

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED

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MAY 28 1962

IND. CE. 1001

**NEW PRODUCTS**  
hit U. S. markets hard,  
more on the horizon—  
air media skeds set for  
big push p 27

**COLOR TV SPOTS**  
—a Midwest discount  
house proves they pay  
handsome dividends on  
local scene p 37



**RADIO**



moves with a going America

Industry forges ahead, producing a steady flow of new products that must be sold to consumers. Radio meets this selling challenge with speed, accuracy and economy. And Spot Radio lets you select the right times on the right stations to do it. These fine stations *will sell* your product.

- KOB Albuquerque
- WSB Atlanta
- WGR Buffalo
- WGN Chicago
- WDOK Cleveland
- WFAA Dallas-Ft. Worth
- KDAL Duluth-Superior
- KPRC Houston
- WDAF Kansas City
- KARK Little Rock
- KLAC Los Angeles
- WINZ Miami
- WISN Milwaukee
- KSTP Minneapolis-St. Paul
- WTAR Norfolk-Tidewater
- KFAB Omaha
- KPOJ Portland
- WRNL Richmond
- WROC Rochester
- KCRA Sacramento
- WOAI San Antonio
- KFMB San Diego
- KMA Shenandoah
- KREM Spokane
- WGTO Tampa-Lakeland-Orlando
- KVOO Tulsa
- KIRL Wichita

Intermountain Network

Radio Division

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

The Original Station  
Representative

# KDAY

is NOW the  
**50,000**  
WATT

# NEGRO

## STATION

FOR

# LOS ANGELES

AND

# SOUTHERN CALIFORNIA

CONTINENTAL



BROADCASTING

REPRESENTED NATIONALLY BY

CONTINENTAL BROADCASTING — NEW YORK - CHICAGO - LOS ANGELES

## Who watches radio?

Sponsors do. Also, agency and media people. The alert ones keep their eyes on network radio these days—for reasons that Mr. Jack Doran, Director of Marketing for the Mennen Company, makes clear:

"We started using network radio about a year ago in a rather small way and with a 'watch carefully' attitude. The very favorable sales reaction we got within a short period of time prompted us to buy more and more network radio so that we now have sizable schedules on all four networks on a 52-week basis. Network radio is paying off for us."



And it must be paying off for other sponsors as well. At CBS Radio, where Mennen has just renewed its co-sponsorship of 10 weekly Jerry Coleman broadcasts, the SRO sign is up for the entire weekend sports schedule.

CBS Radio's weekend "Dimension"

features and news, and "House Party" with Art Linkletter on weekdays, are also near capacity sponsorship. Recent signers of long-term contracts include Philip Morris, Bristol-Myers, Amana, Warner-Lambert, Standard Brands, Corn Products and, of course, Mennen.

These veteran radio watchers look carefully at costs as well as results. They know that compared to other mass media, network radio is a rare bargain today. Take a fresh look at it. You'll like what you see. In particular, you'll like the program, audience and sales-building values on

**THE CBS RADIO NETWORK**





Just wind it up  
and let it go

## The Allan-Henry Morning Show

Dan Allan and Marv Henry (7 a.m. to 9 a.m.) make getting up almost fun in the Twin Cities. Their two-man show (the only one of its kind in the area) is drawing the raves and the ratings (up 35% in Pulse from one rating period to another\*). Allan and Henry bring Twin Citians everything from the weather to school lunch menus to the best-spun music anywhere, and they do it with an abundance of good humor and Marv Henry's incredible assortment of voices. Remember, too, the Allan-Henry Show has WLOL's exclusive Air Watch Traffic Reports. So make time count when you're buying it. Specify the Allan and Henry Morning Show.



*Larry Bentson*

**RADIO WLOL**

**MINNEAPOLIS • St. PAUL**

5,000 WATTS around the clock • 1330 KC

LARRY BENTSON, President

WAYNE 'RED' WILLIAMS, Gen. Mgr.

JOE FLOYD, Vice-Pres.

Represented by AM RADIO SALES

**MIDCO**

Midcontinent Broadcasting Group

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

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# KEEP YOUR *BUY* ON IT



Adult programming  
pays off in adult audience  
... adult purchasing power  
... 12 months a year  
on WJBK-TV, Detroit.

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i>
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION SALES, INC., representatives for all Storer television stations.



your  
second-  
best  
friend

# WGAL-TV

Your advertising dollar spent on this multi-city station is doubly rewarding. First, because of its wide market coverage, including several metropolitan areas, and many other cities and towns. Second, because of the vast size and loyalty of its audience. WGAL-TV is far and away the favorite of viewers in hundreds of communities.



**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



28 May 1962

Latest tv and  
radio developments of  
the week, briefed  
for busy readers

# SPONSOR-WEEK

## BATES ASKS 15' PLEDGE

Agency asks stations to re-affirm protection policy; Katz favors end of makegoods on late net changes

The matter of product protection, already brought to a boil by the Bates-WBC clash (see SPONSOR-WEEK 21 May) looks like it's about to explode further.

Ted Bates Agency sent a letter 21 May to its stations asking for a pledge of 15 minutes protection. Hard on the heels of this announcement came The Katz Agency's informal notice on 24 May that its stations would no longer be liable for makegoods caused by network changes.

Edward A. Grey, Bates senior v.p. in charge of media in the letter to stations, referred to 15 minutes protection as "a standard industry practice," whether the commercials were network or spot.

The letter concluded: "It is imperative that any business placed on behalf of our clients, either on a network or spot basis, be given this protection. To this end, we are asking your reconfirmation of the 15-minute product protection policy which is standard industry practice."

The letter touched off an immediate trade debate as to whether the 15 minute insulation was a standard, and if so, whose. Broadcasters and reps say they do everything possible to provide reasonable care for protection but most are reluctant to guarantee it. For instance, the Cor-

inthian stations now won't guarantee protection at all, except for alternate week sponsors. (See SPONSOR-SCOPE, page 20, this issue.)

The Bates circular pointed out that protection is essential to commercial effectiveness, citing the conclusions of research that effectiveness for competing commercials separated by less than 15 minutes can fall by 50%.

Ed Grey, mentioning the past effectiveness of tv, stated, "Were product protection to be abandoned, this medium could easily become the least effective for us and our clients."

Broadcasters find an irony in the Bates request for a protection pledge in that the agency itself has been a factor in creating the condition which it now seeks to stem. They note that Bates is the leading agency in the placement of spot carriers, or participations, in nighttime network shows.

The Katz agency asserted that stations endeavor to do their best to provide separation, but that the situation is often out of control when networks exchange commercials or cross-plugs, providing insufficient notice or no notice at all.

Said a Katz spokesman: "It's our opinion that in such circumstances the station should not be liable for makegoods or credits."

## BATES NOT SPEAKING FOR AMERICAN HOME

Apparently not all of Bates' clients feel as strongly about asking for 15-minute protection guarantees as the agency does.

American Home Products, for instance, which put \$8.7 million into tv spot last year, likes protection, seeks it, and usually gets it, but isn't changing its standing policy by going out asking for guarantees now.

In other words, AHP informed SPONSOR-WEEK it feels it can live without pledged product separation.

## CBS TV REVAMPS PENN. COVERAGE

CBS TV is now resetting its coverage in Western Pennsylvania. Last week the network sent an announcement to agencies that it had acquired as affiliates WLYH-TV, Lebanon, and WSBA-TV, York. Both stations were previously ABC TV affiliates.

WGAL-TV, Lancaster, is retaining its affiliation with CBS TV as well as with NBC TV.

Both the new CBS TV affiliates are uhf stations. The network will set up a combined rate of \$525 for the three stations: the two new affiliates plus WHP-TV, Harrisburg. The separate rates are WLYH-TV, \$100; WSBA-TV, \$200, and WHP-TV, \$300.

ABC TV now will depend on WFIL-TV, Philadelphia, and WTPA, Harrisburg, to cover the area.



## NBC TV ADDS \$7 MIL. BUSINESS FOR FALL

NBC TV reports about \$5 million (estimated) additional fall nighttime participations business plus about \$2 million daytime for the week ending 18 May.

The bulk of it came out of P&G (B&B), which put about \$3.5 million into four new NBC TV shows: It's A Man's World, Wide Country, Sam Benedict, and Eleventh Hour. Each buy is for 26 or 39 weeks.

In addition, Helene Curtis bought about \$1.5 million worth of minutes in various fall nighttime shows and Schick ordered another handful.

P&G also renewed about \$2 million of its daytime on NBC TV, including Truth or Consequences, Make Room For Daddy, and Loretta Young, all for a year starting in July. Most of the renewal came through B&B with remainder via Compton.

## 4 A's-AFA oppose House FTC bills

Counsels for the 4A's and the AFA made statements last week before the House Committee on Interstate and Foreign Commerce to express their disapproval of HR 8830 and 8831, which would grant the FTC power of temporary injunction.

Mahlon F. Perkins, Jr., counsel for the 4A's, said the bills would put in the FTC's hands "a weapon of unprecedented power without establishing a proper control over its use." He pointed out that the association had no objection to the temporary injunction against advertising—if the power remained in the federal district court. According to Perkins, "irreparable" harm would be done, affecting advertiser and agency alike.

John J. Ryan, counsel for the AFA, described the legislation as granting to the FTC "unlimited and uncontrolled power to employ a devastating legal weapon which even our courts are loath to employ."

## Battery radios add 36% to use

Nielsen will expand and revise its Nielsen Radio Index in July. All of the networks co-operated in developing the new service and three, CBS, MBS, and NBC, have already subscribed.

NRI will provide monthly pocket pieces showing sponsored network program ratings and sponsor cumulative audiences, plus full network ratings and homes using radio.

Special reports on battery radio usage will be issued twice a year. Bimonthly reports will cover all sponsored network programs and radio usage by demographic breakdowns.

NRI will use an audimeter in the home for line-cord sets and meter-controlled diary measurement of automobile radios. Battery radios will be measured by diaries.

The first of the special reports on battery radios, based on measurements on this past winter, lead to an estimation that battery radios add an average of 36% of line-cord radio use. Battery radios were 21% of total use, auto listening constituting 20% of home line-cord radios 59%.

## BCH EXPANDS IN NEW YORK OPENS CHICAGO BRANCH

Broadcast Clearing House has moved to larger New York quarters and has opened a Chicago branch office.

The centralized billing agency starts operations in both offices on 1 June.

## Stations bullish about '62

An NAB survey shows that tv stations expect a 6.7% increase and radio stations a 3.5% increase in revenue in 1962 over 1961.

## ABC TV ENLARGES EARLY SATURDAY

ABC TV will expand in the early Saturday area with a two-hour block of children's programs from 11 a.m. to 1 p.m. in the fall.

The programs and sponsors are: Make a Face, Milton Bradley (Noyes); Top Cat, Transogram (MW&S); Buggs Bunny, General Foods (B&B); and Allakazam, Louis Marx (Bates) and Lakeside Toys (Kerker-Peterson).

## CBS Films in Canada signs with Page One Ltd.

CBS Films will be represented in Canada by Page One Limited, effective immediately, under a long-term contract. President of the new company is Kenneth Page, former president of S. W. Caldwell, Ltd., which represented CBS Films in Canada for the past 10 years.

Caldwell himself is now head of the new CTV network in Canada. His firm transferred rights to distribute CBS Films programs to Page One Limited on 26 April, as well as all existing contracts involving his company and CBS Films.

## Planning clarification needed, says SRDS-DATA

The need for planning and for clarification to dispell the confusion surrounding computers and mathematical formulas in advertising and marketing was underlined by Philip Wenig, president of SRDS-DATA, speaking before the AMA in New York last week.

Wenig suggested that mathematical formulas must be used selectively. He noted that systematic use of techniques might throw light on new valid ideas, and that much needed data is now available. He said that some unemployment might be produced but that there would be a need for creative, well-trained systems personnel.





### Advertising helped it happen

. . . for the benefit of everyone in business, including manufacturers and distributors of electric light bulbs. Advertising helps businessmen sell new and better products to other businessmen. By broadening markets for both consumer and industrial products, it helps business bring costs and selling prices down . . . to the mutual benefit of businessmen, their companies, their families.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

## 2 REGIONAL BUYS OF NBC FILMS' HENNESSEY

In what are said to be the two largest regional syndication buys of the year, Bowman Biscuit and Foremost Dairy have purchased Hennessey for local reruns this fall.

The two advertisers purchased it for 36 and 23 markets respectively. The series is syndicated by NBC Films. An unusual aspect of the syndication of the series is that although NBC Films is handling it, the show was originally seen on CBS TV.

The Bowman Biscuit order, through Durey Ranck, Denver, covers the Southwest mainly. Both Bowman and Foremost (GB&B) have second-year options.

## Capital Cities elects three to v.p. status

Capital Cities Broadcasting Corporation has elected the general managers of three of its radio stations to vice-presidencies.

The three general managers are: Robert M. Peebles, WROW, Albany-Schenectady-Troy; Jack Lee, WPRO, Providence, and Herbert J. Mendelsohn, WKBW, Buffalo.

Peebles joined Capital Cities in 1959, Lee last year, and Mendelsohn earlier this year.

## Dougherty named general sales manager for SPONSOR

Willard L. Dougherty last week was named general sales manager of SPONSOR.

He had been Eastern Sales manager. (For background, see News-makers, page 68 this issue.)

## Keystone farm study

A new study released by the Keystone Broadcasting System indicates that the 865 stations affiliated with its farm network now provides coverage of 78% of the nation's 3.7 million farms.

## In-person salesmen too costly.—TvB

Hot Springs, Va.:

The rising cost of in-person salesmanship creates problems that only tv can solve, according to Norman E. Cash, TvB president, addressing the Automotive Advertisers Council last week.

Cash noted that the average salesman serves twice as many customers and at a unit cost twice as high as twenty years ago.

Cash urged the automotive people to stimulate more driving and to counteract other campaigns designed to keep cars off the road.

He also saw tremendous opportunities for the automotive supply industry with the cars three-years and older outnumbering new cars on the road by three to one, and multi-car households showing steady growth.

## NEW NAB CODE FORMAT AND 3-NETWORK LIAISON

The NAB obtained no fixed pre-screening rights but arranged with the tv networks to obtain information and consult on network programming.

The format but not the substance of the NAB Television Code has been revised. The new edition, the seventh, is a pocket size booklet with index and adenda containing interpretations.

In the section dealing with adult programming, it is now stipulated that provisions relating to broadcasters' responsibilities toward children are not intended to apply to adult programs when scheduled at appropriate times.

A note on children's programming urged advertisers and broadcasters to be cautious about commercials placed in or near programs for children.

## REGULATE SELF OR FACE REGULATION, SAYS ADMEN

The closely related subjects of advertising self-regulation and possible government regulation of advertising came into the limelight last week at the 48th annual conference of the Association of Better Business Bureaus in New York at the Hotel Commodore.

Several advertising men made the point that unless advertisers, agencies, and media cooperate in self-regulation, the door may be left open for federal government regulation.

Emerson Foote, president of McCann-Erickson, said that government regulation would represent "a great collective failure by American business men and American advertising men."

Foote opposed granting the FTC cease and desist powers governing advertising.

Stated Foote, "the role of advertising agencies in self-regulation is not most fundamentally their role as individual agencies but rather their role collectively, and most of all in association with advertisers and media."

Edward J. Pechin, assistant director of advertising, E. I. Du Pont De Nemours & Company, criticized some of the programs explaining advertising to the public as being "more harmful than helpful." He warned that multiple organizations involved in the campaign ran the danger "of counteracting our own programs" and of "talking to and pleasing only ourselves."

Stockton Hellfrich, manager of the New York Code Authority of the NAB, said a firm stand must be taken against false and misleading advertising lest all advertising risk its reputation.

Said Hellfrich, "it is irksome in the extreme to read of an FDA seizure or an FTC order on a product or advertisement that is being carried in magazines, newspapers, ra-





## TWO MINUTES OF YOUR TIME

May we have two minutes of your time?

No, not just your reading time. We're more interested in the minutes of commercial time that many of you are buying on network TV shows. Figuring a minute at anywhere from \$30,000 to \$50,000 per, you can use the price of only two of them—120 seconds of selling—for 13 or more pages in *SPORTS ILLUSTRATED*.

For just these two minutes, you can get 13 extra full-page, hard-sell cracks at 1,000,000 successful, affluent families. And you'll be part of one of the greatest and most successful new shows on earth—the wonderful world of *SPORTS ILLUSTRATED*.

Like every mass advertiser, you would like to reach everybody in the country with your message. But while you are trying to reach everybody, you also have to be sure you are selling somebody.

Our proposition is that while you are reaching everybody you can be sure of selling the *somebodies* if you put down a few extra sporting chips against the very special market that *SPORTS ILLUSTRATED* has selected out of the great American mass market.

Let's look at Bristol-Myers. They use television in a big way to get Vitalis before their mass market. But since 1956 they have also advertised Vitalis regularly in a *selective magazine*—*SPORTS ILLUSTRATED*—in order to get a special crack at our selected *somebodies*. In fact, from 1959 through 1961, *SPORTS ILLUSTRATED* has been the *only* magazine on their schedule. Vitalis has also merchandised and dramatized its campaign effectively to the trade

with materials prepared by *SPORTS ILLUSTRATED*. In addition, great sports figures furnished by *SPORTS ILLUSTRATED* have insured the enthusiastic success of meetings of top drug buyers in city after city.

But aside from the merchandising push that goes with selling with *SPORTS ILLUSTRATED*, the five-year Vitalis campaign has made a sizable dent on the buying and usage habits of our reader families. Vitalis is the second largest selling brand in its field, nationally, but according to the surveys of Erdos & Morgan, it holds *first* place in *SI* households.

Obviously the *somebodies* have been reading those Vitalis ads in *SPORTS ILLUSTRATED*.

Since drugs and toiletries is a **BIG** classification in mass advertising, let's take a look at

Noxzema Shave Cream as another example in support of our proposition.

For the past four years Noxzema Shave Cream has regularly been running a two-column ad in *SPORTS ILLUSTRATED*. They've used other media too, and with such success that they are the country's leading medicated shaving lather.

But when they looked over Erdos & Morgan's survey of drug and toiletry purchases by *SPORTS ILLUSTRATED* Subscriber Households\* they found that our subscribers were 30% ahead of the Nielsen Report for the same period in purchase and use of Noxzema. Obviously their four-year program has got their message through and they are *selling* in a big way the *somebodies* that *SPORTS ILLUSTRATED* has selected out of the great American mass market.

TWO MINUTES of your time.

Think of it!

Just TWO MINUTES (120 SECONDS) might be the follow-through that would give you a completely successful swing at your market.

Think of it!

\*For your copy of the Survey, just drop a line to the Advertising Director, *SPORTS ILLUSTRATED*, Time and Life Bldg., Rockefeller Center, New York 20, N. Y.

# Sports Illustrated

Today—3rd among all magazines in pages of consumer advertising.



**Y'MEAN**  
**WHLI** *island*\*  
 IS THE  
**2nd LARGEST**  
**MARKET**  
**IN NEW YORK?**

**Yep!**  
**And you reach it**  
**most effectively**  
**with just one**  
**station...WHLI!**

because **WHLI**  
 IS THE  
**ONE STATION**  
**WHICH MOST**  
**EFFECTIVELY**  
**SERVES (AND SELLS)**  
**THE**  
**LONG ISLAND**  
**MARKET.**

 The independent Long Island (Nassau-Suffolk) market — 4th largest in the U.S. — where over 2 million customers live and shop.

→ **10,000 WATTS**

<b>WHLI</b>	AM 1100 FM 98.3
<b>HEMPSTEAD</b> LONG ISLAND, N. Y.	<i>the voice of Long Island</i>

PAUL GODOFSKY, Pres., Gen Mgr  
 JOSEPH A. LENN, Exec Vice Pres., Sales  
 Represented by Gill-Perna



# Sponsor backstage

## The awards season is upon us

There is some talk around the broadcasting business that an intensive high-level campaign will be launched in the near future to try to knock some radio and television awards out of business. The feeling of many industry leaders is that there are so many awards that none of them have any real value. I subscribe, generally, to the notion that too many awards are undesirable. In the record business, for example, in which I am active, the only real awards for creativity we have are Grammys, bestowed each year by the National Academy of Recording Arts and Sciences.



I question, however, whether the radio, and television leaders will be able to do too much about the superfluity of the awards. And in the final analysis I don't really have too serious objections to the respectably conducted award operations in broadcasting, or any other part of show business. As a matter of fact I think they're fun, and taken as a whole, point up all kinds of interesting developments.

Just recently, for example, we had both the Oscars for the motion picture business, and the Tonys for the legitimate Broadway theater. Both made highly interesting television programs to begin with. Both demonstrated the growing international aspects of show business and American film and theater hospitality to performers from other lands. You'll recall that Sophia Loren and Maximilian Schell won best actress and actor Oscars, respectively. And the theater people bestowed their laurel wreaths upon Margaret Leighton for a truly inspired job in Tennessee Williams' "Night of the Iguana," and Paul Schofield for his masterful playing in "A Man for All Seasons." Miss Leighton indicated her full awareness of the U. S. theater folks' hospitality when she wound up her acceptance speech by saying: "And thanks for being so nice to us Limeys."

### Emmy Awards

Last Tuesday (22 May), television's Emmy awards were revealed. A quick look at the nominations indicates that documentary shows have truly come into their own in the past season. Three of the five shows up for the "Program of the Year" award were in that category: "Portrait of Van Gogh," "Walk in My Shoes," and "Biography of a Bookie Joint." I wondered why the Jackie Kennedy White House tour show wasn't nominated, but I understand that there was a strong chance the National Academy of Television Arts and Sciences trustees would give the first lady's tasteful tour a special citation.

Of the two entertainment shows vying for the "Program of the Year" award, one starred a lady who is one of my all time favorite performers. I'm talking about the "Judy Garland Show." Judy is  
*(Please turn to page 67)*



Cosida



## TURNED A SET ON LATELY?

And if you have, is it tuned in on you? Only by top consistent programming can you get your audience...and if you don't keep them you don't keep sponsors either. In Cincinnati\* recently, Seven Arts' "Films of the 50's" demonstrated their strength again as Friday night (11:30 PM-1:00 AM) sets-in-use figures

jumped 40%! Further, the stations' share of audience increased from 17% in March 1961 to 59% in March 1962. Would you like to turn more sets on in your market? You can with "Films of the 50's—Money Makers of the 60's."

\*For the complete story of WKRC-TV increase of sets-in-use contact your nearest Seven Arts sales office.



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
 NEW YORK: 270 Park Avenue YUkon 6-1717  
 CHICAGO: 8922 D.N. La Crosse, Skokie, Ill. ORchard 4 5105  
 DALLAS: 5641 Charlestown Drive ADams 9 2855  
 L.A.: 232 So. Reeves Drive GRanite 6 1564—STate 8-8276

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

A COLLEGE DEBATE/A ROW OF ROCKETTES/A JOURNEY WITH JACQUELINE/SHARI, HUSH PUPPET



THIS IS NBC

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.



**PURD LAMB CHOP/ PABLO CASALS AND A BREAKTHROUGH IN HEART SURGERY**



**LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD**

# WING

the

# COLLOSSUS



## of Dayton Radio

Check Pulse and Hooper... check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG... buy WING!



robert e. eastman & co., inc.  
NATIONAL REPRESENTATIVE

**DAYTON... Ohio's  
3rd Largest Market**



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

### Accurate and informative

I want to commend you on your fine article "Radio's Changing Sounds" in your 7 May issue of SPONSOR.

Our company operates radio station KTHT, now known as Demand Radio 79. Your comments on our new concept and programing were certainly accurate and informative.

An article of this sort is certainly valuable to broadcasters as it helps keep them abreast of development in this fast changing industry.

John G. Johnson  
chairman  
board of directors  
Winston-Salem Bdcstg.  
Winston-Salem, N. C.

I can't begin to tell you how grateful we are for the fine article which appeared in the 7 May SPONSOR ("Radio's Changing Sounds"). We are particularly grateful in view of our terrific investment in this new radio format conception.

I am definitely grateful—the phone has rung off the wall since the article appeared.

Stanley N. Kaplan  
exec. v.p.  
Mars Bdcstg.  
Stamford, Conn.

### And news item recognition

We appreciate the coverage given our company's general reorganization in your 7 May edition. (*Sponsor-Week Wrap-Up*, 66.) However, we have discovered that our office made a mistake in naming Ralph Guild manager of the Daren F. McGavren Company.

Mr. Guild is executive vice president and, in addition, will assume the duties of national sales manager.

Daren F. McGavren  
president  
Daren F. McGavren  
New York

### Toy advertising

We have read your article ("TV's \$11 Million Toy-Spin") about toy adver-

tising in the 14 May issue with great interest.

It would please us greatly if you would permit us to quote several paragraphs from the article in correspondence with toy manufacturers.

Arnold R. Bolka  
dir. of public relations  
Toy Guidance Council  
New York

### To promote better understanding

I am most appreciative of your comment in the last issue of SPONSOR (*Sponsor Speaks*).

It's so important that broadcasters do everything possible to promote better understanding of our media with key people in advertising—at both the agency and client level.

John F. Box, Jr.  
managing director  
The Balaban Stations  
St. Louis

### A talented gal

My belated—but most sincere—thanks for the splendid article your reporter did about our agency ("Media Savvy Boosts Manoff").

As an old newspaperman from way back (did I mention that?), I know a good job of writing when I see one—and she certainly is a talented gal!

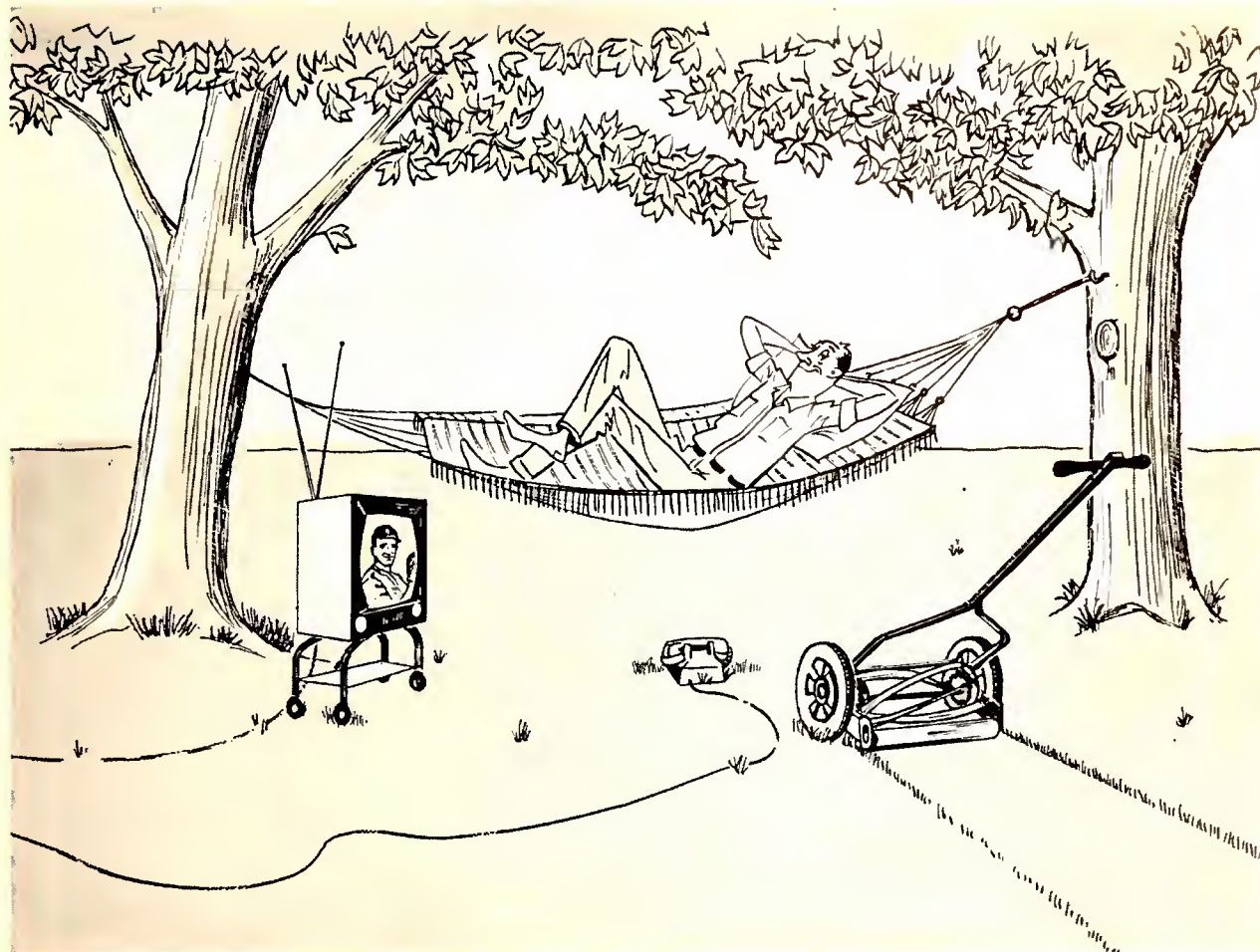
Richard K. Manoff  
Richard K. Manoff Inc.  
New York

### Tv network image

This is the Marquette University graduate student from the Philippines who troubled you earlier for informative help on the television network image. I just want to write once more to say thank you for your immediate response and encouraging help. Later I found out that I was not the only one at the university with vague ideas about the tv image.

Josefina Pamintuan  
Milwaukee





## SUMMER TV VIEWING IS DIFFERENT!

Summertime is an 'easy living' time for television viewers . . . more daylight hours, more outside activity and vacations. *But the viewers are there . . .* to baseball games, to new summer programs, to specials, even to re-runs.

Audience size and reaction undergo some significant shifts. There are secondary effects too, on competitive programming and station shares . . . all varying from market to market. This is a time when broadcasters and advertisers need fast and accurate audience information to uncover these new patterns of TV viewing.

ARB's Overnight Coincidental Survey staff, well experienced in tracking down elusive audiences, is on constant standby to handle just such jobs. For example, they have devised a special 'baseball package' to help evaluate relative strengths and weaknesses of a given line-up. But, whether it's a single half-hour time period or a full week's hour-by-hour reporting of station shares, ARB's Telephone Coincidental Department is equipped and ready to provide the facts.

For complete details on pricing and delivery, call or write your nearest ARB office today. Be sure to request a copy of the new brochure *ARB Overnight Surveys*.

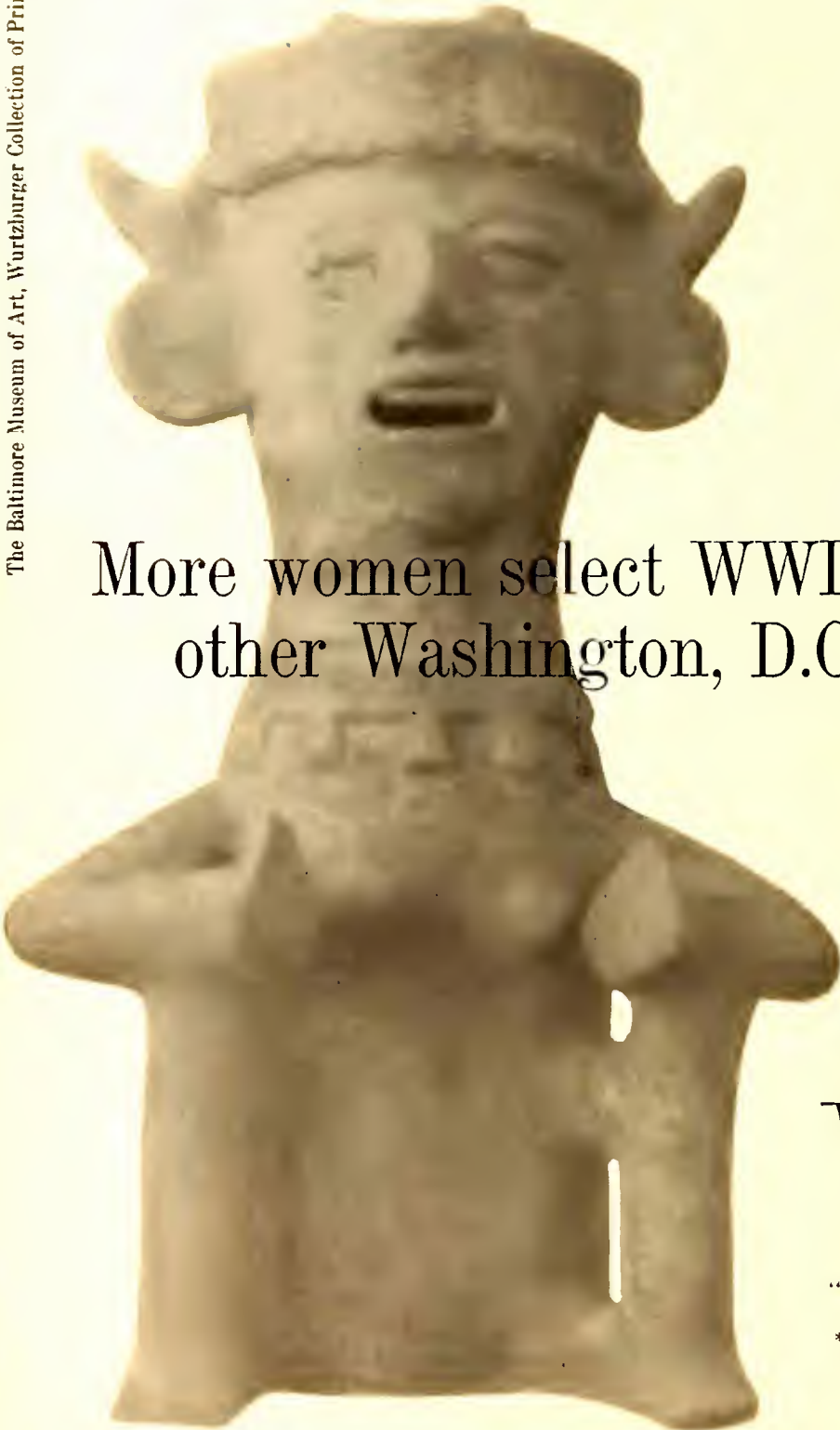
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More women select WWDC than any other Washington, D.C. station\*

*One in a series on the fine art of broadcasting by*

**WWDC**

RADIO WASHINGTON

*"the station that keeps people in mind"*

\*Trendex, Washington, D. C. Study, Nov. 1961  
Represented nationally by John Blair & Co.





# SPONSOR-SCOPE

28 MAY 1962

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SPONSOR

PUBLICATIONS INC.

For the information of Senator Dodds and other bewailers of violence in tv the roster of regular programing of that persuasion will be taking another dive this fall.

SPONSOR-SCOPE's scrutiny of the new nighttime schedule with regard to programs that routinely will be studded with acts of gunslinging, fisticuffs or some other form of mayhem, discloses that they add up to 22, just about 33% less than prevailed the previous fall.

Here's a three-year seasonal comparison of that genre in terms of number:

NETWORK	1960-61	1961-62	1962-63
ABC TV	18	14	10*
CBS TV	8	9	6
NBC TV	17	10	6
Total	43	33	22

\*Two of these are war stories.

NBC TV has just completed a count of affiliates geared to telecast color and the ratio it cited to SPONSOR-SCOPE was 172 out of 189 stations.

The network had previously announced that 68% of its regularly scheduled nighttime programing will be in color during the 1962-63 season.

There's a mighty lesson on the subject of cooperation for the rep business in an incident that took place last week.

Names are omitted because of possible agency backfire, but the steps in the story are these:

1) A rep was on the verge of getting an order on the basis of a batch of availabilities when suddenly he was told by the agency that the plan had been changed from spot to network tv participations.

2) The rep recalled that a competitor of his knew the client well and he asked the other rep whether he'd help him carry the ball. Rep B assured he would.

3) Before the day was over Rep A got word he was to proceed with the agency in locking up the schedule.

SPONSOR-SCOPE has plucked from Nielsen rating data the top 10 public service or informational specials on the tv networks between October 1961 and April 1962.

The roster which, incidentally, gives NBC TV a grand slam, is as follows:

PROGRAM	AVERAGE AUDIENCE PER MINUTE	
	%	HOMES
1. The World of Jimmy Doolittle	19.9	9,751,000
2. The Real West	19.1	9,359,000
3. Good Ship Hope	17.9	8,395,000
4. We the People	17.0	7,973,000
5. U.S. #1: American Profile	16.7	8,183,000
6. NBC White Paper: Red China	15.9	7,791,000
7. Japan: East Is West	15.3	7,176,000
8. NBC White Paper: Battle of Newburgh	14.7	7,203,000
9. Our Man in Vienna	14.2	6,958,000
10. Sentry Abroad	14.1	6,613,000

You wouldn't go far astray if you construed the show of muscles by Bates against WBC over the tightening of product protection as the prelude of a bitter showdown on a broad buyer and seller scale in the near future.

Bates and Westinghouse have brought to a crux something that top rung and bellwether tv station managements have been regarding with dismay for some time; namely, the evergrowing pressures being exerted upon **their competitive position, business flexibility and profit potential.**

These factors include: (1) the growth of the network spot carrier as a competitor to selective spot; (2) the rotating forms of the scatter plan; (3) the efforts of major advertisers to preserve under different economic circumstances product protection **groundrules brought over from the heyday of network radio;** (4) **station compensation reduction by the tv networks;** (5) the proliferation of brands and product diversification by important tv users.

From a business relations point of view, the complexity and sensitivity posed by this issue of product protection overhaul are without precedence in air media.

How it can be resolved **equitably and amicably** is anybody's guess.

P.S.: The Corinthian stations have adopted a policy which reduces product protection for other than alternate week nighttime network advertisers to zero. In other words, **network spot carriers will no longer be protected from competitive products in adjacent chainbreaks.**

**All of Chesebrough-Pond's daytime allotment for the fourth quarter is going to CBS TV.**

NBC TV had contended hard for the bundle, but the final decision was to remain with the other network.

**Agency source of the billings involved: Esty, \$600,000; Gumbinner, \$300,000 and JWT, \$200,000. There's still about \$400,000 to be spent for Vaseline hair tonic out of NCK.**

On the nighttime side, NBC TV picked up an order from **Helene Curtis** for **48 commercial minutes** to be scheduled between October and June. The billing's worth about **\$1.5 million.** Programs: **Jack Paar, the Virginian and Saturday Night Movies.**

**Toiletries are giving spot tv, as well as network tv, healthy sustenance this spring and summer.**

Just to cite an instance for spot: **Compton** is scheduling around **35 spots a week per market for Alberto-Culver** and there's another **five spots weekly** for the same company coming out of **BBDO**, which administers **VO-5 shampoo.**

**BBDO** looks forward to matching **Compton's** spread by the end of 1962 and **figures** that by that time it will have **four A-C products in spot tv.**

**Looks like the pet food manufacturers will be forced to take a cue from Purina and put as much pressure behind their eat brands as they do their dog chows.**

**Purina (Gardner)** is testing its **Cat Chow** in **five scattered tv markets** and the impression around is that **Ralston** was in **no small measure activated into getting into the feline field** by the fact that other brands of similar consumer intent have been sort of **namby-pamby** about advertising them, as compared to their dog products.

**Purina's Cat Chow** is using **schedules running as high as 15-20 minutes a week.**

Among those that turn out a cat item as well as a dog food are **General Mills** and **Red Heart.**



## **SPONSOR-SCOPE** *continued*

**Borden (Y&R) will be back in network tv this fall on a substantial scale, after a two-season absence.**

The commitment is to NBC TV daytime and for four quarter-hours a week, with the probable outlay, \$2.5 million.

Last year Borden spent around \$500,000 in spot tv and it may be assumed that some of the \$2.5 million is coming from spot as well as print.

NBC TV's clincher on the sale: assuring Borden that the coverage problem for products, like milk and ice cream, that haven't national distribution can be solved with regional and local cut-ins.

**CBS TV can pretty well expect a determined segment of affiliates to light up a roaring fire against the network's cut in afternoon compensation when the newly elected advisory committee, chaired by WLAC's Tom Baker, takes over in June.**

The initial action that may come out of this group: inaugurate a study, via legal and economic counsel, of the network's justification for the cut and how to counter its being put into effect 1 January.

Some affiliates at their general meeting 3-4 May sought to have CBS TV defer putting its plan through until such a study were made, but others cautioned that now was not the time to rock the boat because of the antitrust and other difficulties facing the network in Washington. In other words, it wouldn't be expedient to blow the whistle.

A murmur that came out of a couple group ownerships affiliated with CBS TV last week: we might have to make up the loss in network compensation by boxing out a network show here at night and making the time available for spot.

Behind the promulgated cut: a conviction on the part of the network that affiliates ought to share the burden of rising program costs and risks.

**Chrysler strives to keep step with Ford in orienting itself to tv sports.**

It's also picking up the entire tab for the Rose Bowl. Gillette is out.

Package price for the event: \$700,000.

**ABC TV seems content to absorb station compensation for any of the outlets not desired by advertisers in the extensive hookup it put together for the Ernie Ford strip.**

The stratagem favors the network in two respects: (1) it insures a higher national rating; (2) it cuts down the competition from CBS TV and NBC TV, since a number of the stations clearing the Ford strip live have primary affiliations with the other networks.

**You might note this as the passing of an era: come this fall the toy industry will be completely absent from nighttime tv.**

Where they've retreated to is afternoon and Saturday mornings.

Principal factor: nighttime has been too expensive for them. But there's also this side of the coin: because of the seasonal nature of the toy business, networks aren't quite anxious to have it as a prime time customer.

However, the industry will be spending \$15 million in tv this year.

**CBS TV has until 31 July to dispose of the remaining quarter of the NCAA football games, because by that date it'll have to turn over the residue to the affiliates for local sales.**

It's something the network would prefer not to happen. The rights value for that quarter runs to \$1.3 million and the proceeds from affiliates would come a long way from that.

The network last week turned down a bid for a sixteenth, figuring that anything less than an eighth would put the series in the category of network spot carrier.

ARB has, intramurally at least, committed itself to start its demographic audience breakouts with the September local reports.

Nielsen is still talking to subscribers about doing something along the same line, candidly admitting that it's cautious about entering this area with too small a sample.

Papert, Koenig & Lois' talk about going public brings up the reason why the large agencies have been loath to put out a stock issue, as much as some of them would like to. The reluctance has such angles as these:

- Since a somewhat fiduciary relationship prevails, big corporate clients would object to public-going agencies being put in the position of even possibly having to reveal expenditure and other information.

- The launching of a stock issue would require the agency to throw its books wide open, disclosing salaries and attendant benefits, and who can say that clients might not start dictating about the remuneration of manpower?

NBC is nurturing the hope that the FTC's issuance of a consent order against Dormeyer will serve as a deterrent against any other appliance makers promoting to dealers alleged prize tieups of their product with giveaway shows.

The FTC's complaint, generated by the network, was that Dormeyer had falsely cited a list of NBC shows as showcases for the company's wares.

KNXT, CBS o&o, seemingly is not letting its L.A. competitor, KABC-TV, get too far ahead of it in the variation of rates available in prime time.

The ABC TV o&o in March gave advertisers a choice of five different rates on the nighttime schedule. Now KNXT has raised the choice from three to four.

(See 9 April SPONSOR, page 23, for industry appraisal of this multiple rate trend.)

What can't help but be heartening to sellers of radio time is Nielsen's just-released study of the plus audience derived from battery sets only.

The first of these jobs was done for the January-February period and showed that this audience accounted for 36% above the home, or plugged-in-set, audience. The 36% is in addition to the estimated 25% extra delivered by auto sets.

There'll be another one of these battery (non-auto) counts made this summer.

NBC TV lost only half of the \$1 million that Colgate has allocated for daytime for the third quarter of this year to CBS TV.

In other words, the budget will about evenly split between the two networks.

NBC TV's schedule: four quarter hours in July and an extra one in August.

Wrigley (Meyerhoff) appears to have set its latest promotional sights on the pre-school generation.

It might be construed as a case of the gum maker indoctrinating a future market before the moppets can be brainwashed by the etiquette angle.

In any event Wrigley's going into Capt. Kangaroo and buying spot within and around kid shows to augment coverage in markets where Kangaroo may not be as strong as Wrigley would prefer.

Altogether Wrigley's air media has been hiked and a portion of the increase is being devoted to beefed-up prime chainbreak schedules for Doublemint.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.



**SPONSOR** /40-YEAR ALBUM of PIONEER RADIO STATIONS

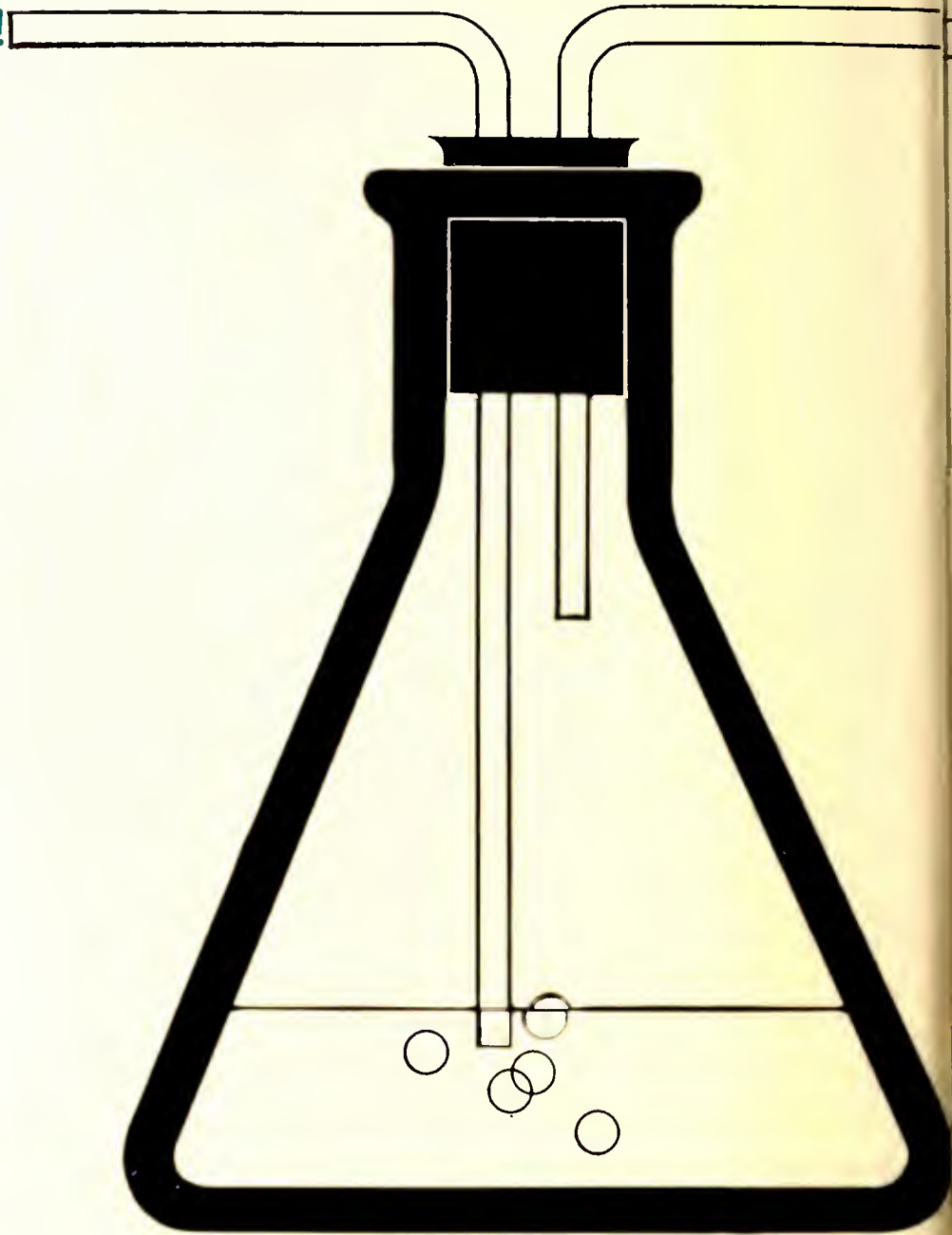


Our editors have selected the 275 pictures and story captions that make up a remarkable record of radio. It reveals a great advertising medium as it was born and as it grew.

The 40-year Album will be, we believe, your book of the year. We're anticipating a heavy demand with thousands of extra copies beyond normal press-run. Order extra copies at \$5 for hard cover edition and \$1 for soft cover edition.

**Address SPONSOR, 555 Fifth Avenue, New York 17**

A FROZEN FORMULA? NO!



Because people are different . . . markets are different. They require tailored programming to meet the difference. That's why Storer Broadcasting Company's formula is to have no single formula for its 9 key markets.

<b>NEW YORK</b> WHN	<b>LOS ANGELES</b> KGBS	<b>PHILADELPHIA</b> WIBG	<b>DETROIT</b> WJBK	<b>DETROIT</b> WJBK-TV	<b>MILWAUKEE</b> WITI-TV	<b>CLEVELAND</b> WJW
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INDIVIDUAL FORMULAS? YES!

Instead, an individual format is created for each station to meet the needs and desires of that community. Small wonder a Storer Station gives you so much for your advertising dollar. *Important Stations in Important Markets.*

LEVELAND  
WJW-TV

ATLANTA  
WAGA-TV

MIAMI  
WGBS

TOLEDO  
WSPD

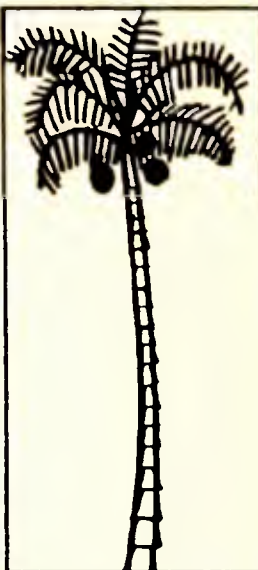
TOLEDO  
WSPD-TV

**STORER**  
BROADCASTING COMPANY

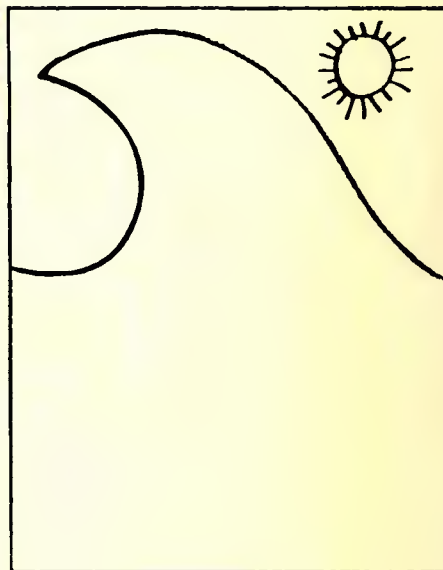
# What's the big deal about Hawaii?



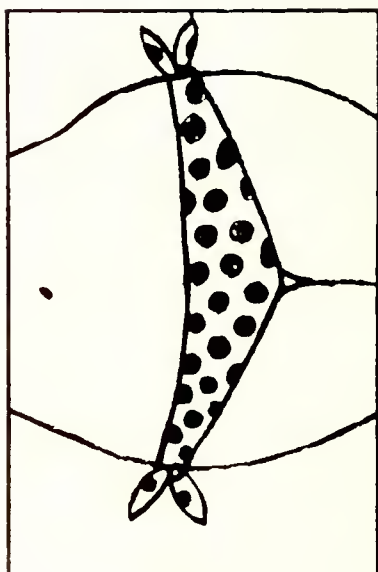
**hulas,**



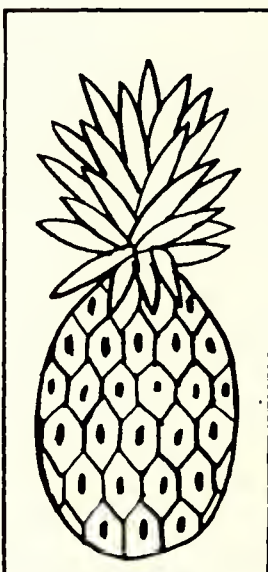
**palm trees,**



**surf,**



**bikinis,**



**pineapples**



**and Troy Donahue,**

## co-starring this Fall on 'Hawaiian Eye.'

And all in a new time slot (8:30 Tuesdays). Popular Troy Donahue is a new eye. But the girl he eyes, between other suspenses, is the same Hawaiian eyeful — Connie Stevens. Hawaiian Eye, now

looking into an average of 11,300,000 TV homes; will be coming on strong right after the new series Combat and just before The Untouchables. Even more eyes figure to be turning its way.

\*Source: Nielsen National TV Index, total audience, January-April 1962.

**ABC Television**





BAGGIES is a Colgate-Palmolive new product, demonstrated by Ilka Chase, and sales tested in major areas

# New products? Watch out!

**'You ain't seen nothing yet,' say experts as new products avalanche builds momentum—new items to get a big boost via radio/television**

**A** new products explosion is taking place today and, according to marketing and media experts, it spells more sales to consumers, more agency commissions and, above all, more revenue to radio/tv. Among the factors contributing to the boom in new products is the entry of the ad agency at the inception stage, rather than the final stage. More and more, manufacturing companies are bringing in

the agency at the dawn of the product idea on the age-old notion that two heads are better than one.

Test marketing of new products in automotives, drugs, food, dietary aids, household and toiletries is going on at a furious pace, it appears, and many of these products are about ready for national distribution. The outlook points to a further heavy addition of new product expenditures in the broad-

cast media to put over the solar plexus punch.

Peter Hilton, president of Kastor, Hilton, Chesley, Clifford & Atherton, described as the grand sachem of new product introduction, told SPONSOR that his agency was currently doing a record business in test marketing new and superior products. Hilton, the author of "Handbook of New Product Development," a definitive source book in the field, and "New Product Introduction for Small Business Owners," said that in one recent week some 54 test marketing operations were active under the aegis of his agency. "It involved 13 clients and constituted something of a record," he told SPONSOR.

According to Hilton, who is also the founder of the New Products Institute, the present new product boom

is a mere appetizer compared to what's ahead among major consumer manufacturers. "If you think that the current pace of new product introduction is hectic, it will seem comparatively tranquil to the explosion of new products and materials that is just ahead of us," Hilton declared recently.

What Hilton told SPONSOR was corroborated by John J. Murphy, Jr., manager of participating programs, NBC TV, who observed that a vast number of new products were about to be launched nationally. "Industry-wise, our services must be geared to assume this responsibility," Murphy said. "Television does offer the required flexibility of instantaneously carrying the message of these products."

A similar view was advanced by

Seymour Amlen, manager of program analysis, ABC TV research department, who observed that much new product test marketing has been going on in recent months. Amlen thought "national tv would prove the best medium for making these products familiar to the public in the shortest possible time and communicating the characteristics to consumers."

It is in test marketing where manufacturers discover the bugs, if any, in a new product. The importance of test marketing cannot be underestimated, the experts insist. "Test marketing can provide trade level information through observation, surveys, and audits," Dr. Perham C. Nahl, staff economist, Leo Burnett Co., said recently. "You get data both for the test product and competing products on displays, deals, promotions, distribution and out of stock, shelf facings and so on. You can find out whether the trade accepts your product enthusiastically, merely tolerates it, or will not stock it . . . the test market is like a rehearsal. The factors studied earlier are very likely to operate somewhat differently and less harmoniously than we might have expected in the environment of the market place. As the psychologists are fond of saying, 'The whole is greater than the sum of its parts.'"

In discussing how to set corporate criteria for new product performance, Gilbert D. Miles, manager, creative package department, Colgate Palmolive, speaking at a New Product Seminar, answered the question what constitutes a new product. "I like to think of new products on three levels with respect to degrees of novelty: 1) products which are new in brand name and package appearance only; 2) products which perform an existing service in some new way and 3) products which perform a new, hitherto unimportant, service. According to my way of thinking, the largest percentage of marketing successes in the field of consumer goods must always come from the second group. It is here in this group that we find the improved detergent, the better pair of pliers, the new filter tip, the superior cake mix, the improved refrigerator."

The rush of new products will un-

## Battle of the new and up-dated tooth pastes



BROADCAST media will provide assistance in getting consumer acceptance of new toothpaste products. Above, Squibb via Kastor, Hilton, Chesley, Clifford & Atherton is testing marketing new idea—dental floss in cap. (Below) Lever Bros. is introducing—Pepsodent stannous fluoride







**NETWORK**, agency & station reps predict new products boom and added business for radio/tv. (l to r) John J. Murphy, Jr., mgr., participating pgm. sales, NBC TV; Peter Hilton, pres., Kastor, Hilton, Chesley, Clifford & Atherton; Halsey Barrett, dir., tv sales development, Katz Agency

doubtedly keep the broadcast media's cash registers ringing merrily for some time to come. This is the educated opinion of many agency, radio/tv, station rep and manufacturing executives interviewed by a SPONSOR editor.

Television will continue to be the unchallenged medium for new product introduction, according to Norman Cash, president of TvB. Cash cites a long and impressive list of national advertisers who introduced their new products via tv. Television, according to Cash, can certainly take the credit because it was the major advertising medium used to promote these products.

As more drug, toiletry and cosmetic companies allocate budgets for new product investments, television test marketing opportunities will boom, according to Joseph Chira, vice president and director of drugs, toiletries and cosmetic division, Mogul Williams & Saylor. Among the reasons: The heaviest investment requirement media-wise is television, and tv testing is the only way to minimize the risk; tv is providing more flexible opportunities for testing, for example 1) network—prime time participating spot carriers can use delayed broadcast cities or regional feeds for testing product concepts or heavyweight audience exposure 2) spot is becoming more important because of the increased flow of information on audience com-

position and audience profile data which permits more prudent selection of potential consumers for new products.

"The flow of new product claims is so great that the truly distinctive product superiority requires exceptional creative demonstration," Chira told SPONSOR. "No area testing is more vital. While tv's potential here is unsurpassed, so are the problems—consequently, testing the most effective visual communication of the consumer benefit is the heart of any creative copy platform."

Hardly an American company worth mentioning is without multiple new products on its planning boards or about to be launched this year, Halsey V. Barrett, director, tv sales development. The Katz Agency, told SPONSOR. Yet, the launching of new products is one of the most unpredictable and expensive phases of American business, in Barrett's opinion. "Although mortality of new products is high, American business management now realizes that the successful introduction of new products is essential to corporate survival," Barrett observed. "For pre-testing, testing and commercial launching, national spot tv is unique in its qualifications as the best media vehicle."

Barrett cited the new product-spot tv successes of the Avon and the Les-toil. "These will be repeated each year," according to Barrett. Only

market-by-market (spot) tv combines the demonstration and sales impact of tv with a new product's acute need for frequency of sales call and a universality of home reach—in exactly the market required, according to Barrett. In Barrett's opinion, "spot tv provides this kind of power for new products on an economically feasible basis."

On the other hand, George A. Graham, Jr., vice president and general manager, NBC Radio Network, takes the position that network radio is particularly well suited to help launch new products. "The medium makes possible, at an economical cost, the tremendous frequency so necessary to help gain distribution in today's market place," Graham declared.

The tobacco industry furnishes a highly pertinent example, calling on radio regularly to promote its new brands, Graham said, citing the case of Philip Morris Co. when it came out with Commander cigarettes. Other recent examples of network radio's participation in new product campaigns are Del Monte's vitamin-fortified beverages and duPont fibers, he said.

Optimistic, indeed, was Graham. He insisted that the "successful working relationship of network radio and advertisers' new products promises to reach even greater heights in the next five years. Three times as many new products as were produced in the

past decade can be expected." Graham thought that one especially abundant source of new products would be the food industry which is working on countless new ways to prepare and package foods.

Graham's prediction regarding the influx of new food and allied products is borne out by the list of products introduced to the consumer since the beginning of the year—products now in test markets or ready to go national any moment, if not already launched on a coast to coast basis.

Prime food prospects for the broadcast media include 3 Little Kittens Sea Food Treat (General Mills), Sealtest Add cream substitute (National Dairy), and such dietary aids as Orderly High Nutrient Wafer (Baxter Labs), Instant Lite Milk (Borden Co.) test-marketed in 7 cities, Instant Chocolate Milk (Carnation

Co.), Metreel Pudding (Mead Johnson), and Diet Delight Sweetner (Richmond-Chase).

Foremost Dairies, San Francisco, this month began to push a low-calorie milk called So-Lo. The agency, Guild, Baseom & Bonfigli, is using both radio and newspapers to debut the product in California, Houston, and certain midwestern regions.

National Baking Co., Chicago, is introducing its Golden Hearth Honey Buns via Hagerty & Sullivan. The brown-and-serve buns are making their entrance in seven midwestern states, as well as New York and Pennsylvania. Both radio and newspapers are the media, at this moment.

Borden, reaching out from its milk confines, is beginning to distribute a new product, Gem Flake Rolls. It is the newest product in the refrigerated dough line of the company.

Meanwhile, the company is also expanding its line of Marcelle Cosmetics. Company officials indicated that Borden's planned an advertising increase of some 18% over last year, with broadcast media destined to get a whopping share of this business.

Many marketing experts interviewed by SPONSOR said the public was only seeing the beginning of the war for the consumer's dollar in the low-calorie product field. Virtually every large and small company was preparing a product designed to keep man's weight down and his spirits up and that before long, the shelves of both supermarkets and drugstores would be filled to the proverbial rafters with scientifically-planned diet products in every imaginable form.

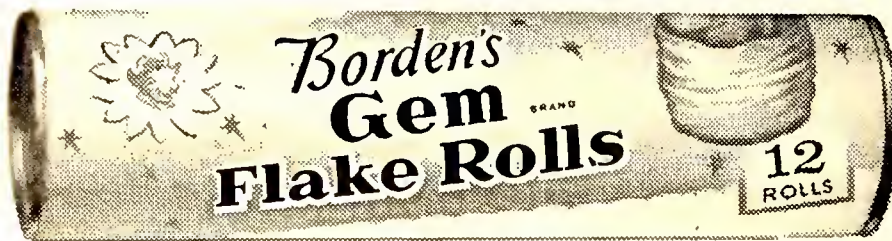
Nor is the drug field overlooking the commercial possibilities inherent in a new flock of items now being tested or readied for national distribution. For the children of America, drug makers have readied Deengel (Bristol-Myers/Grove); DuraMed 12 Syrup (Gillette); Activ-Age Multi-Vitamin (Viek Chemical) and Unicap Chewable Multi-Vitamins (Upjohn). A good deal of advertising will be placed in spot tv to plug these products, it was said last week.

In the general drug field, Lever Brothers is completing its national distribution of Pepsodent Fluoride tooth paste as a companion product to regular Pepsodent. Experts say it will give Crest, a rival tooth paste, and other similar products, quite a run for its money.

Lever laboratory tests, according to company executives, indicate that Pepsodent Fluoride has definite advantages over competitive dentifrices in several areas. The company has said that Pepsodent's decision to market separate products is based on a demonstrated demand for both the fluoride type and the regular Pepsodent. When Pepsodent Fluoride was introduced in tests, regular Pepsodent maintained distribution and sales, it was reported. In addition to network and spot tv schedules, Pepsodent Fluoride will get large display space in the Sunday supplements.

Also, manufacturers of household products are completing test-market-  
(Please turn to page 52)

## Product makers are ready to unlock new ones



TEST MARKETS across the country are getting such new and varied products as (top) Borden's Gem Flake Rolls in the refrigerated dough line; (lower left) Proctor-Silex compact clothes dryer and (right) Shulton's bronztan sun stop cream for maximum sun protection





**MORE THAN 600** national advertisers and their agency and media guests were in the grand ballroom of the Hotel Commodore on 21 and 22 May for the ANA's spring meeting titled "A National Forum to increase the efficiency and effectiveness of advertising and marketing"

## THREE TV CLIENTS PRAISED

- Aluminum Company, National Biscuit, and Chevrolet called "creative clients" at Spring Meeting of ANA
- SPONSOR's Editor shows tv commercials, reports agency comments on advertisers, in creativity talk

by John McMillin

Let me begin by admitting that I have deliberately and shamefully switched signals on you.

What you're going to hear from me is not "Holding the Viewer Through the Commercial—a demonstration and analysis of tv creative techniques" as your program states.

I accepted that title and that assignment very gratefully when Pete Allport and Bill Kistler proposed it. But the more I dug into the subject, and the more I thought about it, the

### TEXT OF ANA TALK

Here is the full text of the illustrated talk, given last week by John E. McMillin, Editor of SPONSOR, to the ANA Spring Meeting, Hotel Commodore, New York. The session featured presentations on marketing, research and advertising problems.

more determined I became to use this platform and this opportunity to air my strong personal convictions about one phase of advertising creativity which I don't believe anybody talks enough about—the role of the advertiser, the client, you gentlemen of the ANA—in the creative process.

Part of my job is to attend meetings—lots of meetings. I've been at the Homestead for the last four fall sessions of the ANA, at the Greenbrier for three of the last four spring meetings of the AAs, plus numerous regional, local, and special get-togethers and conferences.

I have heard a great deal of talk about creativity. It is certainly the most sizzling subject in the business—next to the burning question of How To Build Advertising's Image With Opinion-Makers, Thought Leaders, and Various Assorted Eggheads.





Alcoa's "Workability," judged best institutional commercial at Tv Commercials Festival



Alcoa's "Reflectivity" (through F&S&R) helped win "best commercials series" Festival award



Alcoa's "Abstract" (through KM&G) was a finalist in the Festival's paper and foils category

But all the talk and all the discussion and all the creative panels I've heard seem to skirt nervously around one hard fact which every experienced agency man knows in his heart: *advertisers differ tremendously in their ability to get high quality creative work from their agency connections.*

Today—even in some of our biggest and proudest agencies—there are certain clients who are getting about 50¢ worth of creativity for every dollar of expenditure, and there are others, at least a few, who are getting a creative bonus of \$4 or \$5 for every buck they spend.

The fault, in many cases, does not lie with the agency, or with the agency's creative ability. Nor is it a matter of neglect or carelessness on the part of agency management.

The plain truth is—there are some advertisers who are superlatively good "creative clients," who know how to provide the climate, the leadership, the inspiration for creative work, and there are others who haven't the foggiest idea of how to do this.

This morning—I'd like to try to demonstrate this point by paying tribute to three large national advertisers—all members of the ANA—who have consistently and brilliantly proved that they understand advertising creativity—and how to get it from their agencies.

The three companies are, the Aluminum Company of America, the National Biscuit Company, and the Chevrolet division of General Motors. Let me hastily add, lest there be any talk of payola, that I had made this selection before I learned that Harry Schroeter was to be chairman of this morning's meeting.

To prove my case for Alcoa, Nabisco, and Chevy, I'd like to show you some tv commercials from the recent Third Annual Tv Commercials Festival.

As many of you know, these Festivals receive well over 1200 entries each year. This rather staggering mountain of commercials is divided into 32 product groups, and carefully screened by a large panel of judges—all of them professional advertising people, drawn from practically every leading agency and advertiser organization.

Only about a quarter of the com-



mercials submitted are accepted as finalists. More than 800 are rejected by the judges in painfully long and exhausting viewing sessions.

Best and runner-ups are then picked for each product group, plus a few special awards such as for best series, best billboard, best animation and other "craftsmanship" classifications.

It is by no means a foolproof process, but I think it is easily the most professional basis of judging advertising work which has ever been developed for any phase of our business.

Each year for the past three the Aluminum Company of America has finished high up in the list of finalists and best of group winners.

In 1962 Alcoa really hit the jackpot. It received top honors for the best single institutional commercial, first place for the best series of commercials, first place in the metals and minerals category, had a finalist in the paper and foils category, and won honorable mention in numerous "craftsmanship" classifications.

Furthermore, it did this through two agencies, Fuller & Smith & Ross for its institutional advertising, Ketcham, MacLeod & Grove for its consumer products.

Surely when a single advertiser accomplishes all this, it cannot be an accident. And to find out why Alcoa is such a good "creative client," I phoned Ed Mahoney who was responsible for producing the Alcoa institutional series at Fuller & Smith & Ross, and Edgar Donaldson who handles the Alcoa consumer account at Ketcham, MacLeod, New York.

Here is a composite of what these two agency executives told me about their Pittsburgh account:

- Alcoa is a leader in its industry and insists that all its advertising, especially its tv commercials, have the "look of leadership."

- Alcoa agencies are under orders to produce only advertising which smacks of quality, and which projects a quality image for the company.

- Alcoa stresses the need to be progressive, forward-looking. Consequently it is not afraid to reach out in new creative directions, and encourages its agencies to do so.

- Alcoa believes in creativity and that the need for it is greater today than ever before.



Nabisco's "Little Girls Have Pretty Curls" took first place in baked goods and confection class



Nabisco's "Flowers," also a finalist, was produced by famed Dutch puppeteer Joop Geesink



Nabisco's "Versatility," also a finalist, illustrates variety of creative approaches by McE.





Chevrolet's "Swamp" for Corvair took top honors in auto class, Chevy had 4 finalists

• Alcoa plans—its tv commercials are not sudden one shot ideas but carefully thought out in campaign terms.

As an example of this last attribute, Ed Mahoney detailed for me the history of the award winning Alcoa institutional commercials.

Alcoa executives, and the agency account group in Pittsburgh, blocked out a project for a series of commercials on "The Qualities of Aluminum."

Once they had agreed on basic objectives, they appropriated a sizeable sum (nearly \$100,000) for five two-minute commercials on the following aluminum "qualities." 1) workability, 2) reflectivity, 3) durability, 4) beauty, 5) versatility. (Subsequently the agency has also produced commercials on 6) strength and 7) stability.)

Then they handed the entire project over to the agency producer as a block, and he was thus able to negotiate a total package with outside production companies with substantial gains in creativeness and reductions in costs.

I'd like to show you now three Alcoa commercials. The first, from the "qualities of aluminum" series, is "Workability" which at the Festival was named Best Single Institutional Commercial of the year.

The second, also from the "qualities of aluminum" group, is "Reflec-

tivity." which helped Alcoa win the Best Commercial Series award. Both these commercials are by Fuller & Smith & Ross.

The third, titled "Abstract," is by Ketchum, MacLeod, and was a finalist in the paper and foils category.

I think these three commercials will give you an idea of the influence, variety and power of a truly "creative client."

(*SHOW ALCOA COMMERCIALS*)

The second ANA member which I'd like to salute today for commercial creativeness is the National Biscuit Company.

Nabisco has figured prominently in all three of the American Tv Commercials Festivals. In the 1962 Festival it had this proud score. First, plus two other finalists in the baked goods and confections category, through McCann-Erickson, a finalist in the cereals category through Kenyon & Eckhardt, and a citation for "best directed" commercial.

To get a line on Nabisco as a "creative client" I called up Jack Tinker of Jack Tinker and Partners, Marion Harper's super-creative braintrust for the Interpublic enterprises.

Many of you know Jack; many will remember his appearance on a creativity panel at Hot Springs in 1960. He is, beyond any doubt, one of the foremost creative authorities in the business. And that is why I think you're bound to be impressed

by what Jack Tinker told me about the National Biscuit Company.

"Those fellows," said Tinker, speaking of Nabisco executives, "have an amazing sense of perspective about the role of their products in the lives of the consumer. Some clients have a feeling that their products will cure everything but cancer. Nabisco knows precisely how their biscuits and cookies are used, and how they're regarded.

"Furthermore, they have an extraordinary understanding that, in this business, they are not so much making ads as establishing communications. They know that the means and voices of these communications are constantly changing, and that they must constantly keep abreast and ahead of these changes in order to live in today's times.

"Finally, they regard the creative man seriously—not stuffily but seriously—as holding an important job and being a responsible and important part of their business."

They are all for packaged cookies, but they could not be more different.

For the first-place winning "Little Girls Have Pretty Curls," for Oreos, Nabisco reached out and employed Morris Engel, famed producer of the feature film "Little Fugitive."

For the second, "Flowers" for Sugar Honey Grahams, Nabisco went to Holland, to the world's leading puppeteer, Joop Gcesink.

In the third, "Versatility" for Ritz, Nabisco shows that it is also capable of a solid, all round, conventional selling job.

Here they are: (*SHOW NABISCO COMMERCIALS*)

And now, finally we come to Chevrolet which has been called by some experts "the most creative, versatile advertiser in tv," and for a number of years at that.

In the 1962 Festival, Chevrolet took first place and had three other finalists (out of six) in the automobile division, took both first and runnerup in the premium offer category and had several craftsmanship awards.

I particularly liked what Pete Miranda, who is responsible for the production of all Chevrolet Commercials at Campbell Ewald, New York, told

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# EARLYBIRDS OF MODERN RADIO

➤ A decade ago, three groups made headlines with their music-and-news ideas. Where do McLendon, Bartell and Storz stand today? Has their 'formula' changed?

Less than 10 years ago, when the future of radio was gravely in doubt, there appeared on the horizon a handful of innovators—broadcasters who made headlines with their ideas about “formula” operations, who charted courses toward rating dominance that shook the very foundations of the radio industry. Of this small band of revolutionaries, Gordon McLendon, Todd Storz and the Bartell brothers—Jerry, Lee and Mel—were unmistakably the giants, and they became, almost within months, the fathers of modern radio.

Since the early days of their legend-making exploits, the so-called radio image has undergone countless metamorphoses. Changing formats have become almost daily experiences. Community image has become an industry commonplace. Other broadcasters—the disciples, the Johnny-come-latelys—have become headline-makers themselves, both in and out of the trade. And as often happens when inventions take on wildfire proportion, the inventors get swallowed up in the noise. The Mc-

Lendon, Storz and Bartell operations today may no longer be news—as one rep puts it—but looking in on them from time to time is incumbent upon an industry owing them so much.

SPONSOR has done just that. What have we learned?

1. Their basic concepts (music-and-news, the community image) are not substantially changed. They've stood by their guns, so to speak—differing in market-by-market approach, less formula-rigid and more community-integrated, more refined, more sophisticated, but realizing the fruits of their original designs.

2. Both commercially and rating-wise, they remain on top of the heap, the majority of their stations either No. 1 or No. 2 in their respective markets.

The McLendon operation, which practically dominated industry discussion back in 1953-54, was in transition toward its current thesis, or formula, even while in transition from traditional radio technique itself. In 1953, KLIF in Dallas (par-

ent station of the group) burst into national prominence with its formula of music and news plus razzle-dazzle promotion. It was the first radio station in America to stage a \$50,000 treasure hunt in which the \$50,000 was found. It originated a copyrighted “Rear Window” game through which the station was able to put KLIF stickers on the rear windows of more than 50,000 Dallas automobiles. It brought the flagpole sitter back to prominence, staged a world-record-breaking marathon airplane flight in which KLIF pilots stayed aloft 50 days and nights, created the “Star of Anakie” contest, in which the world's second largest star sapphire—437 carats—was given away to a “lucky” housewife to wear for one week at Christmas time. The insurance on the jewel alone, it was reported at the time, cost KLIF some \$3000 for the week. But through such flamboyant promotion, KLIF became the highest rated metropolitan radio station in the country.

In the midst of this dizzying for-

## Modern radio tenets: localizing of news, editorializing, creating image out of sound



LESS FLAMBOYANT and formula-rigid than in the early days of 'modern radio,' the McLendon, Storz and Bartell operations today stress active competition with community newspapers, gear their stations' 'sound' to individual markets, avoid 'platitudinous concepts,' run gamut in music types

tune, however, the possibility that "our leadership might rest on shifting sand" as McLendon himself has noted—became an urgent consideration.

"The formula was hardly a secret in a few months," he told an RTES meeting last year. "What was to prevent imitation? What would happen when the public was surfeited with stunts and ballyhoo and giveaways and the frill of promotion? What happened when all the music and news stations sounded the same—pop music with disc jockeys and scores of gimmicky promotions?"

"We thought we had the answer—and we did. While we made the most of giveaways and other flashy promotions, KLIF earlier decided that there was another type of promotion that would endure, was largely not copyable, and represented a concept that most competitors would

not figure out. The concept was that promotion by means of giveaways or stunts was merely one way of bringing excitement and vivacity to a radio station—and that news, properly done, could lend the same sort of sparkle. Colorful coverage of a continuing news story could produce more stimulation among listeners than the biggest contest or stunts."

As imitators of the original KLIF razzle-dazzle sprang up across the nation, KLIF proceeded with its new "secret" formula. And while giveaways and other spectacular radio gimmicks became banal, the McLendon operation continued to thrive—its real promotional foundation resting firmly upon news; upon on-the-spot mobile news, a fleet of mobile reporters, more than 12,000 remote news broadcasts a year (nearly two every hour).

Other ingredients helped account

for the continuing success:

1. Active competition with Dallas's newspapers.
2. Localization of most of the news stories.
3. Editorializing constantly—and hard.
4. Using the news department for public service purposes—not, says McLendon, for profit.

All in all, the formula was, and is: music plus news, and news, and news.

"More and more," McLendon sums up. "independent radio will abandon the sham and the scream, the fever and the frantic, the jarring and juvenile, the hoopla and the hot-rod, to turn the tripod of history around again, and foursquare, our great antagonist—the newspaper."

But while the news philosophy underscores all the McLendon operations, the "sound" differs from market to market. KABL in San Francisco, for example, has a sound not only different from the McLendon Texas stations', but one new to the San Francisco market, romancing it, so to speak. Or, as one New York rep describes it, "a WPAT with hizazz."

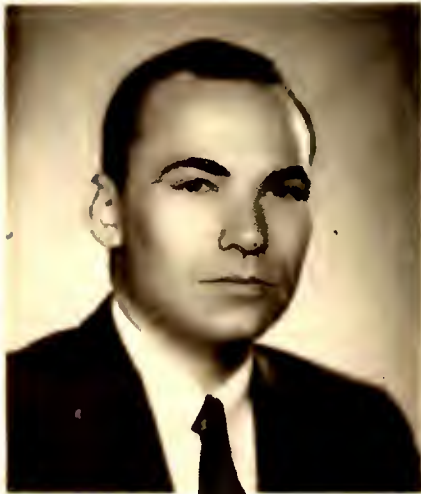
The Bartell Family Radio group relies less heavily on the early-day formula concept, too.

"During the incipient and formative stages of modern radio," says Lee Bartell, executive vice president and managing director of the group, "the concept itself was sufficient to project a station into a prominent position. In most markets today this is no longer possible. Each market must be regarded as unique and individual, and a variant must be tailored which will satisfy the larger needs of the community. This requires not only the determination of a definitive concept, but its implementation on a constant and continuing basis."

It is no longer adequate to program on a "formula" or a "top 40" or a "popular music" basis, the Bartells maintain. They feel that successes of the past, which may have been based on these "platitudinous concepts," no longer provide guideposts for future accomplishments.

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## These 5 broadcasters were headline-makers



'FORMULA' operation for independent radio stations was national news when these men broke from network tradition. Top row (l-r), Todd Storz; Gordon McLendon; Below (l-r), Lee Bartell, Jerry Bartell and Mel Bartell, the three brothers heading the Bartell Family Radio group





ALL COMMERCIALS are live and in color, delivered by Bill Hamilton, Polk Bros.' official voice, here showing a recent rose bush promotion

## COLOR TV MAKES LOCAL HIT

➤ Putting complete faith in the power of color tv advertising for the last 5 years, a furniture and appliance retailer has increased sales to \$70-90 million a year

**C**HICAGO color tv, long time the filet mignon of a few national advertisers, has proved a meaty success on the local level for Sol Polk of Chicago's Polk Bros. furniture and appliance retail store.

Polk, a local merchant who sells \$70-90 million in volume annually, is sold on color tv to push his merchandise. As the 44-year old dynamo behind nine local outlets, Polk works with a \$2.5 million annual ad budget, with 55% of it in radio and tv—placing as much as possible in color tv. Much of this expenditure is in the form of manufacturers' co-op funds. (Polk deals in nothing but



'COLOR tv advertising lifts sales,' says Sol Polk, dynamo behind Polk Bros. retail stores

nationally advertised brands.)

"Advertisers are missing the boat when they refuse to recognize the possibilities of color tv," says Polk. Notably, if Polk conducts the largest single operation of nationally advertised brands in appliances, furniture, and carpets, as he claims (and nobody has ever disputed), then he proves his point.

The "colorful decade" is how Polk describes our current era, on which he feels national advertising is merely on the threshold. Based on his track record, Polk is probably right in what he envisions for color's future. Not only does he acknowledge quite freely that tv advertising is





OFTEN called the P. T. Barnum of merchandising, Polk believes flash and color in store promotion go hand-in-hand with his great color tv outlay

what has built his merchandising empire. but for the past five years *all* Polk commercials have been in color.

Polk's tv schedule has run consistently. 52-weeks per year, with varying frequency since 1957 when WNBQ, NBC's Chicago affiliate, switched to a color operation. Live, color commercials are the spearhead of all Polk Bros. promotion.

Polk's television schedule, now entirely on WNBQ, includes one hour and 45 minutes nightly. Monday through Friday, from 12:05 to 1:45, featuring a 15-minute news report in color, re-run from 5:45 the same evening. It is Polk's belief that most people, not home at 5:45, appreciate the opportunity to watch this news strip at a time more convenient. After the news, three half-hour syndicated films are run, such as, *Man From Cochise*, *Campy's Corner*, *Walter Winchell's File*, *Meet McGraw*, and a color half-hour, *Vagabond*. The film schedule is varied to include mystery, adventure, information shows. In addition, Polk heavies up with as many as 50 or 60 additional minutes, 20s, and 10s at various times, depending on marketing opportunities and promotions.

The human element in tv is very important to Polk. In addition to cross-merchandising ads from other media, demonstrating appliances and equipment, Polk commercials have featured such guests as manufacturing company presidents and Polk customers. No other medium offers the same contact with the public, Polk believes. Equally important is the tv opportunity to convey excitement of various Polk promotions featured with equal regularity in radio copy.

Polk's radio schedule, also on a 53-week basis, is spread over six stations, including one in and two suburban. Radio commercials range in frequency from 15 to 55 spots per week, are a combination of live and recorded. The heaviest schedule is on WMAQ because of weekend *Monitor*.

It is Polk's conviction that color tv is one of the most potent forces in America's progress at the present time, comparing its present stage of development to that of the auto industry immediately following World War II. "It's the latest and greatest," he extolls. "Color tv will affect many phases of this country's way of life, including a more colorful existence

in such areas as home furnishings, men's and women's fashions, and in the field of education, particularly science education. It will do away with general drabness, so apparent in many homes, particularly among the underprivileged," Polk says. And he cannot understand why advertisers are not using this medium to more advantage, because he feels that color tv is unexcelled as a powerful sales stimulator.

Until 1961, Chicago was the undisputed leader in sale of color tv sets, a field in which Sol Polk has pioneered. As early as 1956, Polk was promoting color receivers not on his own display floors, but to the trade, to advertisers, and to agencies. His efforts have generally been acknowledged as the reason for Chicago's high percentage of color tv, with sets in use. According to recent SRDS figures, New York has caught up, with the same number of sets in use. But the third ranking market, Los Angeles, has only 40,000 color sets. Polk also points out that color tv is the best way to sell color tv.

Polk claims to have sold the first color tv set in Chicago. It is his aim (Please turn to page 59)



# SPECIALS—HOT THIS SUMMER

➤ Numerous specials dot the tv schedule this summer on CBS and NBC; the public is getting public service

➤ Reruns are the usual fare with only a few new shows sprinkled throughout the lineup, ending in September

**T**he 1962 summer schedule, unlike past ones, shows hypoed activity in summer specials.

NBC is presenting a raft of special repeats, most of which will be placed in two time slots—9:30-10:30 p.m. Friday and 10-11 p.m. Monday.

CBS has scheduled specials throughout the summer schedule. Their specials are both repeats of those run during the '61-'62 season and originals.

At press time ABC had not yet finalized its summer specials schedule and could give us no indication of whether this trend of an enlarged program of summer specials would carry over into their lineup.

In general, sponsors are buying minutes on these specials. This is especially evident on the NBC actuality repeat program.

This type of setup is economically good for both network and sponsor. Relieved of production costs for the program, the network can sell the show for less.

The viewer will get more public service this summer than last, much of it reruns.

Here is a run-down on the activity in specials:

Thirteen Fridays from 9:30 to 10:30 p.m. on NBC will be occupied by Purex Corporation (Edward H. Weiss) specials. The series will consist of two new programs and 10 programs selected from the Purex specials of the 1961-62 season plus one other.

*Rober: Ruark's Africa*, 25 May, will be an original, color broadcast.

*Germany: Fathers and Sons*, 15 June, original.

Repeats are: *The World of Bob Hope*, 6 July; *The World of Billy Graham*, 13 July; *The World of Jimmy Doolittle*, 20 July; *The World of Sophia Loren*, 27 July; *What's Wrong with Men?*, 3 August; *The Glamour Trap*, 10 August; *The Indiscriminate Woman*, 17 August; *The Lonely Woman*, 24 August; *The Problem Child*, 31 August, and *The Good Ship HOPE*, 7 September.

The 14 September presentation will be announced later.

A series of first repeat actualities are scheduled for the Monday, 10-11 p.m. time slot. These are:

*Peace Corps in Tanganyika*, 16 July, American Tobacco (SSC&B), Glennbrook Labs (D-F-S).

*Beyond the Threshold*, 23 July, American Tobacco (SSC&B), Glennbrook Labs (D-F-S), Edward Dalton Co. (Metrecal) (K&E).

*Gentle Persuaders*, 30 July, American Tobacco (SSC&B), Glennbrook Labs (D-F-S), Edward Dalton (K&E). This is an NBC News original.

*Vincent Van Gogh: A Self Portrait*, 6 August, American Tobacco (SSC&B), Glennbrook Labs (D-F-S), Lehn & Fink (GMM&B).

*Japan: East is West*, 13 August, American Tobacco (SSC&B), Glennbrook Labs (D-F-S).

*Threshold for Tomorrow*, 20 August, American Tobacco (SSC&B), Glennbrook Labs (D-F-S).

*Sentry Abroad*, 3 September, American Tobacco (SSC&B), Glennbrook Labs (D-F-S).

*Germany: Fathers & Sons*, 10 September, American Tobacco (SSC&B), Glennbrook Labs (D-F-S), Lehn & Fink (GMM&B), Singer Sewing Machine Co. (Y&R).

Three more are to be announced later—27 August, 17 September, and 21 September. American Tobacco (SSC&B) and Glennbrook Labs (D-F-S) will sponsor the 27 August special.

CBS specials are:

*Julie and Carol at Carnegie Hall*, 9 June, 10-11 p.m., Thomas J. Lipton (SSC&B).

*Noah and the Flood*, 14 June, 9-10 p.m., Breck (Reach, McClinton).

*The First Day* (Westinghouse Presents), 20 June, 10-11 p.m., Westinghouse Electric Corp. (McC-E).

*John Brown's Body* (repeat), 21 June, 8:30-9:30 p.m.

*Miss Universe Beauty Pageant*, 14 July, 10-11:30 p.m., Procter & Gamble (Grey), \$200,000.

*Carnegie Hall Salutes Jack Benny* (repeat), 31 July, 9-10 p.m., Lever Bros. (SSC&B).

*Miss America Pageant*, 8 September, 9:30-12 p.m., Philco (BBDO), Westelock (BBDO), \$200,000.

*The Judy Garland Show* (repeat), 19 September, 10-11 p.m., Chemstrand Corp. (Doyle, Dane), The Kitchens of Sara Lee (Hill, R, M&S).

*Opening Night at Lincoln Center*, 23 September, 9-10 p.m.

*Girl Scouts' '62 Senior Roundup*, 24 September, 9-10 p.m., General Foods (Y&R).

The rest of the summer picture is drabber. The majority of the previous season's shows will continue through the summer, running reruns of programs shown.

The summer rerun schedule has already begun for some shows. The majority, however, will show originals until mid-June or early July.

The new fall line-up begins in mid- or late September.

Turn page for the complete 1962 summer schedule

# Here is the up-to-date schedule for the summer season of 1962;

	SUNDAY			MONDAY			TUESDAY			WEDNESDAY
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00	No net service	The 20th Century (R 5/13-9/21) D-F	Meet the Press I-L	ABC Evening Report	No net service	No net service	ABC Evening Report	No net service	No net service	ABC Evening Report
6:30	Maverick W-F Ends 7/1	Mr. Ed (R 5/6-9/9) Sc-F	This is NBC News (6/3-9/16) N-L&F	No net service	Walter Cronkite News N	Huntley-Brinkley Report N-L	No net service	Walter Cronkite News N	Huntley-Brinkley Report N-L	No net service
7:00		Lassie (R 6/3-9/23) A-F	Bullwinkle (R 5/27-9/16) Sc-F	No net service	No net service	No net service	No net service	No net service	No net service	No net service
7:30	Follow the Sun (R 4 15-9/9) A-F	Dennis the Menace (R 7/8-9/23) Sc-F	Walt Disney's Wonderful World of Color (R 4/22-9/16) An-F	Cheyenne (R 5/7-9/11) W-F	To Tell the Truth (R 7/9-8/27) Sc-F	No net service	Bugs Bunny (R 4/10-9/25) Sc-F	Marshal Dillon Not for net sale	Laramie (R 4/24-9/18) W-F	Howard K. Smith, News & Commentaries N
8:00		Ed Sullivan Show (R 7/1-9/23) V	Car 54, Where Are You? ... TBA (6/21-9/9)	The Rifleman ... Law of the Plainsman (R 7/9-9/24) W-F	Pete & Gladys (R 6/25-9/10) Sc-F	National Velvet (R 4/9-9/10) A-F	Bachelor Father (R 7/3-9/25) Sc-F	Password Q-L	Straightaway ... TBA 7/4	
8:30					Father Knows Best (R to 9/24) Sc-F	Price Is Right Q-F	New Breed (R 6/12-9/25) My-F	Dobie Gillis (R 6/19-9/18) Sc-F	Alfred Hitchcock Presents (R 7/10-9/25) My-F	Top Cat (R 5/9-9/26) Sc-F
9:00	Hollywood Special (R 7/22-9/16) FF	● General Electric Theatre (R 6/10-9/16) A-F	Bonanza (R 5/27-9/16) W-F	● Surfside Six (R 7/2-9/24) A-F	Danny Thomas 9-9:30 & Andy Griffith 9:30-10 ... 87th Precinct (R 5/7-9/11) My-F		● Red Skelton ... The Comedy Spot (R 7/3-9/18) C-F	Dick Powell (R 5/8-9/18) An-F	Hawaiian Eye (R 6/27-9/26) My-F	
9:30		Jack Benny ... Face to Face (6/21-9/16) F			Lucy & Desi Comedy Hour (R 7/2-9/12) C-F		Yours for a Song Q-L	Ichabod & Me (R 6/19-9/18) Sc-F		
10:00		Candid Camera (R 7/8-9/23) Au	DuPont Show of the Week (R 7/1-9/9) An	Ben Casey (R 6/4-9/24) Dr-F	● Hennessey (R 5/14-9/17) Sc-F	Thriller ... ● First Run Repeat Actualities (R 7/16-9/10) N-F	Alcoa Premiere (R 7/3-9/11) An-F	Garry Moore ... Talent Scouts (7/3-9/18) N-L	Cain's 100 (R 5/29-9/11) My-F	Naked City (R 7/4-10/3) My-F
10:30	Lawman (R 7/1-9/3) W-F	What's My Line Pre-recorded (7/29-9/2) Q			I've Got A Secret (R 7/9-9/3) Q					

● Specials (see preceding page for more information).  
The only regularly scheduled programs not listed are: Tonight, NBC TV, Monday-Friday, 11:15 p.m.-1 a.m.; Walter Cronkite with the News, CBS

TV, Sunday, 11:11:15 p.m.; ABC News Final, ABC TV, Sunday-Friday, 11:11:15 p.m. Program types are indicated as follows: (A) Adventure, (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) Docu-



# reruns, replacements, and specials indicated in time slots

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
No net service	No net service	ABC Evening Report	No net service	No net service	ABC Evening Report	No net service	No net service	No net service	No net service	No net service
Walter Cronkite News	Huntley-Brinkley Report	No net service	Walter Cronkite News	Huntley-Brinkley Report	No net service	Walter Cronkite News	Huntley-Brinkley Report	No net service	No net service	No net service
No net service	No net service	No net service	No net service	No net service	No net service	No net service	No net service	Matty's Funnies	No net service	No net service
Wagon Train	Ozzie & Harriet (R 4/26-9/20) Sc-F	Oh Those Bells *** Accent (6/7-9/13) N-F	Outlaws (4/5-9/13) W-F	Soupy Sales Show *** Margie (R 4/20-9/28) Sc-F	Rawhide (R 5/25-9/14) W-F	International Show Time (R 5/4-9/7) V-F	Calvin & the Colonel (R 6/16-9/8) Sc-F	Perry Mason (R 6/2-9/22) My-F	Wells Fargo (R 6/9-9/22) W-F	
Widow on the Street	Donna Reed Show (R 6/21-9/20) Sc-F	Frontier Circus (R 5/31-9/20) W-F		Hathaways (R 4/6-9/28) Sc-F			Room for One More (R 7/28-9/15) Sc-F			
Joey Bishop *** Rebel (R 5/16-9/12) W-F	Real McCoys (R 7/5-9/20) Sc-F		Dr. Kildare (R 5/24-9/20) Dn-F	Flintstones (R 5/4-9/21) Sc-F	Route 66 (R 6/8-9/14) A-F	Robert Taylor's Detectives (R 5/25-9/21) My-F	Leave It to Beaver (R 7/7-9/22) Sc-F	Defenders (R 6/2-9/8) My-F	Tall Man (R 6/2-9/1) W-F	
Perry Como *** Kraft Mysteries (6/13-9/26) My-F	My Three Sons (R 6/28-9/27) Sc-F	● Groucho *** Brenner (R 5/31-9/20) My-F		77 Sunset Strip (R 7/6-10/5) My-F			Lawrence Welk Show (R&L throughout summer) Mu-L	● Have Gun, Will Travel (R 6/9-9/1) W-F		
Van Dyke Show (6/25-9/19) My-F	Margie *** Law & Mr. Jones (R 7/19-10/4) An-F	Gertrude Berg *** Zane Grey Theatre (R 4/12-9/20) W-F	Hazel *** The Lively Ones (R 8/2-9/20) Mu-F		Father of the Bride (R 6/8-9/14) Sc-F	Bell Tel./Oinah Shore *** TBA 6/8, 6/29 ***		● Purex Specials 5/25, 6/16, 7/6, 9/7 (R)		Sat. Night Movies (R 4/21-9/15) FF
Armstrong Circle Theatre (7/4-9/19) Q-L	Bob Newhart *** Play Your Hunch (6/20-9/26) Q-L	Untouchables (R 7/12-9/20) My-F	CBS Reports N-F	Sing Along with Mitch (R 5/17-9/20) Mu-L	Twilight Zone (R 6/8-9/14) An-F		Fight of the Week Sp-L	● Gunsmoke (R 6/2-9/1) W-F		
David Brinkley's Journal (R 7/4-9/26) N				Target: The Corruptors (R 6/22-9/21) My-F	Eyewitness N-F	Chet Huntley Reporting N-F	Make that Spare Sp-L			

ary, (F) Film, (FF) Feature Films, (I) Interview, (J) Juvenile, Live, (Mu) Music, (My) Mystery-Suspense, (N) News, (Q) Quiz-

Panel, (R) Repeats, (Sc) Situation Comedy, (Sp) Spots, (V) Variety, (W) Western, thin line rule, 15 min. programs; \*\*\*, winter show above.



**BANKERS** Trust Co. vice president Alex Adams (right) talks over assignment with sound correspondent Simon Ballam on deck of U.S. Coast Guard cutter Oak in New York's lower bay. Ballam's portable recorder, partly visible, taped harbor sounds and crew-talk for bank's radio programs

## BANK PAYS INTEREST TO RADIO

◆ New York's Bankers Trust Co. allocates \$220,000 for radio "sound portraits" to supplement print's photograph campaign to set identity as the Gothamites' bank

**A**n assignment for a Bankers Trust Co. "portrait in sound" can lead a sound correspondent and his ever-present tape recorder from the thundering echo of Manhattan's subways ("Underground Sounds") to the bone-rattling nearness of "New York's Tower Clocks" to the whispery stillness atop the Empire State Building ("New York Tourists").

The on-location tapes, bank vice president Alexander B. Adams said, are cut and edited and used in the bank's radio campaign "to present the bank as the bank for the real New

Yorker through the unrehearsed opinions of 'real' people in their own surroundings."

The five-minute "New York—A Portrait in Sound" programs (or "instant documentaries" as the bank refers to them) were conceived by Adams and Gerald Roscoe, vice president of Donahue & Coe, the bank's advertising agency.

The field work and research is handled by Film Tech Sound Actualities, Inc. The sound correspondents, who are out all hours of the day and night in all kinds of weather, are

Robert Franklin and Simon Ballam. In "love" with their work, they already have taped 40 of the 54 sound portraits for the year. Four are holiday specials. Interviewees include "hard-hat" harbor divers, song pluggers, night workers and many others.

The portraits, of which 3 minutes and 50 seconds are documentary, are aired a total of 14 times each weekend. They run once Saturday and once Sunday, between noon and 9 p.m., on WCBS, WNBC, WNEW, WOR and WQXR, all New York, WPAT, Paterson and WVNJ, New-



ark, both N. J. The agency's media department, working within the budget, considers this schedule "the best to reach the largest, diversified, unduplicated audience."

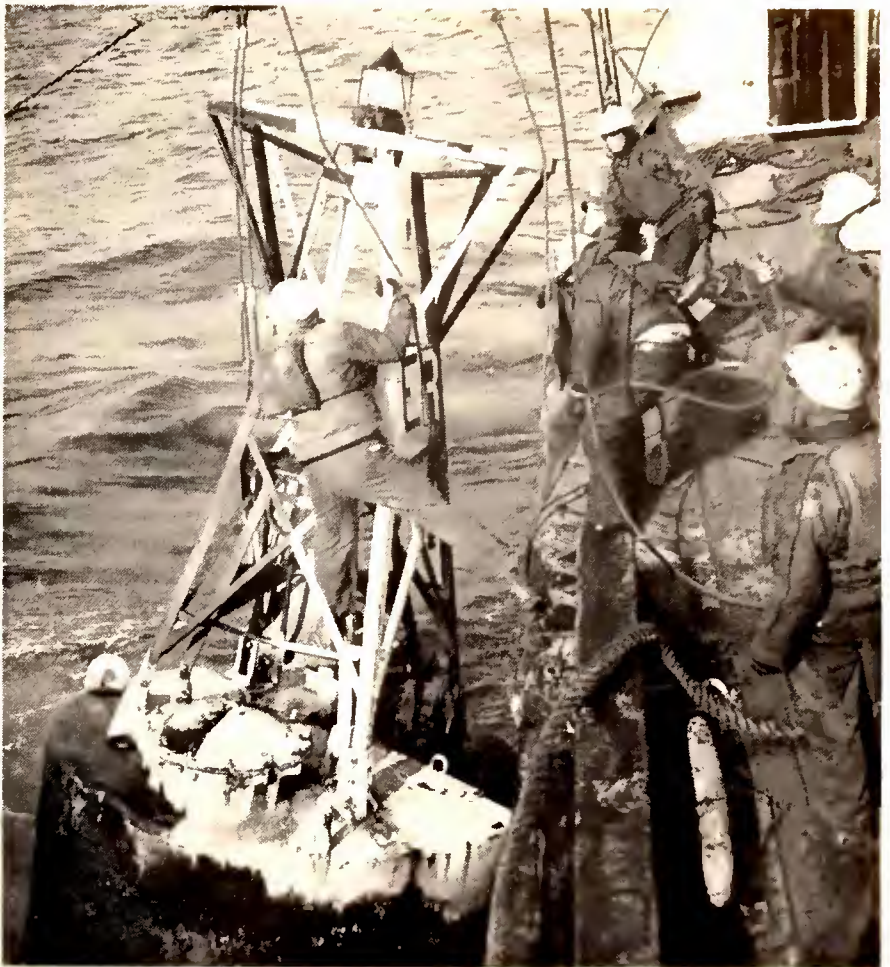
This campaign, which began in January, represents Bankers Trust's second year in radio and nearly 10%, or \$220,000, of its total advertising budget.

A television sports program was tried in 1956, '57 and '58. Then last year, the bank began using five-minute radio vignettes instead of standard one-minute commercials. But these, the bank and the agency decided, did not have the life-like quality of the photographs in the bank's extensive print campaign. How to achieve this quality was mulled by the execs through the summer and fall of 1961.

Adams and Roscoe wanted someone who would put a new look into radio. What was needed was a quick ear, a willingness to get out of the studio and a creative approach to an off-beat problem.

Finally, in November, Roscoe and Adams came upon the team they wanted—Robert and Joan Franklin of Film Tech Sound Actualities.

Franklin, a well-known radio and recording executive, had abandoned the agency business to set up his own studio in partnership with Herbert Moss, who also owns Gotham Recording Corp.



**IN NEED** of recharging, East Rockaway Fairway flashing light buoy is held by winch. Boat-swains mate 1st Howard J. Pepper straightens lines. Tape recordists spent 10 hours with crew



**MORNING FOG** kept Lieut. Philip G. Ledoux busy picking the Oak's way through harbor while tape picked up bells, whistles, etc.

During the numerous meetings that followed, Adams, Roscoe, and Franklin were more sure of what they did not want than of what they hoped to accomplish. They did not want a straight documentary; the five-minute slot did not permit time to develop a story. They did not want a short lecture; it would be dull for the listener. They also did not want a montage of sounds with no thread to hold them together.

They wanted to achieve the same emotional impact as the bank's photographs; a slice of New York life taken at a particular moment.

The routine can best be illustrated by the "Coast Guard Cutter Oak" portrait recorded in February. The subject having been agreed upon, Adams, Franklin, and Ballam boarded the cutter at dawn at Staten Island. For 10 hours they taped interviews and background with the crew as it

went about servicing aids to navigation, repairing, finding and replacing buoys and supplying Ambrose and Scotland lightships.

Back at the Film Tech Sound studios, Franklin's wife, Joan, dubbed off the tapes, which ran for hours, to seven minutes. These were then edited to time by the execs and spliced by Mrs. Franklin. A commentator later contributed continuity.

"We need a minimum of four hours of tape for a program," Mrs. Franklin said. "The average is about six hours."

Adams (a former FBI man, editorial writer, naturalist, boatman, and author of "Thoreau's Guide to Cape Cod" soon to be released by Devon-Adair) said the portraits have been well received by the public and he indicated that the bank most likely will renew the series next January. ▀



# DAYTIME SUMMER TV HEATS UP

➤ The summer audience is outpacing winter in growth with 16% rise in daytime viewing since '59, reports TvB

➤ Other studies point out the vastly increased teen-age and male audience in summer viewing during daytime

**A**s summer tv buying moves closer to the season, research from several sources indicates that daytime summer viewing will hit a new peak this year and nudge nearer to year-round viewing labels.

Accompanying the rise in viewing and the drop in seasonal rates is a flurry of activity from advertisers, both summer regulars and newcomers.

A comparison of summer audiences since 1959 was released last week by Television Bureau of Advertising, based on Nielsen national audience data (see charts, next page). The comparison shows that the num-

ber of television homes viewing during the average minute has increased by 16% in the past three years, making the largest gain in daytime viewing during the summer of 1961. The increase pushed the percentage of homes using television during June, July, and August (Monday-Friday, 8 a.m.-5 p.m.) to 17.8, just a shade under the percentage for the full year, 19.1%.

At the same time, TvB released comparisons of net and spot expenditures by major product categories, with percent change from 1960 to 1961 (see chart below).

Industry observers point to a num-

ber of reasons for the growth in summer daytime viewing.

"Men are home on vacation and the children are out of school for the summer," commented Ed Bleier, director of daytime sales, ABC TV. "This greatly increases the number of viewers per set," he told SPONSOR.

The teen-age audience rises significantly in the summer daytime periods. Figures reported by Television Advertising Representatives show that viewing by teenagers is 77% higher in the summer from 9 a.m. to 6 p.m. The same report indicates that teen-age viewing for the entire day is practically unchanged between summer and winter. From 9 a.m. to midnight, the number of teen-agers watching television during the average quarter-hour declines only 2.9% between January and August.

In comparing sets-in-use with the number of teen-age viewers for January 1961 and August 1960 (based on national Nielsen data, Mon.-Fri.,

## What product categories spent in tv in '61, % change

	Spot tv (000)	Network tv (000)	Total tv (000)	% change over 1960		Spot tv (000)	Network tv (000)	Total tv (000)	% change over 1960
Agriculture	1,191	1,632	2,823	-18.2	Household appliances	4,756	10,910	15,666	-31.3
Ale, beer & wine	52,667	6,315	58,982	+3.6	Household cleaners	23,804	36,941	60,745	-0.8
Amusements	1,722	1,193	2,915	+11.1	Household furniture	2,027	5,550	7,577	-26.9
Automotive	17,054	46,652	63,706	+17.2	Household general	6,073	9,159	15,232	-4.0
Building material, etc.	2,081	16,063	18,144	+20.0	Household paper	7,217	15,553	22,770	+28.6
Chemicals institutional	—	113	113	-74.6	Laundry prod.	48,185	51,495	99,680	+15.5
Clothing, furnish., acces.	10,107	5,364	15,471	-23.9	Notions	105	166	271	-27.9
Confections, soft drinks	39,083	23,005	62,088	+17.4	Pet products	8,166	8,372	16,538	+1.7
Consumer services	18,702	22,289	40,991	-7.2	Publications	3,082	1,829	4,911	-2.0
Cosmetics, toiletries	59,803	94,515	154,318	+9.2	Sporting goods, toys	10,979	5,745	16,724	+90.9
Dental products	16,868	33,775	50,643	+30.4	Office equipment	680	1,544	2,224	+9.0
Drug products	44,143	94,377	138,520	+10.1	Tv, Radio, Phonograph	707	2,652	3,359	-46.8
Food, Grocery prod.	170,988	131,169	302,157	+9.1	Tobacco products	29,737	84,868	114,605	+1.8
Garden supp., equip't	787	308	1,095	-11.8	Transportation, travel	4,873	83	4,956	+3.3
Gasoline, lubricants	21,746	18,860	40,606	+1.4	Watches, jewelry, cameras	2,732	16,220	18,952	-9.6
Hotels, resorts, etc.	490	—	490	-52.5	Miscellaneous	6,843	2,144	8,987	-4.1

Sources are TvB, LNA-BAR and N. C. Borabough



9 a.m.-midnight), TvAR learned these facts about the summer teen-age audience.

- The number of teen-age viewers from 9 a.m. to noon in August was 216.1% higher than in January, although sets-in-use declined 18.6%.

- From noon to 6 p.m., the summer teen-age audience was 51.2% higher than the winter audience, although set-in-use dropped 26.1%.

- The teen-age audience dropped 31.1% in the summer from 6 p.m. to midnight, while sets-in-use were down 31.2% from the winter figures.

- Certain periods stand out with the greatest increase of teen-age viewers in summer. From 10 to 11 a.m. the audience increases 241%; from 11 a.m. to noon it rises 236.4%; and from 2 to 3 p.m. viewers are up 228.3%.

"These figures point up the fact that daytime television is an ideal medium for selling teen-agers during the summer months. With stations offering special summer rates or plans, an advertiser can actually get better value during the summer than in the winter," according to Robert Hoffman, v.p. for research, TvAR.

The rep firm arrived at the data on teen-age viewing by projecting Nielsen sets-in-use, viewers-per-set, and audience composition against the number of television homes in the U. S.

Among advertisers with summer network activity, ABC reports sales to Polk-Miller (Sergeant's pet products), Dr. Pepper beverages, Coca-Cola (heavy summer tv push in daytime and nighttime), Pharmacrast for its Allerist hayfever combatant. Paper Novelty Co. and Fonda Container Corp., both advertising heavily for picnic plates, paper cups, etc.

An example of one product that expanded net tv after a summer schedule is Nestea, which ran a seasonal schedule last year, is on the air this summer as part of a 52-week campaign.

Net tv campaigns are also planned this season for Springmaid sheets (August white sale), Esquire shoe polishes, Mennen for baby products and summer antiseptics.

Lehn & Fink is planning summer tv for its Medi-quick skin cosmetic, introduced last summer with a net-

## Summer audience up 16% since 1959 . . .

% OF TV HOMES VIEWING DURING AVG. MINUTE

JUNE, JULY, AUG. (8 A.M. - 5 P.M.) M F	% CHANGE FROM 1959
1959	16.2%
1960	16.8% + 3.7%
1961	17.8% + 9.9%

NUMBER OF TV HOMES VIEWING DURING AVG. MINUTE

JUNE, JULY, AUG. (8 A.M. - 5 P.M.) M F	NUMBER OF TV HOMES	% CHANGE
1959	7,170,000	
1960	7,594,000	+ 5.9%
1961	8,348,000	+ 16.4%

**DAYTIME** audience has steadily increased since 1959, shown greatest rise in summer, 1961. Number of tv homes is up 16.4%. Figures are computed from national Nielsen audience data

work campaign. Heavy seasonal buying is also reported for suntan preparations, headed by Noxzema and a sprinkling of new products. For a full report on new product advertising, see "New Products? Watch Out!" page 27.

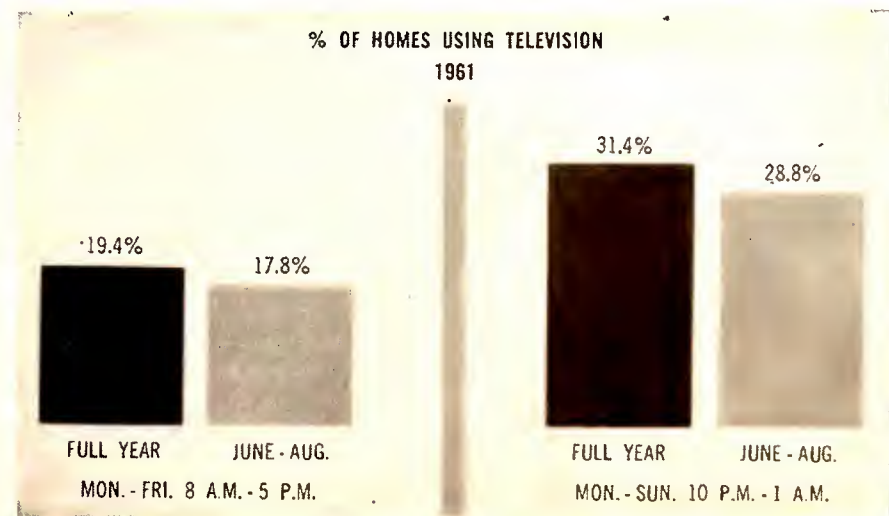
The networks find that summer periods are particularly attractive to new advertisers who have the incentive of rate-card reductions, particularly for daytime schedules where audiences are not that much different from winter levels.

The networks vary in the summer

rate offered advertisers. ABC TV, whose winter rate is lower than either NBC or CBS, drops its daytime rate by 15 to 25%. CBS and NBC each reportedly cut their rate by 30%.

Television stations, too, offer special summer rates for spot advertisers, promoting the effectiveness of summer tv to help the advertiser beat seasonal sales slumps. With summer viewing nearing winter levels during the daytime, an increasing number of summer advertisers could boost tv billings significantly during the June-August period.

## . . . as viewing nears year-round level



**GAP** between summer and winter viewing narrowed in 1961 during daytime and late night viewing times. Little difference was noted between June-Aug. and full year % of homes

# TV RESULTS

## AUTOMOBILES

SPONSOR: Bartram Chrysler Plymouth AGENCY: Gordon E. Cole Advertising

**Capsule case history:** Fred Bartram, in the automobile business in Rochester for many years, expanded his agency in January to become Bartram Chrysler Plymouth. To personalize and publicize his agency's new name quickly, Bartram turned to WHEC-TV, Rochester. He started sponsoring the Sunday night *Sports Journal*, the 11:15 p.m. to 11:25 p.m. sports show featuring Homer Bliss with sports results, scores, and interviews, on a 52-week basis. The slogan "Freddy is reddy," featured on the show, has become a familiar phrase in Rochester, and Fred Bartram, Clem Guider, his sales manager, and salesmen who appear at times on the show, are immediately recognized and greeted in public by viewers—all potential customers. Substantial sales increases were enjoyed by the complete line of Chryslers, Plymouths, and Valiants, and Bartram's plans to increase their budget to include a Sunday evening news show on the station. WMEC-TV proved to be the perfect vehicle.

WHEC-TV, Rochester, New York Program

## PEST CONTROL SERVICE

SPONSOR: Manuel Termite Company AGENCY: Direct

**Capsule case history:** R. W. Manuel, owner of Manuel Termite Company, successfully solved his problem of how to obtain sales results on a small advertising budget by capitalizing on the popularity of the television personalities on KOTV, Tulsa. On his relatively small budget, Manuel initially purchased two one-minute spots in Betty Boyd's *Woman's Page* program (12:15 p.m.) and four one-minute spots in Ball Hyden's 7 a.m. *Sunup*. The extra impact of endorsement by well-known KOTV personalities on their own live programs brought 68 new accounts, or a 50% increase, to Manuel in April, the first month he was on the air, and more new business is pending from free termite inspections. This was proof positive to Manuel of how a small business can economically gain recognition in a hurry. To maintain and service the new accounts brought in by KOTV, Manuel has expanded his staff and purchased an additional truck. May business is now surpassing April.

KOTV, Tulsa, Oklahoma Announcements

## FOOD

SPONSOR: Gordon Potato Chips AGENCY: Direct

**Capsule case history:** In Charleston, S. C., a local potato chip manufacturer discovered that the best way to heat the national giant potato chip makers at the sales game is to take their sales messages to a television station affiliated with the Community Club Awards. This was the experience of Gordon Potato Chips Company, Charleston, South Carolina, when it bought air time on tv station WUSN. Gordon bought participation in six Community Club Awards cycles at WUSN. Each cycle is 13-weeks in duration and is scheduled twice a year at this station. During each cycle, the potato chip maker asked purchasers to return the used bags of potato chips as proof of purchase. After the sixth cycle, Gordon reported that the proof of purchase had increased from 75,000 to 186,000. Gordon management said that they were so satisfied with the results on WUSN, that they intend to make this medium participation part of their overall marketing program in their future campaigns.

WUSN, Charleston, S. C. Participation

## VITAMINS

SPONSOR: Chock's Vitamins for Children AGENCY: Direct

**Capsule case history:** When an advertising vehicle can rack up an outstanding score in peddling to children a product which doesn't exactly inspire children's shouts of joy, that vehicle can rightfully be classified as potent. This was the experience of Read Drug & Chemical, Baltimore, when it placed spot announcements for its Chock's Vitamins on WJZ-TV, that city. *Romper Room* program. The commercials, slotted at the rate of one a day, five days a week, were done live by Miss Nancy, hostess of the popular television kindergarten. Less than three months later, a report from Read's merchandising manager, M. Harris said: "This is the first time that we have seen the sales of a children's vitamin approaching astronomical figures. The turnover in every one of our 60 stores is tremendous." He adds: "When you realize that most children do not 'cry' for vitamins, it is proof to us that mother is getting the full commercial impact of Chock's sales message and is responding."

WJZ-TV, Baltimore Participation



Media people:  
what they are doing  
and saying

# TIMEBUYER'S CORNER

Stella Porter is now with Wermen & Schorr, Philadelphia, as a buyer. She was formerly with Bauer & Tripp. . . . Ed Argow, Chicago mgr. of Daren F. McGavren, was given a going-away party by Chicago timebuyers. He's joining McGavren's New York office as sales mgr. . . . A boy was born to Harry Shaffer of Sykes Advertising, Pittsburgh, and wife Janet. . . . Ed Norwick has been made associate media director at Griswold-Eshleman, Cleveland. . . . Maria Carayas, considered by many reps one of the shrewdest buyers in the business, has returned to Kudner.



DISCUSSING the Buffalo market (l-r) Doug Jones of H-R, timebuyer Ruth Clinton, Gardner Adv., and George Stagg of WEBR lunch at Vincent & Neal's Due Mond

*Meet Frank McDonald:* He's DCS&S' buyer on Mum. C. F. Mueller, and Borden's instant coffee. Knowledgeable about both media and marketing, he joined the agency two-and-a-half years ago, starting as an assistant buyer. Previously, he'd done a short tour with D-F-S as an estimator while majoring in math nights at St. John's University. . . .

McDonald lives in Port Washington right on the sound, and spends much of his leisure time at water sports, water skiing in the summer and ice boating in the winter. Interested in all sports, he spent one summer barn-storming the country with the "Corkers," a brother-act basketball team, and now catches for the DCS&S softball team. But his major interest is media and he says, "No other area of advertising offers a man as much opportunity to continually exercise his judgment."

(Please turn to page 48)

new...  
exciting...  
wonderful...

**RAHALL RADIO**

1st...in Community Life  
1st...in Overall Ratings  
1st...in Sell  
1st...in Adult Listening

**WKAP**

**RADIO 132**

Allentown - Bethlehem - Easton

5000 WATTS. No. 1 latest Hooper and Pulse. Lowest cost per thousand-ou-dience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

**WLCY**

**RADIO 138**

Tampa - St. Petersburg, Fla.

5000 WATTS. No. 1 January-February 1962 Hooper . . . double of all other area stations. Lowest cost per thousand audience . . . in fast growing Tompo-St. Petersburg market.

**WWNR**

**RADIO 62**

Beckley - W. Virginia. .

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience . . . featuring great personalities.

**WNAR**

**RADIO 111**

Philadelphia Area

500 WATTS. No. 1 latest Hooper survey report, covering large Philadelphia and Norristown market . . . where bulk of consumers live and buy. Lowest cost per thousand audience.

**WQTY**

**RADIO 122**

Jacksonville - Florida

1000 WATTS. Rohall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

**RAHALL RADIO GROUP**

N. Joe Rohall, President  
Represented nationally by:  
ADAM YOUNG, New York  
Philadelphia Representative:  
Paul O'Brien,  
1713 Spruce St., Philo., Pa.



# HOW TO WIN

THE EARS  
of 120,535\*

NORTHWESTERN  
OHIO FAMILIES

USE **WSPD**  
Radio • Toledo

\*Average weekly cumulative audience for a schedule of 10 announcements on WSPD-Radio.

The right combination of circulation and persuasion. Get complete details from your Katz man.

**WSPD-Radio**  
NBC • TOLEDO  
a STORER station

National Sales Offices:

118 E. 57th St., N. Y. 22

230 N. Michigan Ave., Chicago 1

WS-11 \*July-Aug., 1961, Metro Area Pulse

## TIMEBUYER'S CORNER

(Continued from page 40)

On a grey, windy, cold, cold day at the UN's playground on First Ave. two weeks ago, the Blair-Tv "Bombers" and the Y&R "Media Misfits" played their second annual softball game. The final score: Y&R 16, Blair-Tv 11.

While Y&R scored more runs, the Blair-Tv research department, using an index and a handicap factor of an 11-year age difference in favor of Y&R, insisted that Blair had actually won the game. Nevertheless, Blair-Tv presented Y&R's Pete Matthews with a special plaque called the "Hand-in-Glove-Award" which will be held by the agency for the coming year.



TENSELY watching the Young & Rubicam-Blair-Tv annual softball game are Y&R's Pete Matthews, v.p. and director of media, and his executive secretary Marge Hasselberg

Taking no chances on the outcome, Blair-Tv had two newspaper versions run off bearing appropriate headlines for the event. One read, "Minow Lauds Blair Nine, Got Breaks Sez Y&R!" The other said in resplendent black, "Misfits Take Cup—FCC Probes Fix."

Members of the Blair-Tv team were Dick Gerken, first base; Otto Ohland, second base; Bob Hemm, shortstop; John White, third base; Pete Fulton, left field; Jack Fritz, center field; Ralph Allrud, right field; Ed Shurick, Joe Rose, Jerry McNally, pitchers; Joe Gavin, catcher; and Earl Thomas and Bill Vernon, alternates.

On the Y&R side, Chris Russell, first base; Gary Pranzo, second base; Bill Liptack, shortstop; Gene Camoosa, third base; Bill Prothero, left field; Alex Podhorzer, ctr. fld.; Vince De Pierro, rt. fld.; Tom Grenier, pitcher; John Huegel, catcher; Art Heimbold, Al Librecht, alts.



When  
you buy  
**SPONSOR**

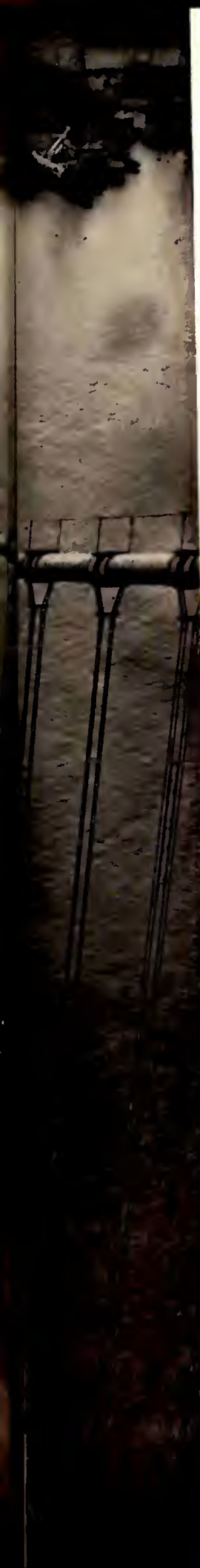


you buy  
**TIME**



**timebuyers...**





**A** bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, and you ought to know just how much you're buying for how little.

*You buy informative time:*—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for \$8 a year. Can you afford to be without it?

**SPONSOR** THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## NEW PRODUCTS

(Continued from page 30)

ing for a record number of items. Colgate-Palmolive has maintained constantly that "the cornerstone of the company's future growth lies in its ability to provide consumers with new and improved products to satisfy their growing needs and demands. In keeping with this theory the company is launching, on a nationwide basis, such items as Ajax All Purpose Cleaner, a liquid household cleaner with ammonia, and Baggies, disposable plastic bags for keeping sandwiches and leftovers fresh. C-P also is making a fluoride tooth paste. Speaking of tooth paste, one of the newest packaging gimmicks is the Squibb dental cream with dental floss in the cap. KHCC&A, for the Olin Mathieson division, is test-marketing this new package idea, reportedly one of the freshest in the recent era of merchandising.

For the diaper mob, manufacturers are also launching some products that should bring gurgles of contentment from both the infant set, as well as protective mothers. International Latex Corp. is ready to complete na-

tional distribution shortly for its disposable baby bottle. The firm says its Playtex Nurser is pre-sterilized and better for the baby since it reduces spitting and colic. Also, no vacuum forms in the soft bottle, so the baby swallows less air. The agency, Lynn Baker, says it will spend about \$1,500,000 in spot tv from this August through August of '63 to promote the product. It has used local tv in its test marketing and found that "spot has produced a lot of sales" according to Jack Thompson, account executive. In the past year, the account spent about \$900,000 test-marketing the disposable baby bottle.


Procter & Gamble has also cast an affectionate eye on the needs of babies and recently announced the introduction into test market of Pampers disposable diapers. Pampers is best described as a decidedly soft, absorbent, cellulose product, offering greater comfort for the baby. The product is flushable and comes in two sizes: small for babies under 12 pounds, and regular, for babies 12 pounds or over. Benton & Bowles is the agency. As *SPONSOR-SCOPE* observed recently, the P&G disposable diaper will be in competition with J&J's Clux and with International Latex and Kleinert. Scott Paper, reportedly, also has a disposable diaper in the works.

Another product said to be evoking considerable comment in test-marketing circles (with tv sharing in the glory) is the Proctor-Silex compact, tumble-action clothes dryer that takes three pounds of wetwash and is described as a dandy for small apartments. Weiss & Geller is test marketing the product.

For the compact dryer, Weiss & Geller have initiated a new approach in commercial length and have been testing two-minute commercials as well as one-minute spots. Max Trendrich, executive vice president of Weiss & Geller, told *SPONSOR* that the compact dryer needs more time for an adequate demonstration. The dryer campaign, with the local dealer's name at the end of each commercial, will run for 13 weeks on daytime tv exclusively. In the fall, Trendrich said, additional markets will be opened using local tv on a similar basis. To date the stations in the current market (WFIL-TV, Philadelphia, and WCPO-TV, Cincinnati)

have been "very cooperative in assisting us to merchandise the product," Trendrich said. "Tv personnel from women's programs have made special appearances and the dryer has been used as a give-away on other programs."

Industry figures also see a flurry of new business resulting from cleaning products for floors, notably Armstrong Cork which has a new floor wax called One Step, advertised via BBDO. It will join the company of similar products made by S. C. Johnson, Simoniz, Aerowax and Continental. The Beacon Co. of Boston also has a new polish for the floors. It is tagged Quick-Gloss and is said to be replacing the old Beacon wax. The agency is Sullivan, Stauffer, Colwell & Bayles.

An examination of the evidence at hand, leads industry people to believe that there will be a continuous flow of network and spot tv business stemming from the new product explosion this year. By using the formula of new products, aided by broadcast media, plus distribution, the experts insist rousing sales are inevitable. 

## 3 TV CLIENTS

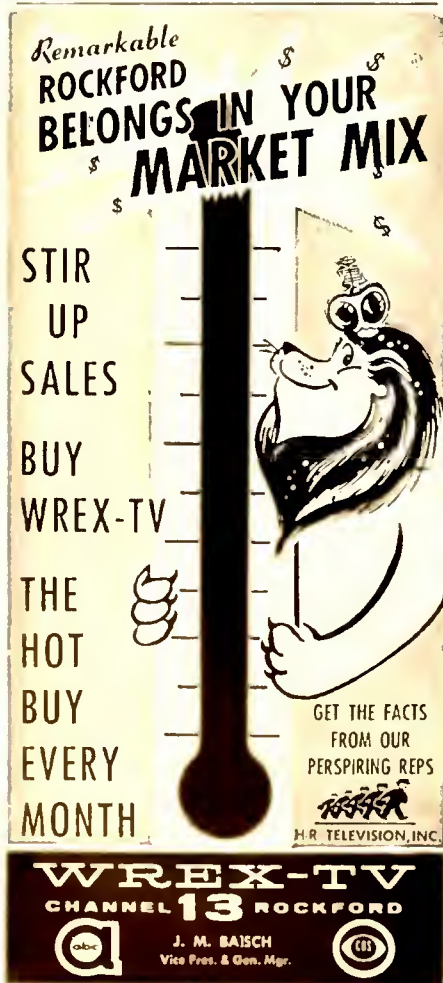
(Continued from page 34)

me about his big Detroit client.

"They're the most co-operative big account in the world," he said enthusiastically. "We're not tied down. Chevrolet allows us to spend money on ideas, and is content to judge the final product. They don't breathe down our necks all the time, asking to see rushes and rough-cuts. We don't even use story boards. We simply discuss ideas and story lines, then go ahead. They operate with intelligent freedom, and confidence in us. As a result we're out to try to make "Gone With the Wind" every time.

Here are two striking examples of what Chevrolet's policy of "intelligent freedom" produces. The first, "Brookwood station wagon" is a kind of "slice of life" approach, and was a finalist in the automotive division. The second, the hard-hitting "Swamp" commercial for Corvair, took first place among all automobile entries, and was considered by many judges, one of the top commercials of the Festival (*SHOW CHEVROLET COMMERCIALS*)

These then, I submit, are commer-



Remarkable  
ROCKFORD  
BELONGS IN YOUR  
MARKET MIX

STIR  
UP  
SALES  
BUY  
WREX-TV  
THE  
HOT  
BUY  
EVERY  
MONTH

GET THE FACTS  
FROM OUR  
PERSPIRING REPS

WREX-TV  
CHANNEL 13 ROCKFORD


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



cial for three of the most creative clients in tv today. And if you applauded these commercials, may I suggest a special round of applause now for Mr. Todd Hunt of Alcoa, Mr. Harry Schroeter of Nabisco, Mr. Gail Smith of General Motors, and Mr. Jack Izzard of Chevrolet.

I am not implying, of course, that Alcoa, Nabisco, and Chevy are the only creative advertisers in America.

But I do believe that the creative influence of these three companies is a good thing for advertising, a good thing for tv, and a good thing for the cause of creativity.

I hope that their principles and their example will be followed more often in the years ahead. 

### MODERN RADIO

(Continued from page 36)

Key to their latter-day thinking is this: merely to sprinkle interest factors into the sound, unrelated to each other, or to the totality of the pre-determined objective, can only injure, not improve, the sound.

Like the McLendon concept, the Bartell's "refinement" techniques embrace an emphasis on "news in depth" and editorializing. The latter, which they term "auditorials," are in great part responsible, they feel, for the "full integration" of their stations into community life. And although editorializing is not yet a feature of their Spanish-language stations, they envision the time when minority audiences will be able to respond as wholeheartedly to such programing as mass audiences.

In music, cross-section or family-appeal is the guide.

"The other day," Lee Bartell relates, "an agency account man visited San Diego for the purpose of 'surveying the market,' and during the course of our discussion he sought to determine what 'kind of station' KCBQ was.

"Is it Top 40 . . . soft music . . . middle-of-the-road . . . or is it network?" he asked.

"It was clear from his comments that a station must fit into one of these four pre-determined categories. It was also clear to me, and I hope to him, that KCBQ does not fit neatly into any one of them. Many of us associated in the industry are inclined to catalogue stations by 'type,' regardless of essential differences be-

tween them. The true test must be a station's depth of community service . . . its acceptability by audience and advertisers alike . . . its believability . . . and, in general, the image of the station in the market in relation to its over-all programing.

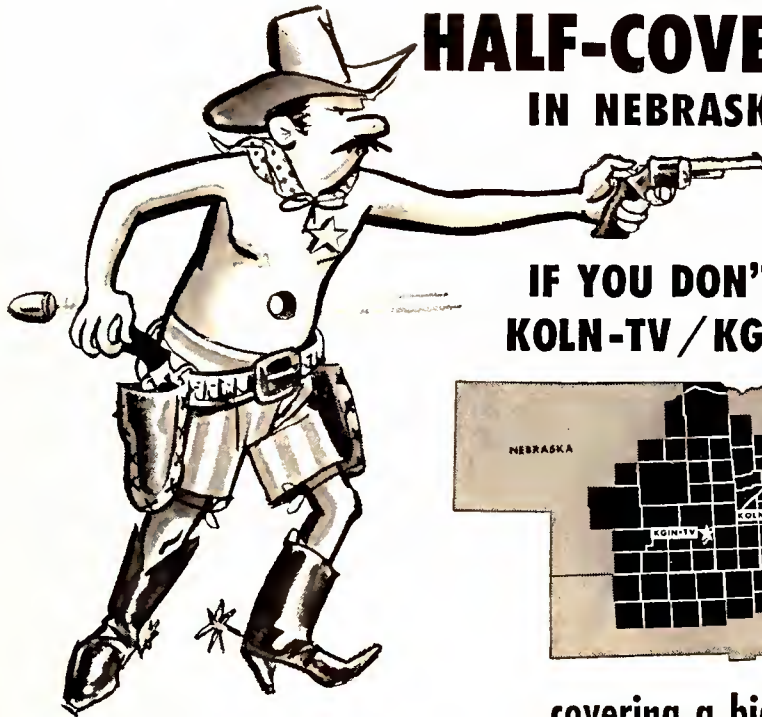
"When the agency account man asked, 'But what is your music policy?', I explained that we certainly play current popular records, including some top-40. But we also play so-called 'soft music,' as well as 'mid-

dle-of-the-road' music . . . and that our music policy seeks to achieve a balanced musical sound.

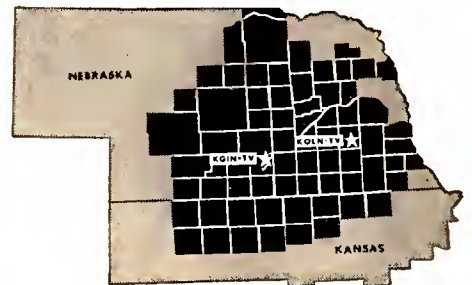
"If I were to categorize KCBQ at all, therefore, the phrase which reflects our service most accurately is 'family radio.'"

The Bartells feel their latter-day emphasis on "family" listening is paying off handsomely. A recent Pulse audience composition qualitative, they point out, showed that KSBQ, for example, reaches 82%

## YOU'RE ONLY HALF-COVERED IN NEBRASKA



### IF YOU DON'T USE KOLN-TV / KGIN-TV!



### . . . covering a bigger, better Lincoln-Land

#### AVERAGE HOMES MONDAY THROUGH FRIDAY

November 1961 ARB 10:00 PM

KOLN-TV/KGIN-TV	59,100
Omaha "A"	50,600
Omaha "B"	49,000
Omaha "C"	36,500

#### The Feltzer Stations

WKZO-TV—GRAND RAPIDS-KALAMAZOO  
 WKZO-RADIO—KALAMAZOO-BATTLE CREEK  
 WJEF-RADIO—GRAND RAPIDS  
 WJEF-FM—GRAND RAPIDS-KALAMAZOO  
 WHTV—CADILLAC-TRAVERSE CITY  
 KOLN-TV—LINCOLN, NEBRASKA  
 KGIN-TV—GRAND ISLAND, NEBRASKA

Tracking down the big television markets in Nebraska? You'll find just two—the extreme East and Lincoln-Land.

The Eastern TV market presents somewhat of a problem. It's split three ways by three top TV stations. But in the other big market the story is just the opposite. Two stations—KOLN-TV and satellite KGIN-TV combine for a bigger and better Lincoln-Land than ever before! Check the facts on Nebraska's "other big market"—then see how they compare with any other Nebraska station.

Avery-Knodel will gladly furnish you with all the facts on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



#### The Feltzer Stations

WKZO-TV—GRAND RAPIDS-KALAMAZOO  
 WKZO-RADIO—KALAMAZOO-BATTLE CREEK  
 WJEF-RADIO—GRAND RAPIDS  
 WJEF-FM—GRAND RAPIDS-KALAMAZOO  
 WHTV—CADILLAC-TRAVERSE CITY  
 KOLN-TV—LINCOLN, NEBRASKA  
 KGIN-TV—GRAND ISLAND, NEBRASKA

## KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
 1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
 1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET  
 Avery-Knodel, Inc., Exclusive National Representative

## "IT PAYS TO USE KTVE"



So says  
Jerry Ryon  
of  
RYAN  
CHEVROLET  
COMPANY  
in Monroe, Lo.

OVER 100 LOCAL  
ADVERTISERS USE  
KTVE REGULARLY  
TO GET SALES  
RESULTS & PROFITS



**KTVE**

CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY:  
VENARD, RINTOUL & MCCONNELL  
CECIL BEAVER SOUTHERN REP.

## ONE BUY! FOUR MARKETS!

**walb-tv**  
CH.10-ALBANY, GA.

- ALBANY
- DOTHAN
- TALLAHASSEE
- PANAMA CITY

**GRAY TELEVISION**



**wjhg-tv**  
CH.7-PANAMA CITY  
FLA.

Raymond E. Carow  
General Manager

**366,000  
TV HOMES\***

\* ARB, Nov. '61

One buy—one bill—one  
clearance!  
Or stations may be bought  
individually for specific  
markets!

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

adults and 70.9% of San Diego radio homes every week.

Speaking again for the group, Lee Bartell differentiates modern radio in its infancy from modern radio today—and radio yet to come—by recalling Mare Connelly's observation that "everything nailed down is comin' loose."

"Yesterday's success may be tomorrow's failure," says Bartell. "And today's radio men are confronted with unrivalled challenges. There is no pat formula which can catapult a radio station to the top and keep it there. Programming is a total occupation. It is the development of a more highly refined concept which must make the difference, and a predetermined pattern is a necessity. Psychological aids must be developed and pursued. The use of words and phrases . . . even pre-determined inflections . . . are a part of the implementation and the development of the pattern. Music is selected with design. Each of the elements is merely a tile in the mosaic."

With Storz stations, group spokesmen see little change in the fundamental community-integration concept that originally prompted the Storz break with network tradition; simply changes in emphasis. The so-called "popular, modern" sound continues to be the foundation stone of the Storz operation.

Looking back, George "Bud" Armstrong, executive vice president of the Storz stations, says, "Whether you call it contemporary radio, modern radio or whatever, the Storz broadcasting company was making history with it in 1919. Other responsible broadcasters followed suit and soon the failing radio industry was vitalized and revolutionized. A great many industry leaders, including broadcasters who did not embrace our philosophy, have freely conceded that the result of such stations as ours saved the radio business in the early fifties."

As with a successful approach in any field, however, Armstrong continues, more and more stations adopted the so-called formula, and the "age of emulation was with us."

While conceding that some of these newcomers have contributed substantially to the growth of the industry, Armstrong notes that "unfortunately, the radio revolution also had its camp followers, with the 'quick buck'

approach, the license trafficking, the shoddy programming and the questionable ethics." He feels the Storz group, like many others, has survived this "onslaught"—doing well both in ratings and billing—because they have managed to "gain the respect and confidence of listener and advertiser alike."

It is this latter point, says Armstrong, that is the real key, or formula, for long-term success for the 1960's.

"Today a broadcaster cannot afford to 'oversimplify' the art of programming," he contends. "A stack of records, a few giveaways and a glib disc jockey are simply not enough. As has always been the case, the primary thing audiences want from radio is the music and entertainment it gives them. Mostly, people everywhere want contemporary music. But they also demand responsible news, and 'awareness' on the part of the station of community activities, discussion and a wealth of service features."

This latter is of paramount importance in the Storz operation today. Noting that the Storz stations were among the first to pioneer listener participation programs, Armstrong points to such fare as WHB's three-hour *Night Beat*, which he says is the highest rated radio program in Kansas City (with audience shares in the 50 and 60% brackets), and WQAM's *Alan Courtney Show*, top-rated in Miami and "SRO on the business side." The format of both shows, says Armstrong, permits a topic range from baseball to communism.

Armstrong also feels that no formula can be successful unless "you first have the people in your organization who can translate the needs and desires of your audience into an appealing and serviceable product."

"If there is any real secret formula which the Storz stations have had over the years, it has been the preoccupation with good personnel who believe in radio, whose only career is radio, and who have faith in what they're doing."

One thing all three of the "modern radio" innovators appear to believe in concert: the break from traditional network concepts into the early localized music-and-news pattern was simply a direction, not the promised  
(Please turn to page 59)





# KEEP ON TOP

## SPONSOR

555 FIFTH AVENUE  
NEW YORK 17, NEW YORK

FIRST CLASS  
Permit No. 47613  
New York, N. Y.

### BUSINESS REPLY MAIL

No Postage Stamp Necessary if Mailed in the United States

POSTAGE WILL BE PAID BY

# SPONSOR

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NEW YORK 17



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Second Subscription at \$4**

NEW AMERICAN RADIO/TV  
NEWS AND VIEWS

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subscription to **SPONSOR**  
and receive the next 52  
issues for only \$8.00

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Title \_\_\_\_\_

Company \_\_\_\_\_

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City \_\_\_\_\_

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City \_\_\_\_\_

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CARD MUST BE FILLED IN COMPLETELY TO ISSUE SERVICE

**BUSINESS REPLY MAIL**

No Postage Stamp Necessary if Mailed in the United States

POSTAGE WILL BE PAID BY

**SPONSOR**

555 FIFTH AVENUE  
NEW YORK 17

FIRST CLASS  
Permit No. 47613  
New York, N. Y.



**KEEP**

**ON**

**TOP**

Okay! Enter my  
Second Subscription at \$4  
OFF THE NEWS RADIO/TV  
NEWS AND VIEWS

Enter your personal  
subscription to **SPONSOR**  
and receive the next 52  
issues for only \$8.00

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NEW YORK 17, NEW YORK

BILL ME    BILL COMPANY    PAYMENT  
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City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_

Check here if you want SPONSOR sent home

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_

CARD MUST BE FILLED IN COMPLETELY TO ISSUE SERVICE



# WASHINGTON WEEK

28 MAY 1962

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PUBLICATIONS INC.

There was some doubt about exactly how much the new Federal Trade Commission move to give more binding opinions on business practices, including advertising, would mean in actual practice. And it can be said that the Commission at least wants to give the outward appearance of sweet reasonableness.

FTC staffers have conferred with advertisers in the past, but in some of these cases the advertisers were startled with FTC actions against advertising claims which had been "cleared" in advance. When the cases were processed, the advertisers complained, but were advised that it was **not possible for any FTC staff member to give a no-prosecution assurance.**

The meat of the present FTC move is that if such conferences result in a favorable verdict in the future, **advertisers will not be slapped suddenly and unexpectedly.** Their ad claims will still be subject to FTC action, despite the proposed new FTC arrangement, but they will be advised quietly and will be permitted to discontinue the practices without the publicity and expensive inconvenience of an FTC complaint.

The FCC's nearly complete freeze on new am radio stations has been met with a breadth and depth of opposition that it certainly didn't anticipate. Nevertheless, there appears no disposition on its part to turn back.

Backed by the knowledge that NAB agrees there are too many stations, the majority is determined to keep the faucet of new station approvals turned off. The freeze will only be ended when a **proper formula can be adopted for making limitation on new stations permanent,** without appearing to do so in order to protect present stations from competition. At least, that is the way the FCC majority feels now, despite the opposition.

The FCC ran into still another storm of criticism, and this has just as dim prospects for changing Commission minds.

All users of spectrum space—radio amateurs, mobile and industrial radio station operators, as well as broadcasters—told the FCC that **plans to charge fees for handling their applications and issuing their licenses should be discarded.**

Opposition ranged from an exposition of the unfairness of fees in a particular case without comment on other cases all the way to blasts at the whole idea. **There were no kind words at all.**

NAB spoke for the broadcasting industry, but this didn't prevent individual broadcasters by the hundreds from presenting their own arguments. Arguments by broadcasters ranged over a broad field, **alleged taxing of free speech,** a demand that nothing be done **until Congress decides the broad policy question** and one filing said that **broadcasters hear often enough that the air waves don't belong to them but that the stations exist only to serve the public.**

The last time the FCC proposed such fees, back in 1954, the Senate Commerce Committee put the damper on the idea. The Committee requested the FCC to hold off. Up until the present, there has been no indication that there might again be Congressional intervention of this type.

There has already been a diplomatic conference on protection for performers, producers and broadcasters on a international basis, looking toward international radio and tv via space satellite.

Nevertheless, the bill to set up a satellite corporation here in the U. S. seems set for  
*(Please turn to page 57)*

# SPOT-SCOPE

28 MAY 1962

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Radio reps and stations are somewhat somber over this: for the first time in many years Tetley Tea, it looks at the moment, will be among the missing in the ranks of spot radio's summertime users.

The leaves packager, however, is on a nine week campaign in spot tv. Tetley used to get a lot of in-store merchandising out of the radio stations.

**The kid show impact is gaining momentum all the time.**

Case in point: **Malt-O-Meal** (Campbell-Mithun Minneapolis) is buying now for fall minutes in spot market kid shows. One of the first advertisers to appreciate kid show potential, M-O-M now finds it necessary to get in its bid three months in advance lest it find avails in its chosen format all sewed up.

The item will also be in Captain Kangaroo, as well as spot market 30's in adult-appeal shows.

**Tv stations without tape facilities can cash in on that Billy Graham campaign after all.**

Graham's agency Walter F. Bennett has decided to make kinnys of last week's Chicago crusade to supplement the one-hour tape placements (see 23 April SPOT-SCOPE). The kinny shows will be scheduled one week later than those in tape markets, from 2 July through the sixth.

This is exactly the same thing as happened last year. Bennett faced insurmountable difficulties in clearances so, in smaller markets where stations will accept paid religion in prime time but still lack tape facilities, film will again be used to fill out the market list.

**The stampede to get polyunsaturated fat products on the grocer's shelf and the spot tv screen has resulted in a slightly confusing name situation.**

A few weeks ago a West Coast product called Saffola hit the spot circuit (SPOT-SCOPE 16 April and 14 May). It's handled out of Garfield, Hoffman & Conner, San Francisco and is tapping tv on a regional basis. Last week General Mills posted its entry into the polyunsaturated salad and cooking oil field. Its designation: Saff-o-Life Safflower Oil. Similarity of names is not entirely coincidental. Both stem from the safflower plant, a rich source of polyunsaturated fats.

Beginning mid-June GM (via Knox Reeves) starts heavy and long-term tv schedules for Safflower, both spot and network, with a Betty Crocker recipe tie-in, an old standby in the GM marketing modus operandi.

For details of the past week's spot activity see items below.

## SPOT TV BUYS

**General Foods** is placing kid show 60's for Post Oat Flakes. Schedules start early June for four weeks in about 80 markets. Agency: Benton & Bowles, New York. Buyer: Leonard Silverfine and Bob Gorby.

**Lever Brothers** has lined up a host of markets for a 17 June start on behalf of Silver Dust. Schedules start in a few other markets on 3 June and run from eight to 10 weeks but the heavier line-up is the later one, which runs for eight weeks. Time segments: daytime and night fringe minutes. Agency: SSC&B. Buyer: Bob Carmody.

**General Electric** is buying 10-week schedules on behalf of its disposal units. Nighttime fringe minutes start 4 June. Agency: Maxon. Buyer: George Peter.

**Revlon** will promote its Top Brass line for men for three weeks starting 4 June. There are



## SPOT-SCOPE *continued*

some 10 markets involved so far. Time segments: nighttime minutes. Agency: Grey. Buyer: Herb Moscovitz.

**Colgate-Palmolive** is lining up markets for a Cashmere Bouquet campaign which gets rolling 17 June in a host of markets. The promotion is of nine-week duration, using fringe minutes. Agency: Norman, Craig & Kummel. Buyer: Marcia MacNeil.

**Procter & Gamble** buying last week included schedules for Ivory Soap, Tide and Salvo. The Ivory campaign starts 4 June in several markets using nighttime minutes. Agency: Compton. Buyer: Dick Brown. The Tide buy, also Compton, also involves night minutes and starts 4 June, Herb Blitzstein the buyer. Schedules for Salvo are nighttime minutes with some daytime. Agency: Leo Burnett. Buyer: Bill Quigley.

**Kimberly-Clark** is starting immediately for its Spun-Mist tissues, using daytime and fringe night minutes. Campaign runs through 30 September in selected markets. Agency: DCS&S. Buyer: Bob Widholm.

**General Mills** starts on 4 June for Noodles Romanoff. Four-week schedules of daytime and late evening minutes in about 20 markets. Agency: Knox Reeves. Buyer: Paul Ewing.

**Pharma-Craft Co.** will use late afternoon and early evening minutes and I.D.'s for Fresh deodorant. Schedules start 25 June and run for five weeks in limited markets. Agency: Papert, Koenig, Lois. Buyer: Carole Lewis.

**Beech-Nut** is seeking minutes in or adjacent to kids shows to start 4 June and continue for four-six weeks on behalf of Gum-Fetti. It's a limited-market campaign. Agency is Young & Rubicam and the buyer is Sylvia Barbieri.

**Louis Milani Foods** is launching a promotion in selected markets to start on 11 June for three-five weeks using daytime and fringe minutes and prime breaks. Agency: Riedl and Freede. Buyer: Loraine Schutty.

**Ball Bros.,** Muncie, Ind. is buying for its Home Canning Supplies. Schedules start between 4 June and 16 July depending on the market and run for six-10 weeks in about 15 markets. Time segments: minutes and breaks. Agency: Applegate. Buyer: Les Johnson.

**Faultless Starch** is buying a five-week saturation I.D. campaign in central, southern and southeastern markets for its aerosol spray starch. Agency is Bruce B. Brewer, Kansas City.

## SPOT RADIO BUYS

**Bristol-Myers' Mum** goes into 50-60 markets 4 June and runs through 15 July. Placements are for daytime minutes, 10-15 per week per market. Agency: DCS&S, New York. Buyer: Frank McDonald.

**Chesterfield** schedules, 3 June-25 August, are being set. Drive time minutes will run in the top 21 markets. Agency: JWT, New York. Buyers: Carric Senatore, Bob Anderson, Gordon Jones, Madeline Blount.

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## WASHINGTON WEEK *(Continued from page 55)*

continued delays.

The diplomatic conference came very close to drafting an actual treaty. The convention need only be formally ratified as a treaty. The space satellite bill which gives the whole thing more urgency was expected to clear the Senate Commerce Committee last week, but in a form different from the bill which passed the House. Additionally, there will be arguments on the Senate floor about the controversial portions. Then a Senate-House conference will be required to work out differences between the two bills.

In other words, **intentional tv could be delayed more by Congress even than by technological problems.**

# SPONSOR HEARS

28 MAY 1962

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Attesting graphically to the ephemeral character of tv is this statistic: of the 104 prime time program series now on the networks only 15 were around five years ago.

Four of these, Ed Sullivan, Red Skelton, Armstrong Theatre and What's My Line, have lasted 10 years or more.

The poop on Madison Avenue last week was that Brown & Williamson was the account that triggered Bates into taking a blast at WBC's new 10-minute product protection rule.

B&W, went the report, is irrevocably adamant against letting less than 15 minutes come between itself and a competitor's commercial.

The confidence gentry, at least in the New York area, have evolved a new bit of bait for their marks.

Time was when they held out Hollywood screen tests and radio vocal auditions.

Now, as NBC TV hears it, the slick operators are offering housewives an open door to participate on the Price Is Right.

(The contestants, of course, are picked from the studio audience.)

Noreleo is on the verge of latching on to the toiletries field with preshave and aftershave lotions.

The preshave will be labeled Prelac and the after, Finale.

Look for Ford to keep stepping up the "young people" theme in its advertising.

The line's general manager, L. A. Jacoca, is sold on the credo that hammering at teenager interest is going to pay off for Ford when the next marriage explosion takes place in the mid-sixties.

Did you know that there are scores of once heavily advertised grocery brands still on the market which manage to eke out a little profit for the manufacturer?

Their "forcing," if any, is mostly by the premium route, like dishtowels, kitchen utensils and whatnot.

Without any real advertising effort behind them, their share of the market goes down year by year, but to the manufacturer, whether it be a P&G, a Lever or General Foods, the fact that one of them nets say \$100,000 in profit a year is sufficient to keep the brand alive.

One of the shirtmakers appears to be on the prowl again for a new agency.

It's listening to solicitation, hopefully for a copy slant that will intrigue the woman who does the shopping for her husband.

Broadcasters and others will be interested to know that during the next few years quite a number of the big selling and performing standards of America's golden age of the ballad will be joining the valhalla of public domain.

Among these are School Days, Sunbonnet Sue, By the Light of the Silvery Moon, Come, Josephine in My Flying Machine, Put Your Arms Around Me, Meet Me Tonight in Dreamland, Let Me Call You Sweetheart, Shine On Harvest Moon, Take Me Out to the Ball Game, Some of These Days, Alexanders Rag Time Band, My Melancholy Baby, Waiting for the Robert E. Lee.



## MODERN RADIO

(Continued from page 54)

land. Especially in the area of news. For, as all concur, mass hunger for news in the decade past has been as revolutionary as modern radio itself.

Gordon McLendon, perhaps, sums it up best:

"In the days to come, as we chase the sun, radio will seize the news leadership of this nation. And what a period of service faces radio in this amazing day when our east coast is the west coast of the Rhine, and the defense of Portland begins in Shanghai."

## COLOR TV

(Continued from page 38)

to see Chicago become the electronic capital of the world, and he believes that with Zenith, Motorola, and Admiral headquartered here his dream has a good chance of becoming a reality.

Polk cannot understand why his merchandising competitors—including downtown State Street—department store row—have not learned the value of electronic media.

"Retailers should learn to take advantage of broadcast's flexibility," he says, "so they can best exploit marketing situations as they arise." And he cites this isolated example of a marketing opportunity:

Last December, when the winter's first severe blizzard struck, Polk immediately changed all his radio and tv copy to snowplow commercials, and claims to have sold more of these highly priced items than anyone else in the area. (During January alone, Polk Bros. sold 4,000 snowplows priced from \$150.) "Tv advertising lifts sales," he insists.

Promotion, backed by heavy tv advertising, has been the touchstone of the operation, resulting in Sol Polk's often being called the P. T. Barnum of merchandising. Polk feels that shopping should be fun for the entire family, and that families should shop together. He and his colleagues continuously create meaningful gimmicks to keep traffic moving. Free cokes for adults and Good Humors for children are part of Polk's continuing promotions, regarded as a welcome to customers.

Among Polk's promotion extravaganzas, most of which have seasonal and holiday approaches:

- Free azalea plants with each purchase

- Free tickets to the Pan-American games in Chicago

- 58,000 cases of temple oranges offered, a case at a time, to purchasers

- 30,000 seven-foot aluminum Christmas trees, valued at \$35 each, sold to customers for \$5 each with another purchase

- Man-sized, illuminated Santas, each a \$35 value, sold for \$5

- Free cherry trees presented to appliance purchasers on George Washington's birthday

Polk's biggest promotion thus far was launched on Valentine's Day—a plan to give away one million rosebushes. With each appliance or furniture purchase, the customer receives an \$18.75 value of one dozen assorted rosebushes, free. This type of promotion, Polk feels, lends itself well to tv color advertising.

Complete faith in advertising, plus solid business principles and merchandising practices, have been the basis for Polk's rise from a basement appliance shop in 1935 to its current huge inventories of over 180 name brands.

For the nine stores, Polk presently employs about 1,300 people. The company now maintains a huge distribution center occupying 200,000 square feet for receiving, storage, and delivery.

His abilities as a giant volume retailer of nationally advertised brands with a liberal trade-in policy has been recognized nationally. In 1961, he was named "Appliance retailer of the year" by the Brand Name Foundation; the Boston Conference on Distribution sponsored by Harvard's School of Business named Polk Bros. to the "Retailing Hall of Fame"; and the American Carpet Institute conferred its "Retail Excellence Award" on the company.

Significant as they may be, Polk feels that awards, by themselves, are unimportant. What is more important, he feels, is the communication of ideas. He believes that the public must constantly be aware of new and better products. Advertising is the way Polk accomplishes this, and of all media, he feels that radio and television are the most flexible and easiest to use, and that color television, because of its living demonstrable advantage, is the most effective.

**Adult Appeal**


# KFDM

560 KC    5000 Watts  
Peters Griffin Woodward

**LEADING  
BEAUMONT  
28.3%  
SHARE\***

6 AM - 12 MIDNIGHT MON. - FRI.



Covering  
**MORE HOMES &  
MORE COUNTIES\*\***

than any other  
area radio station  
\*PULSE, NOV., 1961  
\*\*NCS, 1961

**IN THE AIR... EVERYWHERE**

IN GREATER KANSAS CITY

**KBEA** RADIO

**KBEY** FM



Represented  
Nationally  
by  
**AVERY-  
KNODEL, Inc.**

Another Station of

**prc**

**PUBLIC RADIO CORPORATION**

One of America's Fastest Growing Radio Groups

KAKC—Tulsa  
KBEA—KBEY/FM  
Kansas City  
KXYZ—KXYZ/FM  
Houston

# SPONSOR WEEK WRAP-UP

## Advertisers

Lipton (SSC&B) is putting record tv support behind icy Lipton tea, both regular and instant.

There are 15 network shows involved, eight daytime and seven nighttime. In addition there are two network specials coming up this summer.

A comprehensive program of tv spots will blanket the nation from May to September. The regular tea campaign covers 60 markets with from five-22 spots weekly while the instant tea program will encompass 66 markets with three to 18 spots weekly.

### BBB

(Continued from Sponsor Week)

dio and television across the country. Where have we been? Together we ought to try to pin down some of the reasons for this sort of thing."

Richard L. Scheidker, secretary of

the Committee for the Improvement of Advertising Content, a joint 4 A's-ANA group, pointed out that ads submitted to Interchange for advisement have increased greatly since last year. In the first six months of its second year it handled almost as many cases as in all of its first year.

**RADIO-ACTIVE** Aquamaids sail through the waters at Cypress Gardens, Fla., demonstrating the ever-present quality of radio as they listen to their portable receivers. This special salute to the medium was one very pleasant facet of the current Radio Month celebration



**LIKE OLD TIMES** again when WWDC, Washington pres. Ben Strouse (l) visited the M. Belmont Ver Standig agency. Ben and Van (agency pres.) were stn. salesmen in 1942



**TV FAIR** recently concluded by WNEM-TV, Saginaw, Mich., was a two-week gala to help promote a second tv set in every home. Over 400 tv dealers participated



**KOIL 'OFFICERS'** Tuttle and Fruttie cruise the streets of Omaha in the station traffic car looking for safe drivers. Those who qualify get a 'ticket' exchangeable for cash



**LAUNCHING** of spectacular billboard for Nickles Baking had cooperation of WWVA, Wheeling. On unveiling day, d.j. Roy West 'took off' in simulated space capsule



**Financial reports:** Pet Milk consolidated net sales for the fiscal year ended 31 March were \$237,800,000 vs. \$234,800,000 a year ago and net income was \$4,422,000 as compared with \$4,964,000. Earnings per share were \$2.31 compared with \$2.60 . . . First quarter sales of premium **Benson & Hedges** cigarettes ran 7.1% ahead of the same period in 1961 . . . **B. T. Babbitt** earned a net profit of \$101,506 or 7 cents per common share in the first quarter ending 31 March, up 43.2% over 1961's comparable period. Net sales were \$4,986,563, an increase of 4%.

**Baldwin** to vice president of corporate sales at U. S. Rubber . . . **John F. Falcetta** to sales promotion officer at Irish International Airlines . . . **Gerard Hyman** to director of sales for the wholesale drug division at Landers, Frary & Clark, a subsidiary of J. B. Williams . . . **Joseph R. Larson** and **Robert E. McGhee** to merchandising managers in the Lever division of Lever Bros . . . **Roy D. Sherwood** to assistant director of advertising at Falstaff Brewing Corp. . . . **Victor A. Bonomo** to advertising and merchandising manager for the Maxwell House division of General Foods.

**Kudos:** **General Electric** received a special award from the Retarded Infants Services for "The Wall Between," shown on CBS TV 7 January. The show will be repeated 5 August . . . Sponsors winning Alfred P. Sloan awards for work in highway safety promotion last year were **Bethlehem Steel**, **Ray-O-Vac**, **Armstrong**, **H. H. Meyer Packing**, **First National Bank of Phillipsburg, Kan.**, **MFA Insurance** and **Spearman Distributing**.

**Campaigns:** **Lehn & Fink Products Corp.** has scheduled the most powerful summer nighttime network tv campaign in its history on the sum-

**PEOPLE ON THE MOVE: Walter D.**

**MAY DAY U.S.A.—**KVOO delivered May baskets of painted daisies to clients and agencies in Tulsa with the message 'thank you for your good friendship.' Gifts were delivered by coeds from U. of Tulsa



**MULTIVISION billboard for KFRC** dots downtown San Francisco. Sign has center section of three-faced plastic panels which revolve every seven seconds to present this and faces of station personalities



**MAD SCIENTIST?** No, its just WJW-TV, Cleveland promotion mgr. Shelly Saltman mixing up an 'entertainment prescription' with this diagnosis: definitely habit forming. Pills were sent to agencies. Taking a dose are station sales mgrs. Terry Atkinson and Bob Buchanan



**WINNER** of all four 'Casper' Awards by the Community Service Council of Indianapolis were the WFBM stations. Accepting are (l-r) Hank Franz (radio stn. mgr.); Robert Gamble (news mgr.); Don Menke (tv stn. mgr.). Awards signify community appreciation



merit uses of Lysol Brand Disinfectant. Beginning 1 July and continuing through 23 September, 60-second spots will be aired on ABC TV and NBC TV nighttime shows. Agency is Geyer, Morey, Madden & Ballard.

## Agencies

Robert T. Colwell, JWT v.p., contended before the annual conference of the Association of Better Business Bureaus that the agency with a high level of integrity can come out on top.

Colwell used the homely simile of "good guy" in his comments on the agency's relations to the client and the principals of truth and tasteful advertising.

The "good guy" agency, he said, finishes last when it is inept and does not run the race. First rate advertising, he continued, is always a front runner. But it has to make a meaningful promise to the consumer and be marked by freshness, vitality, clarity, conviction and consistency. And it does sell goods at profitable ratios.

The agency with a strong sense of responsibility for probity can't help but get a big kick when its client with a like sense of responsibility outclasses and outsells his less scrupulous competitor, he said.

Earle Ludgin, from the agency with the same name, was selected Chicago adman of the year by the Chicago Federated Advertising Club.

The group also presented its annual Hermes awards for excellence in advertising. (Hermes, incidentally, was the mythological god of persuasive communications). Winners in the tv category were:

For product or service—Hallmark (FC&B); Pillsbury (Burnett); S. C. Johnson for Raid (FC&B).

For Corporate image—Motorola (Burnett).

For radio—Kraft (NL&B); Reuben H. Donnelly Corp. (Ludgin); Schlitz Old Milwaukee (Post & Morr).

The Y&R Foundation has named 10

high school seniors as recipients of the 1962 Foundation awards.

Established in 1955, the Y&R Foundation was the first of its kind in the U. S. agency field.

Seven of this year's winners will receive full four-year scholarships and the three others get \$500 each to help defray college expenses.

Agency appointments: Majesty Ham Imports to Curry & Staff, Los Angeles for Danish produced canned hams and bacon . . . The New York Daily News to Donahue & Coe . . . Cordomatic division of U. S. Vacuum Cleaner to Adrian Bauer & Alan Tripp, Philadelphia . . . University Loudspeakers to Wexton . . . Norwich Pharmacal to Benton & Bowles for a new proprietary drug product . . . Cracker Jack to Doyle Dane Bernbach, effective 15 August . . . The Testor Corp. to Earle Ludgin, Chicago . . . Ives-Cameron, ethical drug division of American Home Products, to Robert A. Becker, effective 1 August.

New v.p.'s: W. B. "Ben" Franklin and John H. Rolfs at Guild, Bascom & Bonfigli, San Francisco . . . Charles H. Felt and Bruce Unwin at MacManus John & Adams, Bloomfield Hills . . . Otto Prochazka at Foote, Cone & Belding, Los Angeles . . . Robert J. Misch at Albert Frank-Guenther Law . . . Robert N. Long at Ted Bates . . . Reinhold H. Lake and Martin I. Weinberger at Riedl and Freede . . . Les Mullins, general manager of the new San Francisco office, at Post, Morr & Gardner . . . David F. Barbour, Mason L. Ham and Robert L. Sturgis at BBDO.

PEOPLE ON THE MOVE: John D. Meyer to head of the marketing department at Griswold-Eshleman . . . James A. Norris to account executive at Doremus & Co. . . Anthony Marcin, Daniel L. Lynch and Charles J. Earl, Jr. to the public relations staff of N. W. Ayer . . . William R. Walters to the account service staff of Henderson Advertising . . . John O'Connell to media director of the Los Angeles office of Y&R . . . Robert Morrison and Dan Greimel to as-

sociate research directors and Stanley Abramson to research account executive at Campbell-Mithun . . . Thomas K. Denton to the Chicago staff of Clinton E. Frank . . . Jean Finegan to account supervisor at Lambert & Feasley . . . J. Neil Reagan to administrative manager of the Los Angeles office of McCann-Erickson . . . Myron J. Helfgott to the newly-created post of executive vice president at Smith/Greenland.

Kudos: William W. Wilson, Jr., manager of the radio-tv department of Y&R, Chicago, has been named general chairman of the Chicago Federated Advertising Club's 1962 Advertising Workshop.

## Associations

As per Newton Minow's proposal at last month's NAB Chicago convention, the NAB has appointed a special Radio Development Committee to work with the FCC on reducing the rapid growth of radio stations.

Chairman of the committee is George C. Hatch (Intermountain Network). Others appointed: John F. Box, Jr. (The Balaban Stations); Melvin Goldberg (Westinghouse Broadcasting); H. Randolph Holder (WGAU, Athens); Ray Johnson (KMED, Medford); Carl E. Lee (Fetzer Broadcasting); John F. Patt (WJR, Detroit); Loyd Sigmon (Golden West Broadcasters); and Cecil Woodland (WEJL, Scranton).

On a related front, FCC Broadcast Bureau chief Kenneth Cox predicted that the freeze will last at least a year. The aim he said "is to weed out people who never should have been in broadcasting in the first place—those with little experience and insufficient economic backing."

Kudos: Mike Shapiro, general manager for WFAA, Dallas, won the highest award given by the Assn. of Broadcast Executives of Texas at the annual "Betty Award" banquet . . . Stephen J. Rooney, general manager of WJAS (AM & FM), Pittsburgh, has been elected president of Pittsburgh Radio and Tv Club for a one year term commencing in the fall.



## Tv Stations

Television toy advertising, in one of the medium's most dramatic gains during 1961, jumped 111.3% to over \$15 million according to TvB.

Spot billings went from \$5,203,000 in 1960 to \$10,805,000 while network billings went from \$2,060,404 to \$4,542,304.

Mattel, pioneer user of tv on a 52-week basis, spent \$2,365,536 in '61, compared with \$1,471,270 the year earlier. DeLuxe Reading, making the most substantial increase, spent \$2,023,850 last year to move into second place, against \$191,803 the year earlier.

Another boost for tv came from the nation's soft drink bottlers who upped their ad expenditures in major consumer media by 10.3 percent in 1961, with tv's share up 51.5 percent.

Total tv gross time billings last year were \$21,529,427 according to TvB, an increase of 46.9 percent over 1960's \$14,659,360. Spot jumped 40.5 percent to \$16,431,000 while network billings were \$5,098,277, up 72 percent.

The top 10 bottlers increase their tv budgets 49.2 percent while newspaper billings by the same 10 declined 32.4 percent and magazine figures dropped 1.6 percent.

The ten largest advertisers in Canada last year allocated nearly 44% of their total media budgets to tv.

Figures just released by TvB of Canada showed the top ten spent \$14,506,000 in tv, up 19% over 1960 expenditures.

The top five were even heavier in the direction of tv, allocating 53.4% to tv. P&G of Canada led the list with 92.6% in tv, amounting to \$3,477,000.

**PEOPLE ON THE MOVE:** Murvyn W. Austin to research manager of TvB of Canada . . . Gene Linder to operations director of KOA-TV, Denver . . . Richard J. Mileta to research and

sales development manager of WPIX, New York . . . George H. Johannessen to account executive on the New York agency sales staff at ARB . . . Amos T. Baron to vice president and general sales manager of KCOP, Los Angeles . . . James R. Hoel to local sales manager of WNBQ, Chicago . . . John H. Bone, vice president and general manager of WTVP, Decatur will also supervise WTVH in Peoria.

Traffic awards: Tv stations coping Alfred P. Sloan Awards for outstanding work in highway safety promotion during 1961 were WGN-TV, Chicago; WYES-TV, New Orleans and the Canadian Broadcasting Corp. In addition, Carroll E. Gregg and James L. Pritchett of KWTU, Oklahoma City got special awards of \$1,000 each as producer and writer, respectively, of highway safety programs of exceptional originality.

# IT'S HAPPENING!

\*\*\*\*\*

## HOOPER DOUBLED!!

## PULSE UP 50% BUSINESS! TRIPLED!

# KLAC

FIRST ON THE L. A. DIAL

*Forward & upward*

\*\*\*\*\* with \*\*\*\*\*

# THE SOUND OF LOS ANGELES

RAMBLER • BEVERLY HILTON • FULLER PAINTS • FALSTAFF • GENERAL TIRE • CHEVROLET  
GLENDALE FEDERAL • THRIFTY DRUG • HIRE'S LUCKY LAGER • RAYCO • MARTIN MOTORS  
BUDWEISER • MGM • THRIFTYMART • PETER PAN • SCHICK • BARKER BROS. • VIC TANNY'S  
RALPHS MKTS. • FOREMOST DAIRIES • FLAMINGO HOTEL • AMERICAN TOBACCO • P. S. A.  
MRS. CUBBISON • FORD DEALERS • HOLLOAY TRAVEL • S.T.P. • WHITE OWL • FISHER BODY  
BON AMI • RICHFIELD • LESLIE SALT • MARTIN MOTORS • WATER & POWER DEPT. • RCA  
SIMPSON BUICK • PLUS PRODUCTS INTERNATIONAL CIRCUS • CBS-TV

# 570

# RADIO

# KLAC

**ROBERT FORWARD**  
EXEC. VICE PRESIDENT  
AND GENERAL MANAGER

**CY OSTRUP,**  
VICE PRESIDENT IN  
CHARGE OF SALES

6363 SUNSET BLVD.  
HOLLYWOOD 28\*\*  
CALIF. \* HO 2-7271

REPRESENTED NATIONALLY BY  
**EDMUND PETRY & CO., INC.**

HALL BDCSTG. CO.  
M. W. HALL, PRES.



Kudos: WSLs-TV, Roanoke captured almost half of the awards handed out at the Virginia Associated Press Broadcast Awards.

## Radio Stations

The latest leg in RAB's hard-sell promotion plan came in the form of an attack on the unawareness of many ad managers.

Addressing the Atlanta Ad Club, RAB pres. Kevin Sweeney said few ad managers become presidents of their companies because "they are rarely able to say definitely what the budget will accomplish."

Sweeney explained RAB's plan to underwrite studies of sales effectiveness in 25 markets.

**Happy anniversary:** To WFBR, Baltimore celebrating its 40th birthday . . . to WGN, Chicago which signed on the air 19 May 1922 as WDAP . . . to G. Richard Shafto, executive vice president of The Broadcasting Co. of the South, celebrating 30 years with WIS, Columbia.

**New quarters:** Broadcast Clearing House moves to larger New York headquarters in Suite 1225 in the

Associated Press Building at 50 Rockefeller Plaza and opens a Chicago office on 1 June in the Wrigley Building at 410 North Michigan Avenue.

**PEOPLE ON THE MOVE:** Tom Howard to general manager of KBEA and KBey (FM), Kansas City . . . Randy Dixon to director of news and special events at WHAT, Philadelphia . . . Jim Brown to account executive in Los Angeles area for KEZY, Anaheim . . . E. J. McCaffrey to head of the Crowell-Collier broadcasting division, replacing Robert M. Purcell who joins the parent company. Programming vice president Charles Blore also departs the broadcasting division . . . Jack Fenster to account executive at Good Music Broadcasters . . . Frank Craig to general manager and Bill Calder to program director of WINZ, Miami.

**Kudos:** American Feed Manufacturers Assn. gave its farm broadcasters award to Roddy Peeples, farm service director of KWFT, Wichita Falls . . . WMCA, New York, was cited for outstanding public service by the Affiliated Young Democrats of New York.

**Traffic awards:** Radio stations coping Alfred P. Sloan Awards for outstanding work in highway safety promotion during 1961 were WGN, Chicago; WJR, Detroit; WAVZ, New Haven; WWOM, New Orleans; KLON, Long Beach.

## Networks

There was lots of buying being done from the tv networks last week, both for the summer and next fall.

The summer buyers were Star-Kist (Burnett), for eight prime-time and eight daytime ABC TV shows; Wynn Oil (Erwin Wasey, R&R) for seven alternate weeks through 7 September of NBC Radio's "News on the Hour"; Zino Pads of Scholl Manufacturing (Donahue & Coe) for CBS Radio's "House Party" and 10 a.m. news; Colgate-Palmolive (Bates) for participations in NBC TV's "Shari

Lewis Show" starting 30 June.

Thomas Leeming (Esty) picked up minutes in six daytimers on NBC TV to start 8 October and another fall sale at that network was to Minnesota Mining and Manufacturing (MJ&A) for minutes in "Sam Benedict."

In the area of tv specials, NBC sold its 18 December "Mr. Magoo's Christmas Carol" to Timex, via Warwick & Legler.

**PEOPLE ON THE MOVE:** Howard Selger to research manager at NBC Spot sales . . . William W. Edwards to manager of ABC TV on-the-air promotions . . . Joseph M. Klein to director, NBC International.

**Kudos:** Syracuse U. Television and Radio Center has named Lawrence White, CBS TV vice president of daytime programs, as winner of its 1962 Alumni Award . . . Sigma Alpha Iota, national music fraternity, honored CBS TV's "Leonard Bernstein and the New York Philharmonic," with its 1961 tv award . . . ABC Radio got a special award from the American Emancipation Centennial Authority, 1963, for public service in the fight for human rights.

## Representatives

Sales management responsibilities at the Chicago office of Katz are being re-aligned as a result of the appointment of Alan Axtell as manager of that office.

Robert Rohde has been named Chicago sales manager for Western tv stations and Joe Hogan fills the same post for the eastern group of Katz tv stations.

Bill Lee has been promoted to Chicago sales manager for the Katz radio stations.

Blair-TV played host to 25 agencies to present a detailed comparison between spot tv minutes and network participations.

To dramatize spot's higher degree of sponsor identity, Blair asked

**WVOK HAS MORE AUDIENCE THAN THE NEXT 3 BIRMINGHAM STATIONS COMBINED\***

NSI NOV. DEC 1961

**WVOK DOMINATES ITS AREA AS DOES EACH OF THE BLUE CHIP STATIONS:**

WBAH, MONTGOMERY, ALABAMA  
 WAPE, JACKSONVILLE, FLORIDA  
 WFLI, CHATTANOOGA, TENNESSEE

**WVOK 690kc 50,000w**

BIRMINGHAM, ALABAMA

REPRESENTED NATIONALLY BY RADIO TV REPRESENTATIVES, INC.



viewers of the presentation to match 10 products with the 10 network shows in which they appear via a table card quiz called "Who's on First?"

**Rep appointments:** WTAF-TV, Marion, Ind. to Weed Television . . . WCCO, Minneapolis - St. Paul renewed five-year contract with CBS Radio Spot Sales . . . KAIL-TV, Fresno to Tele-Radio & Tv Sales, for national sales.

**PEOPLE ON THE MOVE:** Myron E. (Mel) Grossman to director of sales promotion for H-R Representatives and H-R Television.

## Film

MGM Telestudios has published its second "Question and Answer" fact book on video tape for the commercial production industry.

The first book came out in January of 1960 and, says MGM, many significant changes in the past two years prompted this updated edition.

Questions about video tape are answered in a concise, non-technical manner.

**Sales:** ABC Films' "The Rebel" already sold to about 12 top markets, including WABC-TV, New York; KCOP, Los Angeles; WGN-TV, Chicago; WXYZ-TV, Detroit . . . MCA TV sold its seven full-hour off-network series to 27 more stations . . . Twentieth Century-Fox Tv's off-ABC TV hour-long series "Adventures in Paradise" has sold in 23 markets since its release three weeks ago.

**New properties:** MCA TV is offering 77 half-hours of "The Restless Gun," which had runs on NBC TV nighttime and ABC TV daytime. It stars John Payne.

**PEOPLE ON THE MOVE:** William G. Seiler to southern division manager of ABC Films . . . Guy della Cioppa to executive producer of Van Ber-

nard Productions . . . Richard Gray to director of sales for Van Praag Productions.

## Equipment

MobilFounds Corp., Santa Maria, Calif., has a new mobile tv audio monitor for professional use by those who have occasion to monitor tv programs.

The instrument, easily installed in automobiles, translates or converts the vhf tv frequency for reception over the am car radio without interfering with normal operation of the radio itself.

It's now being manufactured on a custom basis.

Ampex Corp. sales exceeded \$84,000,000 in the fiscal year ended 30 April, up more than 20% from the \$70,105,000 the year before.

Net earnings are estimated at \$2,600,000 or 33 cents per share vs. a net loss of \$3,930,000 or 51 cents per share in fiscal 1961.

**New products:** The FCC has just issued type approval covering the McMartin Industries TBM-3000, FM Broadcast Frequency Monitor which sells for \$495 . . . Jenfred Inc. has unveiled its Jenfred Threplex which can project as many as nine slides simultaneously with moving effects providing changing combinations, animations and other special effects. It's been used during its experimental stage for Norelco Shaver, The American Heritage Show and the Kate Smith Program . . . RCA introduced a new AM/FM stereo multiplex/tuner amplifier in Chicago last week.

**PEOPLE ON THE MOVE:** Merrill A. Trainer to the new post of manager, international operations liaison, RCA Broadcast and Communications Products Division . . . Don Cinalia to assistant sales manager of the Industrial Products division of Jerrold Electronics Corp. . . . M. E. Morrow to chairman of the board of Telex.

\$ \$ \$ \$ \$

Cash Register Sales

are

**"PEOPLE  
TO  
PEOPLE"**

in Kansas City  
it's

**KUDL**

**"PERSONALITY  
SELL"**

K.C.'s Modern Sound  
for  
Sound Selling

Irv Schwartz  
V.P. and Gen'l. Mgr.

## Public Service

The pitfalls and rewards of broadcast editorializing were outlined to broadcast newsmen in Illinois.

The scene was a News Clinic sponsored jointly by the U. of Illinois school of journalism and communications, the News Broadcasters Assn. and the national Radio-TV News Directors Assn.

Lead off speaker was William B. Monroe, Jr., now director of news for NBC in Washington but formerly news chief at the WDSU stations in New Orleans.

Monroe conceded there is justification for the fear that editorializing lacks a journalistic objectivity but said there is also proof that it brings life to a news operation.

Two stations have just published annual reports on their public service activities.

WJXT, Jacksonville put out a 16-page booklet called "Awareness—'61" which contains 32 photographs illustrating the station's efforts in this area.

WSJS (TV & AM) registered an almost 50% increase in public service programming over last year, documented in a brochure entitled "In the Public Service."

**Public Service in Action:**

- The ABC Radio o&o's are conducting a "Highways to Hope" campaign for the National Multiple Sclerosis Society. A huge hope chest will travel to the five cities where ABC has stations. The first person to open the combination lock will get a trip for two to Washington, D. C.

- WICS (TV), Springfield personalities Nick Alexander and Wally Gair discovered, while covering the storm which killed 12-year-old Gary Keller, that the family was in need of financial help. A three-day appeal brought in \$712.

- WCBS-TV, New York announced a grant of four scholarships of \$1,000 each to outstanding students in the all-city high school chorus and orchestra for continued study in the field of music.

**Kudos:** KETV, Omaha got an award plaque from the Nebraska Council for Educational Television in Teachers' College at the U. of Nebraska . . . George Grim, KMSP newscaster, was selected by the Minneapolis Citizens Committee on Public Education for the 1962 ETV Award for Outstanding Moderator of the "World Affairs" series which appeared over KTCV-TV, local educational station . . . WTOL-TV, Toledo won the Ohio State Bar Assn. Journalism Award for "The Law" . . . Sterling C. Quin-

lan, ABC v.p. in charge of WBKB-TV, Chicago was re-elected to the Board of Directors of the local American Red Cross chapter . . . WXYZ-TV, Detroit won a citation of merit from the Michigan Chapter of the National Multiple Sclerosis Society.

## Station Transactions

Public Service Television has filed an application with the FCC to regain the right to operate channel 10 in Miami.

The company had operated WPST from August 1957 to November 1961. Last year the FCC gave L. B. Wilson Co. a temporary permit to operate that channel and set a 21 May 1962 deadline for new applications.

Public Service Tv, a wholly owned subsidiary of National Airlines, is basing its current application on testimonials of past service to south-eastern Florida.

A CATV sale in excess of \$500,000 has been negotiated by Blackburn.

System is Midwest Microwave Inc., Television Transmission Co. of Peru-LaSalles, Ill. whose officers are Earle S. Nelson Sr. and Jr.

Buyer: Americantenna Corp. of Denver. Calvin G. Heisler is chairman of the board and Col. Wendell W. Fertig is president.

## Trade Dates

The Georgia Assn. of Broadcasters and the South Carolina Broadcasters Assn. will hold one of the first combined state meetings this summer.

Scheduled for 5-7 August at the Holiday Inn, Jekyll Island, the two groups will share the social events and programs but will hold separate business meetings on the final day of the convention.

NAB president LeRoy Collins will be one of the featured speakers.

Calendar: The AFA Seminar will be held at Harvard U. from 15-27 July . . . The Fall Convention of the Texas Assn. of Broadcasters will be 21-22 October at the Granada Hotel in San Antonio.

### Outstanding values in broadcast properties

An estate liquidation on a fulltime station. Needs an owner-operator. Fine educational area. Small downpayment and a liberal payout.

#### NORTHWEST

\$70,000

Profitable daytimer in a single station market. Personal circumstances makes this a bargain at \$65,000 on terms, with \$25,000 cash down.

#### TEXAS

\$65,000

## BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS  
NEGOTIATIONS • FINANCING • APPRAISALS

#### WASHINGTON, D. C. CHICAGO

James W. Blackburn  
Jack V. Harvey  
Joseph M. Sitrick  
RCA Building  
FEderal 3-9270

H. W. Cassill  
William B. Ryan  
Hub Jackson  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-6460

#### ATLANTA

Clifford B. Marshall  
Stanley Whitaker  
Robert M. Baird  
John C. Williams  
1102 Healey Bldg.  
JACKSON 5-1576

#### BEVERLY HILLS

Colin M. Selph  
Calif. Bank Bldg.  
9441 Wilshire Blvd.  
Beverly Hills, Calif.  
CRestview 4-2770



## Sponsor backstage (Continued from page 12)

an excellent example of another of my pet themes, the interdependence of each branch of show business on the other, as illustrated in today's sermon on industry awards. On the Tuesday following the Emmy Awards, the aforementioned National Academy of Recording Arts and Sciences awards, called Grammys, will be presented at the Waldorf Astoria.

Judy's "Judy at Carnegie Hall" is up for the award as "Album of the Year." And her performance in that package is up for the "Best Solo Vocal Performance—Female" prize. The Grammy nominations contain many other examples of how each branch of the entertainment art draws from others.

Incidentally, the only recording of a television score which won a nomination was the Johnny Williams record of the "Checkmate" score.

Battling "Moon River" for the "Song of the Year" title is "Make Someone Happy" from the Broadway musical comedy, "Do, Re, Mi." The interrelationship between motion picture, Broadway theater and television material and/or performers is, neither new nor startling. But our Grammy nominations turn up an exceptionally interesting contender from the advertising business. On 4 May Stan Freberg was given a citation by the annual American Television Commercials Festival in New York for his series of commercials for Chun King, Nytol, Cheerios, and *TV Guide*. And more recently the Radio Advertising Bureau gave Stan its top award of \$1,000 for creative excellence in commercials first heard on radio in 1961. Stan won the grand for his Meadow Gold Dairy spots, which ribbed "My Fair Lady." Hill, Rogers, Mason & Scott of Chicago was the agency for the account.

### A nation of prize-givers

One more reason why I question whether radio and television's more serious-minded leaders will have too much success in curtailment awards activity is that we are, let's face it, a nation of prize-givers and top-10-worshippers. We enjoy arguing about the worthiness of the winners. No awards were ever given in any phase of show business which weren't challenged by any number of very vocal minority groups.

You surely recall the fuss made in many quarters over the special award the Peabody judges gave to FCC Chairman Newton Minow. There had been talk that the Television Academy was planning to invite him as an honored guest to the Emmy festivities. On the mere report there was a reasonable number of screams of protest.

This year's presentation of the Grammys by the National Academy of Recording Arts and Sciences, incidentally, is the only one of the major entertainment industry awards events which is not being telecast. Why not is a long, sad story, which I don't intend to go into here. (Incidentally, this show would make as good a buy for the right advertiser as either the Oscars or the Emmys). But the other day I got a nice note from Mark Olids, program director of WNEW, New York, in which Mark said:

"WNEW will do the exclusive broadcast of the ten key NARAS Grammy Awards from 11 to 11:30 p.m. on May 29. . . . Since WNEW has a large stake in the record business, we intend to see that this affair is given all the importance it truly deserves."

That, too, I think, is a nice example of interdependence. ▀

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# Tv and radio NEWSMAKERS

**Willard L. Dougherty** has been named general sales manager at SPONSOR. Dougherty has been eastern sales manager and assistant sales manager since joining the magazine in January 1960. He was previously a sales representative for five years with WJW-TV, Cleveland, executive vice president and general manager of WDOK, Cleveland, sales manager at WSRS, Cleveland, station manager at WHHH, Warren, O. and station manager at WRBL, Columbus, Ga.



**Ken H. James** has been appointed sales manager of KETV, Omaha. James joined the tv outlet in July 1959, serving as program department manager until taking up his new duties. He has an extensive broadcasting background which includes engineering, announcing, sales, and television directing over a period of 20 years. From 1957 to 1959 he was manager of the program department for KENS-TV, San Antonio. Replacing James as head of the KETV program department is R. Douglas McLarty.

**James E. Bailey**, who began his broadcasting career in Birmingham in 1937 and was manager of WBRC radio in 1953, has returned to the Taft station as general manager. Before entering the broadcasting field, Bailey had been associated with the advertising department of the Birmingham *News* since 1921. During his broadcasting career he has been general manager of WAGA (AM and TV) in Atlanta and WSPD radio in Toledo. He was manager of WJW radio, Cleveland, before returning to WBRC.



**Henry O. Pattison** has been elected chairman of the executive committee of Benton & Bowles. He'll continue as head of the agency's plans board. Pattison joined B&B in 1912 as copy group head after 10 years as copywriter and later group head with J. Walter Thompson. In 1943 he was named a v.p. and was elected to the board of directors in 1947. In 1952 Pattison was named senior v.p. and chairman of the plans board. He served as head of creative services until February 1958.



## The seller's viewpoint

Prompted by a recent SPONSOR article on radio's changing formats, Martin Beck of The Katz Agency wrote some thoughts of his own on the subject for this column. The rapid changes in program formats, Beck writes, require that "broadcasters and representatives keep the buyer informed." A 23-year veteran at Katz, he was appointed assistant radio sales manager in October 1959. A graduate of Cornell University in 1938, Beck's first job in radio was with KOIL, Omaha. A long-time New York radio salesman, he has been "on the street," calling on major advertising agencies for Katz.



### Radio's changing sounds are a timebuyer's homework

If the editors of SPONSOR don't mind [ED. NOTE: We don't], I'd like to offer this as a post-script to the recent two-part article on "Radio's Changing Sounds" [30 April, 7 May]. For I feel that even in those two generous installments only the broadest aspects of the subject could be covered.

Radio is changing so frequently, and often in such subtle ways, that if you're a radio timebuyer and you've been away from the office for a spell, the chances are you will have to re-evaluate any pet list you may have of "must-buy" radio stations. And, you will now have to re-examine such a list every time a major buy comes up.

There are, of course, the obvious basic changes that have been taking place in the switch-over from predominantly "modern music" operations. WHN, New York, as SPONSOR pointed out, is one example of the drastic change. And there are many less dramatic, but equally important changes taking place all over. Some of the steps taken by radio stations to achieve a new sound are quite subtle; but be they obvious, or slight and subtle, the changes in station programming that are going on in markets everywhere almost always have a marked effect on a station's appeal to listeners. And radio timebuyers now, more than ever, will have to make every effort to keep abreast of the changes. (We understand Young & Rubicam, for example, recently had a team of observers out on the road, listening to and evaluating the new sound of radio stations in a large number of markets.)

How very exciting it is to realize that much of the copycat, "me-too" element is disappearing! No intelligent radio station operator today can afford to be the second-best "modern music" station, the second-best "middle-of-the-road" music station, the second-best "better music" station. No matter what niche he seeks, he must zealously work to be the best.

It's interesting to chat with agency people back from vacation. They'll invariably comment on their radio listening with remarks like:

"I never realized how much the stations have changed their programming since I was in that market."

"I haven't always been impressed with the over-all image of station XXXX—but they have a better station. Their music, news, production have improved tremendously."

And that's the healthiest thing that's happened to radio in years. The net result is that every city is beginning to hear the best radio ever—the refined end-product of thoughtful programming, polished production, intelligent promotion, and provocative and listenable public service features. It takes long hours, much exercise of the cerebellum, loving care—and money. But it's worth it.

Radio now has many faces. And every visage has its fans. This most certainly has complicated the lives of the buyers of time who must keep up with these changing and improving concepts. But keep up with them they must, for the unfortunate alternative is that they may spend their client's money without full effect—they may vainly dilute their sales messages by reaching the same segment of the public time and again, and, in many cases, the wrong audiences altogether for their product messages.

The knowledge of the programming profiles of America's radio stations is as important to the buyer of time today as the pure rating and coverage criteria were ten years ago.

The broadcaster's job, and the representative's job, is to keep the buyer informed and aware of these changes. But it is the buyer's job, and a tough one, to spend the time and effort needed to absorb the information. The net result of "Radio's Changing Sounds" is that radio 1962 is better than ever—and still improving. Radio 1962 is effective for the advertiser—that's why more money is being spent in the medium. And there's much more to come.

# SPONSOR SPEAKS

## Clear heads on product protection

The bitter argument which exploded in last week's issue of *SPONSOR* and other trade publications on the product-protection battle involving Ted Bates and Westinghouse Broadcasting cannot be settled easily or with strong-arm tactics on either side.

Bates, Y&R and other agencies and their advertiser clients have been growing genuinely disturbed over the trend to relax product protection rules on tv and radio stations and networks.

Stations and networks on the other hand have been complaining with increasing vehemence that old product protection rules and procedure, have involved them in a statistical nightmare—an utterly impossible situation, brought on by the vast proliferation of brands, and the expansion of companies into new product areas.

Neither side is entirely without rights in the case. Both have strong arguments favoring their position. Both are growing more heated and determined.

We suggest, however, that it would be tragic if the present atmosphere of hostility were allowed to ripen and fester and agency-station relations were allowed to deteriorate further because of product protection differences.

What is clearly needed is an open, honest, out-on-the-table meeting of minds, and believe that the TvB and the 4As should take the lead in scheduling such a session.

Let all the facts about product protection—its value to advertisers, its headache to broadcasters—be brought out in the open, and a solution found through a cool-headed examination of facts, not the hot-tempered issuance of inflammatory orders, or publicity statements.

We call on Norman (Pete) Cash of TvB and John Crichton of the 4As to take the lead in organizing such a forum. We suggest that they enlist all possible sources of help, the ANA, NAB, SRA and the networks, and present all aspects of the problem.

At all events, let the matter of product protection be approached with clear heads and good faith on both sides. It is a difficult, knotty, tangled subject which is not going to get any easier with the passage of time.

## 10 SECOND SPOTS

**Tough neighborhood:** And you think your neighborhood was tough. One of the writers of the *Untouchables* learned about hoodlumism first hand as a boy on New York's lower East side. He told a magazine interviewer, "The neighborhood in which I grew up was so tough that whenever a cat stalked down the street with ears and a tail, everybody knew it was a tourist."

**Basic psychology:** Tom Chisman of WVEC-TV, Norfolk-Newport News, was on his way to Idlewild Airport last week when a careless pedestrian darted in front of the cab he was in. The driver swerved and managed to miss him, giving the side of his cab a resounding slap with his left hand as he did so. Chisman unsnarled himself in the back seat and asked, "What was the big idea of that slap?" "Very simple," said the cabbie, who obviously was a student of Dr. Ernest Dichter. "If I sounded my horn he'd have known I saw him and he'd ignore me and go on the same way next time. When I banged my door, however, he thought he'd been hit—and he won't forget in a hurry."

**Boyhood:** Martha Wright, star of Rogers & Hammerstein's *Sound of Music*, officiated at the luncheon given by the Advertising Sportsmen of New York at Mike Manuehe's, her husband's restaurant. Presenting Jack Staub of Palmer Associates with a prize representing two weeks' use of a motorboat given by Traveler, and a Cox trailer, she said of her husband, "Mike was raised in a trailer. In fact, he was the only little boy whose home ran away from him."

**Running scared:** When Bill McDaniel, executive v.p. of NBC Radio, was officially made president of the International Radio & Tv Society (formerly the RTES) at a luncheon last week, comic Jan Murray told the audience, "All you advertising guys are the same. From the minute you get up in the morning you're dogged by fear. Fear of the client, fear of the v.p. in charge of, fear of a hundred different things. Just to prove my point, is there one single agency man here who will stand up and volunteer to take the Revlon account?"





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