the ABC radio network and open to undergraduates in all U. S. colleges.

Competition this year concerns "Youth's Role in U.S. Foreign Policy." Judges include Chester Bowles, Sen. J. W. Fullbright, Sen. Everett M. Dirksen, R. Sargent Shriver and ABC correspondent Edward P. Morgan.

Two graduate scholarships will be supported by ABC radio affiliates, the AFL-CIO which sponsors the Morgan newscast and by Furman, Feiner & Co., agency for the labor group.

**Public Service in Action:** WGLI, Babylon, N. Y., interceded in Teamster Union negotiations during the recent milk drivers strike in New York and helped effect the settlement . . . WWLP-TV, Springfield, Mass., won a political victory over the city's three local newspapers when its candidate, Charles V. Ryan, won the mayoralty race from the incumbent and newspaper supported endorsee, Thomas J. O'Connor . . .



# TULSA'S *Finest* POLICIES

To some this is a seal. To us at KVOO-TV it stands for a way of business. It represents our pledge of quality operation and performance to our advertisers and our viewers. It means that KVOO-TV works to maintain its position as Tulsa's finest station.



KVOO ★ TV



Represented by



The Original Station Representative

## 23 MAJOR COMPANIES RENEWING COLOR TV SPONSORSHIP

23 major advertisers who sponsored Color TV in 1956 are buying it again in 1961. One more proof that Color delivers the prospects. Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

Mayland - D.C. Broadcasters' Association is offering a \$1,000 scholarship to American University, based on academic standing, interest in broadcasting and financial need.

**Kudos:** KNTV, San Jose, was cited for "outstanding tv public service to the U.S. Air Force."

## Equipment

In the new products department, Kahn Research Laboratories, Freeport, N. Y., has a dual diversity sideband receiver (DIV/RSSB 61-1A) suitable for point-to-point multi-channel radio-telephone, radio telegraph, or facsimile reception.

It provides two independent 6 kc receiving channels and an all-electronic, automatic frequency control circuit which reduces tuning errors and transmitter drifts of up to plus 2 kc to less than 1 or 2 cycles.

### MORE NEW PRODUCTS:

**Ecco-Fonic, Inc.**, Hollywood, is marketing a new single unit console-mounted "Broadcaster," which provides attention-getting effects for AM, FM and TV. . . **Philmore Manufacturing**, New York, is developing a uhf converter which will be supplied with mounting brackets for easy concealment and upright control knobs for easy tuning.

### Contract order:

**Zenith Radio Corp.**, has placed an initial order with Veeder-Root, Hartford, for Phonevision decoder components that will print subscribers' viewing records when WHCT-TV begins the first large scale subscription tv operation late next spring.

**Kliegl Brothers, New York**, just published a complete catalog of U/L Approved Control Systems.

Listed among recently approved products is Kliegl's "SCR" silicon-controlled rectifier dimmer, first complete system to sport U/L label.

### PEOPLE ON THE MOVE:

**William G. Chaney** has been appointed manager of Mobile Telephone Systems engineering and personal communications engineering for General Electric's communication products department, Lynchburg, Va.

### SPONSOR ASKS

*(Continued from page 48)*

um, and was not really meant to supplement the schools. Television is a magic box—and perhaps, at times, there is too much emphasis on black magic: sex, crime, violence—but if you select closely, and make an effort, there's some real gold in the glitter.

**Virginia Lee**, tv coordinator, *Transogram Co., Inc.*, New York

The problem in answering a question of this kind, is the question itself.

Everybody in this business commits the same basic error—the lump-



*Vicarious experience intrigues 7-10 year-old lots*

ing together of all so-called kid shows as an immediately identifiable and concrete entity.

It seems to me that only in the past few months have the broadcasting,

agencies and advertisers become aware of the stratification in children's audiences.

What I mean is this, you simply cannot relate programming beamed to the three to six year old strata to the eight to 12 year old bracket. Just as the networks have discovered how rough it is to garner substantial rating points with public service programs slated against pure entertainment vehicles, the network and local stations programming chiefs have learned the hard way that information or cultural shows for children is not a particularly saleable commodity.

But this isn't to say that information and cultural programming for children is an unrealistic goal. On the contrary, I believe there is a future for this kind of program, provided we take into account the wide range of interests at the various age levels.

To be specific—the 3 to 6 year old age strata can be reasonably compared with the alleged "12 year old mentality segment" of the mass adult audience. It's folly to talk about informational programming for this 3 to 6 year old level except in a very few instances, such as "Romper Room," in which an element of the kindergarten is identifiable to the child viewer.

In the next age bracket—say 7 to 10 years—we know from basic psychology that entertainment in the form of vicarious experience is the prime motivating influence for the child viewer. For this reason the western and the circus-type shows have gained popularity.

So long as we concede that entertainment must be the criterion for any successful television children's show, irrespective of the category, this problem can be licked.

With the possible exception of the early teen-age category, the programming base of a kids show should be the entertainment factor. The problem that must be left to packagers and broadcasters is to come up and develop psychologically sound ideas that can be built atop this entertainment base.

I just can't see how a reverse construction blue-print for a children's show can be successful with any degree of consistency that will meet the heavy demands of the child audience and the sponsor.

**Q.** What other businesses does **BONDED TV FILM** engage in?

**A.** None. Film handling is our only business—a full-time job.

**BONDED  
TV FILM  
SERVICE**

NEW YORK  
CHICAGO  
LOS ANGELES  
TORONTO



A Division of  
**NOVO INDUSTRIAL CORP.**

# New RCA Cartridge Tape System with "TRIP CUE"



Here's the cartridge tape system with something new—*trip cue*! This unique feature allows you to record a special trip-cue tone that, during playback, can be used to start the next device in an automatic or semi-automatic system, with split-second timing. (In TV operations it may be used to advance slide projectors.)

Delayed broadcast, spot announcement campaigns, production aids, themes, station breaks can be handled by the RT-7A with a minimum of effort. Cartridge is selected, placed in a playback unit, forgotten until "Air" time, then instantly played at the flick of a button. Cueing and threading are eliminated.

Check this handsomely-styled equipment against any other for compactness and design... Provides transistor circuitry, low power consumption, simplicity of operation! It's one more in a growing line of value-packed new products for radio and television stations from the pioneer in broadcasting. See your RCA Broadcast Representative. Or write to RCA Broadcast and Television Equipment, Dept. BB-264, Building 15-5, Camden, N. J.



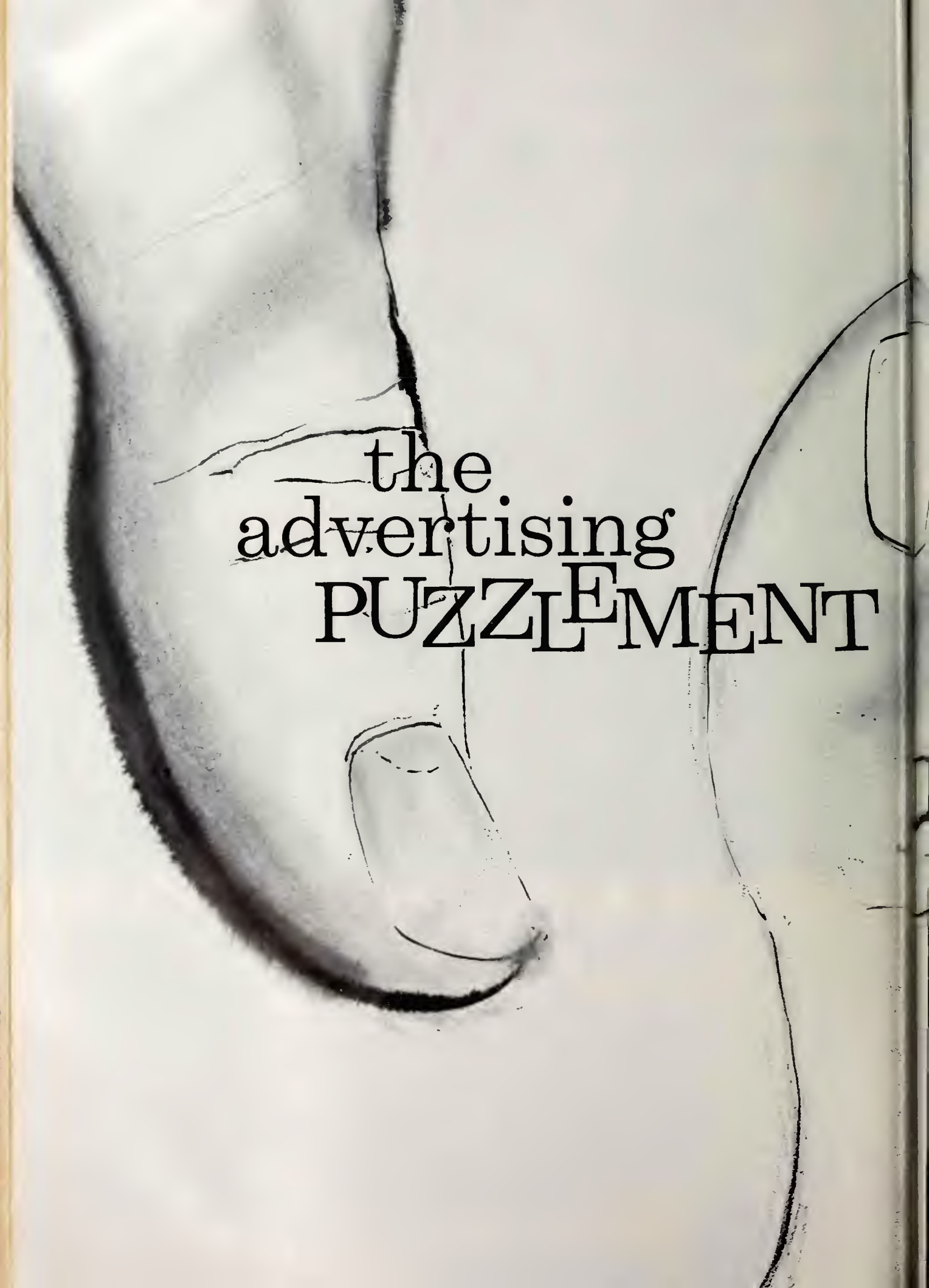
Typical packaging is this attractive four-unit console with single BA-7 Cartridge Tape Record and Playback Amplifier and three Cartridge Tape Decks, as illustrated.

Separate units of this system available are the Record and Playback Amplifier, and the Cartridge Tape Deck. A Cartridge Storage Rack is also available.



The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA



the  
advertising  
PUZZLEMENT



We know every broadcaster is "thumbs up" when it comes to selling national advertising. But which way does the thumb point when it comes to buying the same?

If you want some interesting figures—"thumbs down" wins by over eight to one. Less than 16% of the trade does any trade paper advertising at all. The total expenditure in all publications last year was some three-tenths of one percent of sales. Yet most stations have reps and are actively soliciting the agencies for spot business.

It appears to us that if a man does not believe advertising can work for him — why should we believe he can make it work for a client.

Everyone in this business should believe in it because he has a stake in making it work. The broadcaster's present stake is some \$2,200,000,000. With proper promotion it could be more.

Therefore, we sincerely feel it's about time that agencies asked broadcasters to stand up and be counted. When a station solicits business it might be proper to use this yardstick: — ask it whether it is putting its own money where its mouth is.

JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY

enter your  
 personal  
 subscription  
 to SPONSOR

\$8 for 1 year

\$12 for 2 years

## Tv and radio NEWSMAKERS



**Grant A. Tinker** has left the agency field to return to NBC where he assumes the responsibilities of general program executive for tv. With Benton & Bowles since October, 1959, as v.p. and director of programming, he also headed program development at McCann-Erickson for five years. Tinker had been operations manager of the NBC Radio network for three-and-a-half years prior to his agency experience. He is a Dartmouth graduate.

**Joseph M. Higgins** will take over as v.p. and general manager of WIBC-TV, Indianapolis, leaving the same post at the WTHI stations in Terre Haute. Long active in industry affairs, he was twice president of the Indiana Broadcasters Assn., secretary of the CBS Radio Affiliates Assn., a director of NAB and is presently vice-chairman of the 1962 NAB National Convention. Higgins first launched his broadcasting career at WIBC in 1944.



**David O'Shea** has been appointed general manager of WINQ, the Rand Broadcasting outlet in Tampa. O'Shea, who spent 10 years with Weed-TV as manager of the firm's station relations department, was general manager of WMUR-TV, Manchester, New Hampshire, prior to joining WINQ. A native of Florida, O'Shea handled local and national sales for the Miami News before going to New York and the station representative field.

**Richard H. Depew**, with Cunningham & Walsh for the past four years, has been named director of tv programming for the broadcast-oriented agency. He has been handling programming duties for all C&W accounts, as well as specific tv account duties for Woodbury-Jergens, American Machine & Foundry and others. Before joining Cunningham & Walsh, Depew was with ABC as the tv network operations director and assistant national program director.



# The seller's viewpoint

*Arthur W. Carlson is general manager, radio division, for Susquehanna Broadcasting Co. He contends that radio is the most proper servant of all media for the 85 million people who now live in what he calls "strip markets." Carlson observes that "the arrival of these 'strip markets' is forcing constant . . . drastic media re-evaluations. The newspapers' effectiveness . . . is severely crippled whenever a new 'strip market' develops. Their (newspapers') appalling inability to keep pace with suburban development is widely known. Television, with its great dependence on networks . . . cannot be . . . local. Only radio has the potential to serve these markets. . . ."*



## Radio and the new age of marketing

**Y**ou may not know it, but chances are you live and work in a "strip market." More than 85 million Americans do.

Today, there are many new and constantly changing marketing patterns, creating great changes in advertising planning, but none more important than the development of the giant complex super-metropolitan area perhaps best described as the "strip market." The words "interurbia," "megalapolis" and "strip market" are just a few that describe this exciting new characteristic of today's America.

Marketing men have recognized this development for years, but only recently has much thought been given to this marketing reality by those concerned with the buying and selling of advertising media.

"Strip markets" are a natural consequence of the dynamic population and industrial growth that our country have experienced in the past 15 years. As the population explosion pushed suburban areas further away from the central city, in many areas, previously independent metropolitan areas became intertwined. As our communications and transportation systems improved, the pace of this consolidation has been accelerated.

The size of some of these super-metropolitan areas is staggering. For example, along the eastern seaboard from Maine to Virginia there exists today, in reality, one 600-mile-long city. The same situation exists on a smaller scale in many of the big urbanized, industrialized areas throughout the country.

The arrival of these "strip markets" is forcing constant and sometimes drastic media re-evaluations.

The newspaper medium's effectiveness usually is severely crippled whenever a new "strip market" develops. Historically, newspapers have set out to serve a given city and its immediate suburban area. Their appalling inability to keep pace even with suburban development is widely known. The same problems hampering their suburban growth virtually prohibit a newspaper's expansion in a

"strip market" area that is far more complex.

Television, with its great dependence upon network programming for both entertainment and service, cannot really be considered a local communications medium. Limited physical coverage due to terrain, antenna location and the UHF-VHF problem severely reduce the number of television stations that conceivably can serve a "strip market." Therefore, only radio has the potential to serve these markets of today and tomorrow.

Radio has actually already proven its ability to serve "strip markets." Independent stations, free to program to the specific needs of the marketing area they serve, are at this very moment providing advertisers with the necessary coverage and circulation in "strip markets," thus creating a new, important, and powerful selling medium.

We are proud that Susquehanna Broadcasting Co.'s three stations are among those to initiate practical and effective service to "strip markets." WARM serves north-eastern Pennsylvania and WSBA, south central Pennsylvania. Both of these areas are parts of the huge eastern seaboard "strip market," but both are clearly separate from other parts in interest and need. WHLO in north-eastern Ohio serves one of the fastest growing "strip market" areas in the country.

The creation and development of "strip markets" means that an advertiser must look at the media situation in each and every area rather than simply deciding to use a single medium from coast to coast. This fact, perhaps more than any other, will require increasingly selective market-by-market media planning in future years.

The advertiser who realizes that "strip markets" are not a marketing concept of the future, but are an existing reality, will realize the benefits of more effective advertising. Further, by making media plans to fit these new markets, he will gain a competitive advantage in the sales battles of tomorrow as the economic face of America continues to change. ■

# SPONSOR SPEAKS

## Expanded role for the media man

Wallace T. Drew, v.p., Coty Inc., and himself an advertising veteran with broad agency experience, has come up with some startling predictions on the future activities of agency media departments.

Said Drew in a recent speech, "I predict that the role of the media man will greatly expand in the years immediately ahead. He will be asked to assimilate data, to use electronic computers, to evaluate deals, sales techniques, distribution. In fact all marketing factors will revolve around the mass of data fed to, processed and evaluated by the media man with the county as the mayor unit.

"It is no secret that many marketing men today feel that advertising agency media men have been a wee bit slow in the processing of sales, distribution and consumer data in the preparation of media plans."

If Drew's predictions are correct (and he backs them up with current examples of work now in progress at such agencies as Y&R, K&E, MJ&A, NL&B), then we can most certainly expect a greatly increased status for media executives in the total agency picture.

We suggest to our many timebuyer readers that they devote as much attention as possible to the study of such subjects as Drew has described. Fit yourselves for tomorrow!

## Anti-communist programing

One of the most heartening signs at the recent NAB regional meetings was the high degree of interest shown by broadcasters in radio and tv programs aimed at combatting communism.

Notably, such program efforts seem to arise on the local level; and they are characterized by a great variety of approaches and techniques in dozens of stations coast-to-coast.

A recent mail, for instance, brought us a brochure from WFLA-AM-FM-TV, Tampa-St. Petersburg, that tells of that station's four-year fight against communism, climaxing this month with its pre-empting five hours a week of prime network time to present Dr. Schwarz' Christian Anti-Communist Crusade.

We congratulate WFLA and all other stations who are engaged in this patriotic and worthwhile public service work.

## 10-SECOND SPOTS

**Pick on someone your own size:** No doubt Dave Jayne will think twice before he steps out of his weight class again. The *American Newsstand* (ABC TV, Mon-Fri., 4:50-5 p.m. EST) reporter not only ventured into the elephant's cage at the Fairlawn, N. J., zoo, but really threw caution to the winds by making uncomplimentary remarks about the elephant.

Result: He got thrown out of the cage, and to put the finishing touches on the caper, the vengeful mastodon bit right through the microphone cord.

**Next case:** When asked what crime was committed by sit-down pickets dragged away from the Soviet UN Embassy, where they were protesting Russia's nuclear bomb testing, Goodman Ace (whose wit long has sparked the broadcast media) is reported to have made this reply:

*"They were arrested for disturbing the war."*

**Positive thinking to the rescue:** "The Continental," touted as an expert on the fair sex, attempts to solve their problems on his syndicated tv show, *Ladies, The Continental*. To the gal who complained that her husband snores, he offered this consolation:

*"A husband snoreng ee: wonderful music; at least you know he ee home."*

**Sour grapes:** According to comedian Jackie Mason, he could have been the first American astronaut, instead of Comdr. Shepard. So why wasn't he? *"My agent didn't want me to work on daytime tv."*

**What's your line?** A copywriter we know illustrates the selling power of the neatly-turned phrase with the tale of a women's shop which was overstocked on lingerie until it put up signs: "For Saints" on the white ones and "For Sinners" on the black.

He says the stock was gone in two hours, and almost every customer bought both kinds, apparently unwilling to reveal her true classification to the sales clerk.



# The Dangling Comparative Reaches Eastern Iowa

WMT-TV is a gasser in Eastern Iowa because it's a friendlier station, probably one of the watchingest in all hereabouts; it motivates Iowans up, from early A. to late P.M. It keeps them uppier into all hours of the dark night, brainwise. Its fatter signal is pushier down the antenna, and makes scrumptiouser pictures. *Anyone* can get WMT-TV in Eastern Iowa, like Grandma used to make, untouched by human hands except all those engineerses'. It's the newsier station. It's the farmier station. It's musicier. It's dramaier. It's movier. It's footballier. It's basketballier. It's entertainier.

It's . . . resultier.

WMT-TVier

Cedar Rapids—Waterloo

CBS Tv for Eastern Iowa

Represented by the Katz Agency

Affiliated with WMT Radio;

K-WMT, Fort Dodge; WEBC, Duluth



# **NOW** FULL - TIME In Rochester, N. Y.

It is with a feeling of great pride, together with a complete awareness of tremendous responsibility, that Station WHEC-TV has taken over full-time control of CHANNEL 10, Basic CBS in Rochester, N. Y., after an extremely pleasant share-time association with Station WVET-TV.

We wish our former partner (now our respected competitor) the very best of success in helping to provide for Rochester viewers the inestimable bounties of top-level Television. Whether as partners or competitors, this must be our joint aim.

We at CHANNEL 10 (WHEC-TV) pledge to our ever-broadening audiences and our ever-growing group of sponsors that we will continue with renewed effort to maintain our present top position in the broad Rochester area that we serve.

## **WHEC-TV** **FULL CHANNEL**



*Represented by* EVERETT McKINNEY, Inc.