

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

MEMO TO ALL STATIONS:

low budget daytime series

loaded with sales-producing merchandising gimmicks

"IT'S FUN TO REDUCE"

President Kennedy is talking about physical fitness . . .

TV sponsors are talking it up . . . and newspapers are featuring it! Take advantage of all this talk about physical fitness, exercise, weight control—give women a program they want.



Fills that normally hard-to-sell morning time from 9 to 10 AM beautifully—
at the price to fit every budget.

Write—wire—phone for additional details.

W. CRAIG CHAMBERS, INC.

53 Second Avenue Pittsburgh 19, Pa.

GRant 1-8500

JAN 8 1962
NBC GENERAL MGR



A PROVED WINNER

We have a pile of proof as to its effectiveness. Many sponsors are on their fourth repeat of series. Available are merchandise aids such as exercise chart giveaways, premium phonograph records, point of purchase displays.

AN OUTSTANDING VALUE

Use "It's Fun to Reduce" as 5 weekly quarter hours . . . sell one sponsor or several. Perfect for banks, savings and loans, bakeries, milk accounts, any women's product

IS THE FCC BIASED AGAIN' ADVERTISING?

Government agency's actions regarding tv have raised questions about its ad attitudes

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Net show costs continue their below-line rise

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Blair Vedder, 'illustrious' NL&B trainee

Page 26

How radio will fare from petrol budgets in '62

Page 28

DIGEST ON PAGE 4

REVIEW OF FACTS

(1) **BASIC MEDIUM** . . . WCCO Television has a daily circulation of 78%* of the 752,300† homes in the 68-county Twin City area. More than any other TV station . . . More than any other advertising medium.

(2) **BASIC MARKET** . . . The Twin City market is 14th most populous area in the country . . . 12th in the nation for retail sales.

NOW, ANOTHER FACT

BASIC SELLING . . . involves many elements . . . audience, station image, programming and MERCHANDISING. WCCO Television's TELE-SELL Merchandising guarantees a qualified advertiser displays in 145 Twin City supermarkets.

Three TELE-SELL Merchandisers personally visit all 145 cooperating stores twice each month . . . and check on pre-arranged TELE-SELL displays.

Documented reports are compiled and submitted for each product . . . listing displays, stores, dates, and photographs.

For a TELE-SELL Brochure write WCCO Television, Minneapolis-St. Paul or contact your nearest Peters, Griffin, Woodward, Inc. "Colonel."

MORE THAN THE DOMINANT STATION in the Minneapolis-St. Paul Markets, WCCO television is the medium to BUY FIRST OF ALL!

*ARB 1960 Coverage Study
†Nov. TV Magazine



WCCO

BASIC SELLING

IT'S A NEW YEAR...

BUT IT'S THE SAME

BOLD

STORY...for KETV, Omaha!

FIRST FOR 21 CONSECUTIVE RATINGS

It's an Old story KETV is first again!

It's a Bold story KETV's MOVIE MASTERPIECE leads for the 21st consecutive rating with a big 12.5 AVERAGE, Tuesday through Sunday — more than double any other movie series in Omaha.

It's an Exciting story For the 4th year in a row, the November ARB proves KETV has the largest 6 P.M. to midnight audience, Monday through Sunday . . . KETV is entertaining the market with 6 of the TOP 10 programs:

- | | |
|----------------------|------|
| 1. THE REAL McCOYS | 35.0 |
| 2. MY THREE SONS | 31.0 |
| 4. BEN CASEY | 31.5 |
| 5. NAKED CITY | 31.5 |
| 8. LAWRENCE WELK | 30.3 |
| 10. THE UNTOUCHABLES | 28.8 |

Use full minutes in early starting Movie Masterpiece, or choose availabilities next to most of the top-rated shows on KETV.

Call Harrington, Righter & Parsons, Inc., NOW!

Ben H. Cowdery,
President

Eugene S. Thomas,
V. P. & Gen. Mgr.

OMAHA WORLD HERALD TELEVISION STATION

Source: November, 1961, ARB



EXCLUSIVE ABC TELEVISION NETWORK FOR OMAHA, COUNCIL BLUFFS AND LINCOLN



1st

Continuous leadership in every PULSE survey (6 AM-12 M) from October, 1959, through July, 1961, in Average All Day Audience.

1st

Continuous leadership in HOOPER (7 AM-6 PM) from August-September, 1959, through June-July, 1961, in Share of Radio Audience.

1st

WING carries more national and local advertising than any other Dayton station, because WING delivers more audience and sales.



REPRESENTED BY
robert e. eastman & co., inc.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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VOL. 3—"FILMS OF THE 50's"—NOW FOR TV

FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS

HENRY FONDA JAMES CAGNEY WILLIAM POWELL

JACK LEMMON BETSY PALMER WARD BOND PRODUCED BY LELAND HAYWARD

DIRECTED BY JOHN FORD AND MERVIN LEROY SCREEN PLAY BY FRANK NUGENT AND JOSHUA LOGAN



**SEVEN ARTS
ASSOCIATED
CORP.**

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

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

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

MISTER ROBERTS!

By Any Yardstick

THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

*Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager*



8 January 1962

SPONSOR-WEEK

FTC LAYS DOWN LAW OF TRUTHFULNESS IN TV COMMERCIALS

The FTC last week ruled unanimously that "salesmanship" cannot supplant "truth" in demonstration commercials of products offered for sale.

The ruling accompanied a Commission order against Colgate-Palmolive and its agency, Ted Bates.

(At presstime, agency president Rudolph Montgelas denied that Ted Bates had yet been officially notified of the ruling. He added that no statement would be made by the agency until consulting with counsel and client.)

The FTC's ruling came against the "sandpaper" commercials used by Palmolive late in 1959. They purported to show that Palmolive Rapid Shave could remove the abrasive from sandpaper but the mock-up photograph was actually plexiglass that had been sanded.

Their legality was first challenged in January 1960. The present ruling reverses the opinion of Hearing Examiner William L. Pack, who found only "harmless exaggeration or puffing" in May 1961. Commissioner Philip Elman's opinion this week has far reaching consequences. Although he had no objection to the use of simulated objects in tv entertainment he definitely drew the line on objects for sale.

Commissioner Elman also dismissed as invalid Bates' argument that it had not intentionally violated the FTC act and that it was

(Continued on page 10, col. 3)

Toasting with radio in Baltimore

An agency that really believed in radio would use it to celebrate New Year's Eve.

That saying was actually the case in Baltimore this holiday with the Leon Golnick Shaffer Advertising Agency, which purchased five hours on WTTI-AM-FM to tell what he had done during the year for local businesses.

The program was a New Year's Eve Dance Party, running from 9 p.m. to 2 a.m.

Agency president Leon S. Golnick used the commercial time to show off actual radio commercials he produced for clients and to tell success stories of his clients in air and print.

The agency itself paid for airing the radio spot on all its radio accounts.

CHRYSLER TURBINE CAR AIRED FAST WITH TAPE

Chrysler Corporation (Leo Burnett) was able to announce limited production of its new turbine engine car in 1963 with commercials on tv only 3 days after the start of a cross-country test depicted.

The test vehicle left New York 27 December and tape commercials were aired 30 December and 1 January on Chrysler's Blue-Grey and Rose Bowl Football games on NBC TV.

Commercials were produced on video tape by MGM Telestudios, which also had another crew in Detroit a week earlier.

BELAIR \$6 MIL. TO KM&J FROM BATES

Belair Cigarettes, a \$6 million account, has been switched from Ted Bates to Keyes, Madden & Jones.

However, other Brown & Williamson brands, including Kool, Viceroy, Life, Kentucky Kings, and Du Maurier, totaling an estimated \$20 million are staying at Bates.

KM&J has handled the various B&W Raleigh products for some time, worth about \$3 million annually.

Belair production did not rise in 1962, according to Wootten estimates. The cigarette produced 1.0 billion and ranked 20th among all brands. Raleigh, ranking 13th, rose from 9.0 to 10.2 billion in production in 1961.

IN A NUTSHELL . . .

- FTC sets significant ground rules via rapid shave edict
- BELAIR \$6 mil. account switches from Ted Bates to KM&J
- HITCHCOCK full hours going to CBS TV but never on Sunday
- 3M (MJ&A, BBDO) orders \$1 mil. on ABC TV daytime
- CHRYSLER turbine car announced quickly with tape commercials
- BBDO elects Ermoyan, Turner, and Villante

THOMPSON TO BATES IN CREATIVE POST

R. E. "Tommy" Thompson has joined Leo Burnett as v.p. and assistant to the chairman of the creative review committee.



R. E. Thompson

Thompson was v.p. and associate creative director at McCann-Erickson. He was with the agency for

twenty-six years and was actively identified with accounts such as Liggett & Myers, Coca-Cola, Buick, Ford, Chrysler, Standard Oil (N. J.), and Esso.

Thompson will move to Chicago.

James P. Storer to WJW, Cleveland

James P. Storer has been appointed assistant general manager of WJW, Cleveland.

A son of George P. Storer, Sr., chairman and principal executive officer of Storer Broadcasting, James P. Storer was national sales manager of WIBG, Philadelphia.

James P. Storer has also served at WGBS, Miami, and for the Storer Radio Division in New York. He has been in broadcasting since 1950.

KBS optimistic; ranks ad income by types

Radio revenue will grow in 1962 through better programing, more sales service, and heavier merchandising and promotion, stated Sidney J. Wolf, president of Keystone Broadcasting System, in reporting last week the results of a special year-end questionnaire.

The stations surveyed reported local business was more important to them than regional business and that national business was the smallest of the three groups.

The survey also listed the products

and services that gave them most business from each of the three sources.

Local business was ranked as follows: Food, automotive, clothing-department stores, furniture stores, appliances-utilities, financial, drugs, gas and oil, soft drinks, and agricultural.

The regional ranking given was: Food, beer, agriculture, soft drinks, drugs, automotive, gas and oil, financial, appliances, and real estate.

This was the national ranking reported: Automotive, food, drugs, tobacco, beer, agriculture, gas and oil, soft drinks, appliances, and financial.

Ermoyan, Turner, Villante BBDO v.p.'s

Three new v.p.'s elected this past week at BBDO are Suren H. Ermoyan, Leo J. Turner, and C. P. Villante.

Ermoyan joined the agency in June 1959 as creative visual supervisor in the art department. He had been senior v.p. and visual director of L&N, and art editor of Good Housekeeping, Town and Country and Cosmopolitan.

Turner, director of public relations, joined BBDO last April. He was formerly v.p. in charge of financial public relations of Selvade and Lee, New York public relations firm.

(Continued on page 48, col. 1)

Canadian SRA elects officers for 1962

Reo Thompson has been elected president of the Station Representatives Association of Canada, Inc. He is general manager of All-Canada Radio and Television, Ltd.

Other officers elected for 1962 include Andy McDermott (Radio and Television Sales, Inc.), first v.p.; Ernie Towndrow (Stephens and Towndrow, Ltd.), second v.p.; Ken Davis (Interprovincial Sales Ltd.) secretary, and Gordon Ferris (Radio Representative Ltd. and Television Representative Ltd.), treasurer.

LIGHT EXITS SCHICK IN OFFICE CHANGE

Gerald Light has resigned from Schick, where he was v.p. of marketing.

Schick is closing its New York marketing offices and is consolidating all offices in Lancaster, Pa.



Gerald Light

Light was formerly v.p. and account supervisor at McCann-Erickson, director of advertising for CBS-Columbia, and advertising manager of Emerson Television.

Collins lauds air boon to communications

Broadcasters "have constructed the most amazing means of mass communication the world has ever seen and done more to bring mankind closer together through information and understanding than any other single enterprise in history" stated NAB president LeRoy Collins, writing in the winner issue of Business Horizons, published by the graduate school of business of Indiana University.

"There is hardly a home in America that does not enjoy entertainment and educational experiences that only a few years ago would have been beyond imagination," wrote Collins. "In a short span of time, broadcasters have created some truly fine programing, and achievements that they are continually trying to better."

Collins compared the feat of broadcasting to that of a juggler; private enterprise and public service must be maintained simultaneously.

Broadcasters, Collins said, "have done and are doing a truly remarkable job" in view of the complex forces which continually bear on their operations.



Channel 5
 MARKET BULLETIN
 SAGINAW

Wagon wheel, the symbol of the Saginaw Valley, is the center of a new television station, Channel 5, which will begin broadcasting on January 8, 1962. The station is owned by the Saginaw Valley Television Company, a subsidiary of the Saginaw Valley Telephone and Telegraph Company. Channel 5 will broadcast a variety of programs, including news, sports, and entertainment. The station is expected to be a major force in the Saginaw Valley television market.

BAY CITY

Channel 5 will also broadcast to Bay City, Michigan, which is served by the station's transmitter. The station is expected to be a major force in the Bay City television market. Channel 5 will broadcast a variety of programs, including news, sports, and entertainment. The station is expected to be a major force in the Bay City television market.

FLINT

Channel 5 will also broadcast to Flint, Michigan, which is served by the station's transmitter. The station is expected to be a major force in the Flint television market. Channel 5 will broadcast a variety of programs, including news, sports, and entertainment. The station is expected to be a major force in the Flint television market.

WNEM-TV



SERVING THE ONE **BIG** TOP 40
 MARKET OF FLINT • SAGINAW •
 BAY CITY AND ALL EASTERN
 MICHIGAN



WNEM-TV

Associated with WFLM-TV, CBS-NBC, Bay City, and WABT-TV in Adrian.



HITCHCOCK TO CBS BUT NOT ON SUNDAYS

CBS TV has announced that Alfred Hitchcock Presents will be back on its network in the fall in a full-hour version.

But contrary to some earlier unofficial reports, Hitchcock won't bump General Electric Theatre and Jack Benny on Sunday night. In fact, CBS said definitely that the show would not be seen on Sundays at all, although it had not settled on which time period it would occupy.

The different version of Hitchcock on NBC would end when the CBS hours began and part of the deal is that the CBS hours would be protected against any re-run use of the NBC episodes.

Although CBS emphasized that Hitchcock would not replace GE Theatre, it was not ready to go so far as to say definitely that the drama series would continue in its present time period, or at all.

NAB Code reports violence down, sex up

Violence for its own sake declined on tv in 1961, but "improper portrayals of sex" increased a little, reported Robert D. Swezey, director of NAB's code authority.

In 1962 the NAB office will make the same efforts against the new problem that it made against excessive violence in the past.

A special problem exists in the area of "trailers," or film commercials for motion pictures seen in theatres. The trailers are often offensive in their sexual suggestiveness even where the pictures themselves contain nothing objectionable.

NBC's FCC hearings

NBC TV will carry the forthcoming FCC hearings on network tv programming as three special half hour programs on successive Sundays beginning 28 January.

Want free tv program time?

Advertisers can obtain a Virgin Islands audience free by merely providing programs with commercials in them to VITV, St. Thomas closed circuit station.

There are now between 1200 and 1500 viewers there who pay a \$10 monthly fee. Population of St. Thomas and St. Croix totals 33,000 people.

Arrangements are being handled by representative Charles Michelson in New York.

BROADCAST PIONEERS' 1962 AWARD TO WGN

Second recipient of the annual "Mike Award" of the Broadcast Pioneers will be WGN, Chicago, it was announced by Phil Edwards, president of the New York Chapter.

The award will be made at celebration 25 February in New York.

The first of these awards was made last year and went to WLW, Cincinnati.

WGN went on the air 24 March 1924, almost 38 years ago. The station is a subsidiary of The (Chicago) Tribune Company, and its call letters are said to abbreviate the Parent Journal's motto, "World's Greatest Newspaper."

TvB names Miller as sales promotion head

Duncan Miller has joined TvB as director of sales promotion.

He was director of promotion at the Magazine Advertising Bureau for the past five years and was previously national sales promotion manager of the New York Mirror, promotion manager for WJZ (now WABC) Radio, New Year, and a copywriter for Time Magazine.

The appointment was announced by George G. Huntington, vice president and general manager of TvB.

ABC RADIO'S \$4.7 MIL. RECORD DEC. & HOT FIRST QUARTER 1962

ABC Radio is kicking its heels over one of its best sales outlooks in many a year.

With the first quarter hardly begun it is already 37% ahead of what it did by the end of the corresponding period in 1961.

Thanks to a record December 1961, ABC Radio wrote \$2,280,110 in new business and \$2,429,516 in renewals.

3M orders \$1 million on ABC tv daytime

Minnesota Mining and Manufacturing (MacManus, John & Adams; BBDO) placed a 52-week \$1 million order last week on ABC TV daytime.

Shows included various women's programs and American Bandstand.

Brigham to West Coast

John Brigham has been made tv manager of PGW in San Francisco. He was a New York tv account executive.

FTC lays down law

(Continued from page 7, col. 1)

merely an agent for the client. He asserted that the agency had originated the "sandpaper" idea and could not evade liability for it.

Commissioner Elman denied that technical tv requirements justified "falsehoods and deception of the public." He stated, "Stripped of polite verbage the (advertisers') argument boils down to this: Where truth and television salesmanship collide the former must give way to the latter.

"This is obviously an indefensible proposition. The notion that a sponsor may take liberties with the truth in its television advertising, while advertisers using other media must continue to be truthful is patent nonsense. The statutory requirements of truth in advertising apply to television no less than to other media of communication."

555/5th

Negro radio in Newark

Your special Negro Radio SPONSOR supplement (11 September) was up to your usual fine standard of reporting.

I have only one objection to enter. Your Negro Station Profile on page 40 lists under New Jersey WHBI, Newark, with 154 hours per week on the air and 95% Negro programming.

The fact is that our WNJR in Newark is the only full time Negro programed station there and that WHBI is on the air Sundays only. WNJR is the only full-time seven day a week Negro programed station in the New York area.

I would appreciate it if you would set the record straight.

Albert R. Lanphear
vice president
Continental Broadcasting Inc.
Wilmington, Del.

Lanphear's objection is justified. WHBI broadcasts 22 hours per week, from 6 a.m. Sunday to 4 a.m. Monday. The 154 hours reported is an inadvertent error. However, the figure indicating that WHBI broadcasts 95% Negro-appeal programming is correct.

Telephone is still ringing

If anyone ever doubts the pulling power of SPONSOR, you need only refer him to me. I am now in a position to make a much stronger statement of readership than even that issued by the B.P.A.

In your 27 November issue I appeared in *The seller's viewpoint*. The telephone is still ringing.

Robert E. Richer
president
Robert Richer Rep., Inc.
New York

Radio should shout its merits

I think SPONSOR has done one hell of a job for the radio industry. For

this, you have my heartiest congratulations. There isn't any question in my mind that your publication stands heads and shoulders over all others when it comes to supporting this industry.

It is unfortunate that a medium as powerful in radio that to cyclicly justify its very existence.

I think it is about time that radio people quit blaming themselves for the ignorance of others and stood up and shout it to the skies the merits of their medium.

Manning Slater
general manager
KRAK
Sacramento

The real KXXX

I noticed a feature titled "One-upmanship" on page 73 . . . 10-SECOND SPOTS in the 4 December issue of SPONSOR. This was an amusing story, and fit this particular column well; however, I would like to call the writer's attention to the danger in the use of X's as substitutes for the actual call letters of a station.

The story referred to a radio station in San Diego and the involvement of its mobile unit in a traffic accident. Apparently the writer was not aware that three X's have been assigned to stations in both of the FCC geographical areas. In order to disguise the station in San Diego involved in the accident, your writer called it "KXXX."

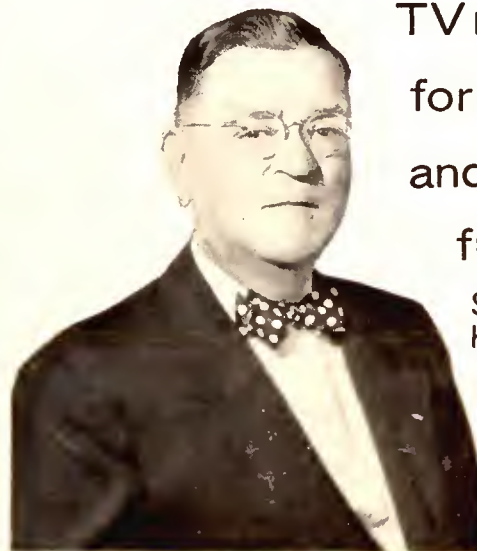
KXXX is located in Colby, Kan. As far as we know, they're all safe drivers as well as good broadcasters. Although we don't represent WXXX, I'd like to point out that it is located in Hattiesburg, Miss.

Ray Simms
director of promotion
HR Representatives, Inc.
New York

HR's point is well taken. Apologies to the real KXXX, Colby, Kan.

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

TV market area for solid growth and a sound future."



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

TOM Q. ELLIS
Clerk, Supreme Court
of Mississippi

WLBT Hollingbery **3**

WJTV Katz **12**

Serving the Jackson, Miss., Television Area

'COPPER KETTLE' on WJIM-TV, Lansing



CHOSEN FROM OVER 10,000 ENTRANTS in Martha Dixon's Sugar 'n' Spice Competition, the top winners here receive their awards from Martha on a Copper Kettle telecast. Besides a program-association of exceptional prestige, Copper Kettle advertisers get the advantage of live product-demonstration. As state capital and home of Michigan State University, Lansing provides many important guests that help keep Copper Kettle bubbling merrily.

Prime example of program leadership by alert management, enabling creative talent continually to build new vision into Television on stations represented by

BLAIR-TV



"Condensed into one sentence, a program-pattern is simply this: give families throughout our service area the greatest available values culture, information and entertainment. Into this pattern 'Copper Kettle' fits perfectly. So does 'The Class Six' which rates college credit. So do our newscasts, with extensive on-camera coverage of Michigan news. Consistent response proves that our viewers and our advertisers appreciate the special quality of WJIM-TV production."

HAROLD F. GRISS
President, WJIM-TV

the 'extra' that builds audience...and sales

by Joe Csida

takes something extra to make a Home-maker Show click. And Copper Kettle, on WJIM-TV, has what it takes.

Every day it presents an exciting range of home-making features and guest-interviews—all with a special woman-interest angle.

Martha Dixon, magnetic hostess of Copper Kettle, is a leading Home Economist. Her suggestions develop immediate store response. And the yearly mail-response hits six figures.

Copper Kettle is just one of many program-areas where WJIM-TV's success is conspicuous. In education, for example, 'Class Six' directed by Dr. Maria Morris, teaches college-level Spanish for college credit.

And in news, both national and local, WJIM-TV is outstanding. For on-camera news, equipment includes two remote news cars, police and fire monitoring contacts, film and slide cameras, telefax photo service, processing lab... plus a network of correspondents throughout the state.

* * * *

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

BLAIR-TV

Television's first exclusive national representative, serving:

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

What were you doing New Year's Eve?

The combination of doing a column on an every-other-week basis plus advance magazine deadlines plus the hustle and bustle of the festive season caused me to overlook entirely wishing my readers a happy holiday time. It is only a little late, however, for me to wish you a most prosperous and healthy 1962. And I do.



The manner in which I spent the holidays I brought home to me as never before how complete and inextricable a part of our lives television has become. I wonder if your holiday activities were similar. My freshly pregnant daughter, Carol, and her husband Bob had come in from Ypsilanti, Mich. to spend Christmas and the New Year with us. On Christmas Eve, just before Bob played Santa Claus, we tuned in either channel 2 (WCBS-TV) or 4 (WNBC-TV)—since I didn't anticipate doing this column then. I failed to note which—and heard the mass at the Madison Avenue Presbyterian Church. By odd coincidence this is the church in which Carol and Bob were married. And then, by an even stranger coincidence, one of the ministers, who delivered a warm and eloquent sermon during the mass, was Dr. White—who had married the kids.

A well done telecast

It was an extremely well done telecast. The director selected his shots most artfully, now hitting a line-faced, serene old lady; now a wide and innocent-eyed little boy; now a gaunt, noble-headed Negro choir singer; now a buxom, spirited white lady lifting her voice in joyous song. New Year's Eve we had a couple of Carol and Bob's friends, named Al and Pat in, and by a third odd coincidence, this nice young pair had attended the services we'd caught on tv in person.

We learned why the mass had made such an excellent tv show. All of the good people attending were thoroughly alerted to the fact that the mass was going to be telecast to a nationwide network audience. They were requested to be sure to read the prayers distinctly and with fervor, and to sing the hymns loud and clear, with particular emphasis on conveying the meaning of each lyric. Al said that he hardly felt he'd been to church at all, so conscious was he that he was on television.

In the course of the mass, Bob called his parents in Fort Wayne, Ind., and (coincidence number four) they had the same program tuned in. They and we in New York were attending the same televised services, and I am indeed curious how many other millions of us all around the country were doing likewise.

On the day of New Year's Eve, of course, it seems inconceivable to me that any adult and many children in the United States would be doing anything but watching the Green Bay Packers and the New York Giants have at it for the championship of the National Football League. Since little Green Bay (population, 63,000) chewed

(Please turn to page 46)



expose

The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the "network look"—an array of network proven and network caliber programs night after night. Groucho Marx, Wyatt Earp, One Step Beyond, World of Giants, Troubleshooters, It's a Wonderful World, Wanted, Dead or Alive are some of the new fall shows joining the best looking and top-rated independent in New York—and the only one qualified to display the NAB Seal of Good Practice. Only WPIX gives you *minutes in prime* time in such a network atmosphere. A client list that is 98% national advertisers is the clincher. *where are your 60 second commercials tonight?*



NEW YORK'S PRESTIGE INDEPENDENT

SPONSOR-SCOPE

8 JANUARY 1962

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SPONSOR

PUBLICATIONS INC.

There's no understating the potential impact that Washington in 1962 will have on advertising as a whole and broadcast media in particular, but you might list these as some of the more important non-Washington issues, trends, cross-currents, and points of conflict in the offing:

- The leading packagers of grocery and drug products will encounter more intensive debate on whether it's wiser to start all over with a kindred brand than to pour more millions in an established brand that's begun to show pronounced signs of being passe—like trying to rejuvenate the all-purpose pitch in the face of a host of products that emphasize specialized use.

- With more and more grocery chains entering the discount-house area, manufacturers of a variety of products will have to decide to what degree they will recognize the discounters in relation to fair trade and other factors.

- In view of the trend among major advertisers to gear their buys according to individual brands, the tv networks may make definite moves toward revising the corporate discount structure.

- The networks' continuing encroachment on the spot area via the expanding of the network spot carrier could lead to agitation among affiliates for a revamping of the basic yardstick for station compensation; that is, payment on the basis of actual minute participations sold instead of per accumulated number of hours; or, one rate for network option time and another for time which comes within the purview of station time.

- Bellwether tv stations will take under serious consideration the advisability of adopting an "economy" 40-second rate, providing, of course, the segment catches on with copywriters and the demand for it mushrooms.

- Unless there's an early upturn in radio revenue, some of the longer established rep firms will be doing some deep soul-searching on the question of whether it would be prudent, from the long-range point of view, to pare some of their services to stations. The likely cause for pause here: the fear that their more important stations will be enticed away by more richly endowed rep firms who will assure stations they will deliver the deleted services.

- On the Washington front, more and more stations, bowing to official nudges, will give thought to joining cooperative program producing setups, which would likely pose quite a threat to the networks in the fringe time areas of programing.

For a holiday week new national spot tv, at least in the New York sector, was quite active.

The orders and avail calls included: Lever's Breeze (SSC&B), seven weeks, starting 18 February; Folger's coffee (C&W), 15 weeks, 15 January; Wildroot (Bates); P&G's Zest (B&B), 15 January; Fels, 20 weeks, 29 January; Maxwell House regular (OBM), six weeks, 15 January; Jell-O (Y&R), six weeks, 22 January.

Makers of farm equipment take the frost in the air and the snow on the ground as a cue for reminding their customers that now is the time to think about replacing or adding to their machinery.

Hence that burst the past week of farm radio buying by Massey-Ferguson (NL&B) and J. I. Case Co. (GMM&B, Racine) and the looking around for spots by the Oliver Corp. (F&S&R).

That Massey-Ferguson money is supplementary to its tv activity.

Humble Oil (McCann-Erickson) has applied Esso's eminently successful spot policy to Enco, the gasoline, etc., distributing division which operates west of the Mississippi.

The ambition that Humble has in mind eventually for Enco is to have an Enco reporter on tv stations in 20-25 markets (Esso in the east is on tv stations in 50 markets).

Enco already sponsors 12 Your Enco Reporters, and the way it's going about adding the others is to buy a weather and/or sports pattern on the remaining prospective stations.

The Enco Reporter schedule: three to five 10-minute programs a week, depending on the size of the market. The time: early or late evening, preferably the former. Contracts for these: 39 weeks or the balance of the calendar year.

Schlitz's decision to do its 1962 spot tv buying in mid-December is hailed by Chicago reps as a good piece of timing.

The brewer's agency, Burnett, was able to get the fringe minutes and prime 20's it had originally slated as most desirable.

Dimensions of buy: 31 weeks, starting 28 January in a flock of major markets.

Also from the brewery front: Anheuser-Busch (D'Arcy) is testing the acceptance of its Michelob brand (formerly an all-draught seller) as a gourmet item and competitive to the imported labels. Michelob's being offered in an ultra-fancy bottle, which, according to the promotion, the housewife could subsequently use as a bud vase.

The abnormal warm weather spell that prevailed this past November may have had a lot to do with the circumstance that daytime viewing slipped under what it had been for the like month of 1960.

Hours of usage for the entire day and night also dipped. The average hours for November 1961 were five hours and 25 minutes, as compared to five hours and 47 minutes for November 1960 and five hours and 25 minutes for November 1959.

Here's a three-year comparison of average daytime usage by hours of the day:

TIME SPAN	1961	1960	1959
8- 9 a.m.	11.2	13.6	10.2
9-10 a.m.	13.3	15.5	12.1
10-11 a.m.	14.6	17.4	14.7
11-noon	17.1	20.5	18.8
1- 2 p.m.	23.0	24.2	21.9
2- 3 p.m.	19.7	20.1	18.4
3- 4 p.m.	20.5	20.8	18.7
4- 5 p.m.	24.8	25.9	23.4

Source: Nielsen. Monday through Friday, average homes per minute.

The latest spot tv order on Comet (Compton) contains something a little different in P&G buying tactics.

P&G's usual and implied tack in a spot buy: the schedule is to run until cancelled, up to the end of the contract year, with the understanding that if there's a lap-over a new order for the brand will be issued.

In the case of Comet the order specified five weeks.

In glancing over their orders for the initial quarter of 1962 tv reps have been impressed by the fact that the schedules as a whole are for longer stretches than has been the case the past year or two.

The hand-to-mouth type of buy, in the major markets particularly, seems to be in the minority. Most of them are in the 13- to 39-week brackets.

Probably a telling factor in this trend toward longer campaigns is confidence in the general economic picture for at least the next six months.

Judging from the pricing policy that's operating at NBC TV with regard to nighttime minute participations, the time seems not far off when the network will base its rates on the cost-per-minute rating point, rather than on Class "A" or "AA" clock segments.

The network's current practice, which, to Madison Avenue, indicates a step in that direction: raising or reducing the minute prices of the evening schedule according to their rating status. Such shows as **Dr. Kildare**, **Dick Powell**, and **Laramie** have had their per minute participation prices raised and such shows as **Cain's Hundred** and **The Detectives** lowered, with repeats also readjusted accordingly.

NBC TV started off the new year with a gratifying batch of daytime sales.

The biggest haul of the lot was 52 quarter-hours from Bristol-Myers' **Sal Hepatica (Y&R)**, which, for the year, could figure out, with discounts, to around \$600,000. Bristol-Myers will also be on the new **Ernie Ford** show on ABC TV.

Two of the other orders: an additional quarter-hour weekly from **Whitehall** (Bates) giving the network four quarter-hours a week from that source, and another weekly quarter-hour from **Colgate**, making a total of nine quarter-hours.

The network appears so heavily sold out that it might find further sales stymied on a number of product fronts until it's able to loosen corporate product protection. (See 18 December issue, page 27, for in-depth article on this dilemma.)

Minnesota Mining & Manufacturing's stake with ABC TV alone is now in the neighborhood of \$2.5 million a year, with about \$1 million of it in daytime.

The daytime allotment breaks down this way: **tape and gift-wrap \$600,000**, via MacManus, John & Adams, and **\$400,000 for the Scotch Tape division**, via BBDO.

The 3M firm at the same time renewed participations in **Ben Casey** over the second and third quarters and again committed itself for the **Bing Crosby** golf tournament, accredited to EWR&R.

The networks are going to Chicago for feeds of daytime personality newscasters.

NBC TV's inductee: **Floyd Kalber**, an afternoon five-minute strip, with **Colgate** as the sponsor.

ABC Radio's entry: **Alex Drier**, a 10 p.m. stint on behalf of **Miller Brewing**.

This may not mark the beginning of a renaissance of Chicago network origination but it does give the **Breakfast Club**, the town's only network contributor the past four years, some company.

Nobody need tell you that tv network advertisers are spreading their budgets over more and more programs, but it's still interesting to measure the extent of this trend from season to season.

You can see from the following chart of purchasing types as compiled by Nielsen that, just within the past two years, there's been a **lefty pickup** just in advertisers who concentrate their all in **multi-program (minute participation) buys**:

TYPES OF BUYERS	1960	1961
Multi-program buys only	28%	38%
Alternate half-hours only	18%	23%
Single sponsorships	26%	13%
Multi & alternate	10%	16%
Alternate & single	10%	3%
Single & multi	1%	2%
All basic types	7%	5%
Total	100%	100%

Note: Covers November-December of each year, 7-11 p.m. Monday through Sunday.

Christmas proved a boon for retail stores in the east and midwest with fm stereo equipment.

The turnover in many cases was so unexpected that equipment was sold out before the peak of the Christmas trade was reached.

GE's Chicago distributor told SPONSOR-SCOPE that the factory had so oversold its orders that it had to cancel hundreds of retailer requests.

Obvious reason for that rush to buy in Chicago: WFMT let it be known that it was going all-stereo as of 1 January.

Don't be surprised if 1962 becomes another one of those big switch years for automotive accounts.

Agency men say it's in the air. The main reason for the expected receptivity: the lines have come to look pretty much alike and so has the advertising, and the cry in the immediate future will be for anybody with an original creative platform approach.

Auto marketers seem to be getting around to the belief that the consumer accent is shifting from price to quality, witnessed by the trend to luxury in fitting and accessories regardless of car size.

Cigarette admen's latest eyebrow-lifter was a report in Business Week which showed **R. J. Reynold's Salem rates neck-and-neck with Lucky Strike in sales.**

The first three remained in rank order: Pall Mall, Camel, and Winston.

If you're interested in how am radio stations (based on a total of 3,381) are distributed in terms of power and clear, regional, and local channels, here's a break-down that SPONSOR-SCOPE got last week from the FCC's economic bureau:

CLEAR CHANNELS: 50,000 watts: 86 unlimited time, 10 part time; 25,000 watts only: 2; 25,000 watts through 5,000 watts, 57 unlimited time, 22 part time.

REGIONALS: 5,000 to 500 watts, 842 unlimited time; 1,284 part time.

LOCALS: 100 to 250 watts: 853 unlimited time, 227 part time.

The program category viewers are spending the most time on this season—at least they were the early part of it—is suspense-mystery.

Only a season ago it was westerns, with situation comedy next in line of popularity.

Here's a comparison of type by actual hours of weekly programs and total home viewing hours, as based on the NTI I November report:

CATEGORY	HOURS OF PROGRAMING	TOTAL HOME VIEWING HOURS
Suspense-mystery	16	126,815,000
Situation comedy	13½	115,871,000
Westerns	11	114,400,000
General drama	13	108,202,000
Adventure	4	27,836,000
Total	57½	493,164,000

Gillette (Maxon) isn't taking any chances on the electric shavers slicing off big chunk of the feminine trade.

The safety razor maker is readying test marketing of a woman's razor this spring, with the Pacific area as the likely starting point.

For all its products the Gillette corporation last year spent \$15 million in advertising with well over 60% of it in tv.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 48; Washington Week, page 51; SPONSOR Hears, page 54; Tv and Radio Newsmakers, page 60, and Film-Scope, page 52.



THE HOME OF WIS-TELEVISION

GATEWAY TO THE HEART OF SOUTH CAROLINA:
The 257,961 people who make WIS-television's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 8.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-television's 526-foot tower, tallest in the South, delivers *more* of the state, *more effectively* than any other station. In short, South Carolina's major selling force is

WIStelevision NBC/ABC—Columbia, South Carolina
Charles A. Batson, *Managing Director*

STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**
G. Richard Shafto, *Executive Vice President*



WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.

In the first place

...in the first place, there was this network called ABC-TV... followed in the second and third place by those other two networks called Z & Y. And this network called ABC-TV, rated first according to the latest Nielsen figures,* further demonstrated its popularity by placing 8 of its programs in

the top 20. And did this where it counts most—where the watchers can watch all 3 networks. Which is, in the first place, the truest test of program popularity.

ABC Television

*Source: Nielsen 24 Market ratings, week ending December 23, 1961. Average audience, Sunday thru Saturday, 7:30-11 PM.

IS THE FCC ANTI-ADVERTISING?

SPONSOR probes the question amidst an air of uncertainty created by the governmental agency

Since the day last May when FCC chairman Newton N. Minow stood up at the NAB convention in Washington and lambasted the broadcasters with the "vast wasteland" charge, the industry has been concerned with FCC thinking on program balance, protection time, children's programs, contractual relations with network affiliates, and advertising on the air.

The subject of advertising, in particular, has persistently puzzled broadcasters and admen. They are raising these questions:

- Are FCC actions creating an air of uncer-



tainty among advertisers?

- Will the FCC undercut the stability of the business of advertising?
- How will FCC actions affect long-range ad planning?
- What is Minow's attitude toward advertising and the free enterprise system?

SPONSOR editors set out last week to find the answers to some of these questions bothering the industry. They found that virtually all top broadcast executives and admen firmly believe that FCC Chairman Minow, based on present evidence, doesn't harbor a built-in advertising bias. Most broadcasters, it was found, do not consider the FCC the ogre it appeared to be when Minow first lashed out at the industry. With few exceptions, broadcasters today do not think the FCC is in a brazen conspiracy to kick the stuffings out of air advertising. Only a handful of broadcasters think Minow and his fellow regulators are bent on brass knuckling and handcuffing the broad-

Ad agency executives do not view with alarm



FCC'S ATTITUDE toward broadcasting didn't change thinking or operation of Lennen & Newell, according to Nick Keesely, senior v.p. of agency's television department

easting industry.

In the final analysis, however, according to those queried, the question won't be answered fully until ABC,



IN OPINION of Daniel A. Whitney, v.p. of Reidl & Freede, the new FCC chairman does not seek taste in tv programming and has "no intention of knocking out advertising per se"

CBS, and NBC upper echelon executives descend on Washington this month to play leading roles in what promises to be the last and most dramatic scene in the FCC's epic-running hearings on network programming procedures.

The survey reveals, among other things, that:

- There is no basic disagreement within the industry or government as regards the broadcaster's objectives. It was best summed up by NBC chairman Robert W. Sarnoff in a recent utterance: "We all want to offer the public more informational programs, more actualities, more children's programs, and so on. The question is the means. Some people are impatient. They want more programs for minority groups—now. But, should we do it more slowly via the free enterprise system? Or attempt to force it through government order?"

- The FCC is determined to make infinitely greater use of the uhf channels and hopes within the next five years to see tv switch to the upper bands. Broadcasters point significantly to Dr. Jerome B. Wiesner, former head of MIT's electronic research laboratory and currently President Kennedy's special science advisor who advocates an all-uhf arrangement. Minow is familiar with Dr. Wiesner's suggestion but says "First we'll have to complete the N

FCC chairman Minow's challenging remarks

At the NAB Convention, 9 May 1961

"I believe in the free enterprise system."

"I believe that most of television's problems stem from lack of competition. This is the importance of uhf to me: with more channels on the air, we will be able to provide every community with enough stations to offer service to all parts of the public. Programs with a mass market appeal required by mass product advertisers certainly will still be available. But other stations will recognize the need to appeal to more limited markets and to special tastes. In this way, we can all have a much wider range of programs."

"I invite you to sit down in front of your television set . . . you will see a procession of game shows, violence, audience participation shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, western badmen, western good men, private eyes, gangsters, more violence, and cartoons. And, endlessly, commercials—many screaming, cajoling, and offending. And most of all, boredom."

At Commonwealth Club, San Francisco, 22 December 1961

"During the next decade, we are working to build a fourth network dividing its time between daytime programming for classrooms and nighttime programming for adults seeking intellectual and spiritual adventure rather than action-adventure."

York test and then we'll have to decide what that means in terms of tv's future." The switch to uhf will not affect advertising, Minow has said.

- Broadcasters have no doubt, of course, chairman Minow is going much further than any of his predecessors in the fight for better program balance. But they honestly believe he is going about it without doing any violence to the precepts of the free enterprise system. They recall his historic 9 May speech in which he proclaimed his belief in the free enterprise system and said he championed the broadcaster's cause.

- Broadcasters say Minow will ultimately carve out what amounts to a fourth network dedicated to educational television. "If there is not a nationwide educational television system in this country, it will not be the fault of the FCC," Minow has said. As one big broadcaster put it to a SPONSOR editor: "The fourth network would carry all the goodies not carried by the major networks." But the fourth network would be essentially an educational hookup.

- Minow hammered away on his fourth network idea in another address on 22 December before the Commonwealth Club of San Francisco. He told his audience that during the next 10 years the FCC would

strive to build "a fourth network dividing its time between daytime programming for classrooms and nighttime programming for adults seeking intellectual and spiritual adventure rather than action-adventure."

- Most advertising agencies regard chairman Minow's crusade with approbation. Their feelings can be summed up as follows: "We're for tv's standards being lifted. It means a better frame for our sales messages. We believe in good taste in advertising, authenticity of claims, and an end to advertisers who denigrate the advertising of their competitors." There was no apparent concern that FCC programming pressures would ultimately diminish tv audiences and its ability to compete with other media.

- Broadcasters say that chairman Minow is a "kissin' cousin" of James Lawrence Fly, onetime chairman of the FCC, and considered by some, during his reign, as a fly in the broadcast ointment.

- Broadcasters insist advertiser domination of program content is highly exaggerated and will prove this when the network executives take the stand in Washington.

- The broadcast industry is grateful to both Dr. Frank Stanton, CBS president, and Sarnoff for their re-

cent exposition of the broadcaster's position in relation to the FCC and Minow's "approval" or "disapproval" of network program content.

- Broadcasters are certain that Minow has captured the public imagination and has the people on his side.

- Broadcasters and Madison Avenue exponents of advertising are of the opinion Minow is pleased with their current conduct. They cite a recent statement of the FCC chairman: "There is in tv programming a growing sense to be conscientious. And I don't think these signs of responsibility are hurting financially."

A typical viewpoint on Minow from the agency side came from Daniel A. Whitney, vice president, Reidl & Freede, Inc. He said most top agency executives exhibited a strong urge to kick Minow in the pants following his now famous "wasteland" speech last spring. "And rightly so," Whitney observed. "The advertising industry, always under attack, suddenly got blasted by a new administration. No wonder we were so defensive."

In Whitney's judgment, many advertising leaders have revised their opinion and now feel that Minow may not be an uninformed ogre—that he really does want taste in tele-

Answer to FCC's philosophy on advertising may come after hearing



ALL-IMPORTANT FCC program hearings are expected to begin in Washington on 23 January with CBS president Frank Stanton (c) as the first witness. Next to be grilled will be NBC board chairman Robert W. Sarnoff (r) and six other company witnesses. ABC TV president Oliver Treyz (l) and other network executives will fill the Washington spotlight during the third week of the significant program hearings

vision programing, and that he has no intentions of knocking the advertising concept *per se*.

It is generally agreed, as Whitney saw it, that programing has improved a good deal with the current season. "With the possibility of license renewals on the line it is understandable that Minow's 'wasteland' words were at least kept in mind when programing decisions were made," Whitney noted. "This undoubtedly had its influence on programing. As for censorship, it seems that Minow did not truly want to be a dictator as was suspected, and that he would rather the broadcasting business cleaned its own house."

Many executives in the industry evidently felt on the edge of disaster following Minow's initial blast. Whitney declared. Minow added a great deal of uncertainty to a relatively uncertain industry, he said. "Some morale damage was done to our confidence in ourselves and the viewers' confidence in us," the agency executive pointed out. "But perhaps the good that seems to be resulting will offset the harm. Whatever may come of 'the new look' and the FCC, we can be sure that a greater array of services will be rendered to the viewing public. At times, the 'new' Federal Communications Commission will be difficult and exasperating for various interests in the broadcasting and advertising fields but we all should benefit in the long run by improving public and governmental agency opinions regarding programing and advertising itself."

Lennen & Newell's senior vice-president in charge of the television department, Nick Keesely, said there has been no change in thinking or operations at the agency because of the attitude of the FCC and its new chairman toward tv programing. In fact, Lennen & Newell's general approach to tv and the standards that "we have always set for ourselves have been as high or higher than enunciated from the commission," Keesely declared.

"On the whole we back away from violence, unpleasant themes, downbeat philosophy and the hackneyed," Keesely continued. "Or, to put it the other way, we believe in entertain-
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NET SHOW COSTS

- Rise in technical service expenses expected to go on, but with prudence above-line outlays can be held level
- Unions, upgraped production values, increased use of film and hour shows contribute to rise in expenses

With admen preparing to look into new shows for next season, it's time to check into what's been happening to production costs.

Below-the-line (technical services) costs continue in their upward spiral, with no end in sight. Talent and supervision (above-the-line) costs, on the other hand, for the most part maintain an even keel.

Among the main forces behind the

upward movement of below-the-line costs:

- Upgraded production values to keep pace with heightened sophistication of the tv audience.
- Continuing union bargaining effectiveness.
- Increased use of film, where financial risks are considerably greater than with live production, and need to deal with the long-established



HEIGHTENED production values for modern tv, and trend to hour shows contribute to rise in costs. A case in point is *Naked City* (ABC) large portions of which are filmed on location.

CONTINUE BELOW-LINE RISE

A look at net tv show costs in recent years

	'61-'62	'60-'61	'59-'60	'56-'57
SITUATION COMEDY				
Half hour	\$45,000 (23)*	\$38,250 (24)	\$39,000 (15)	\$36,000 (15)
ADVENTURE-MYSTERY				
Half hour	33,600 (5)	46,500 (5)	38,500 (7)	30,805 (18)
Hour	90,500 (6)	88,900 (10)	77,500 (6)	—
WESTERN				
Half hour	47,200 (4)	40,500 (14)	40,000 (19)	31,166 (6)
Hour	86,890 (9)**	87,750 (8)	78,000 (7)	—
VARIETY				
Half hour	38,000 (1)	49,500 (4)	41,850 (7)	36,000 (15)
Hour	128,600 (6)	128,250 (6)	125,960 (6)	66,687 (8)

*Figures in parentheses indicate number of shows. **Does not include Maverick re-runs.

Hollywood unions.

• Trend toward hour-long programs, more costly than the traditional half-hours.

While audience is far and away the adman's prime consideration in buying a network tv program, he has to keep abreast of what that program costs and why.

"Make sure the money you pour into a show is right up there on that screen," cautions Ted Bates' senior programming director Richard A. Pinkham.

With surveillance the adman may be able to suggest ways either to cut corners or to improve the show with added expenditures in a seemingly weak area of the show's makeup, according to Pinkham. If you've invested in a variety show or anthology or which a great deal is spent on guest stars, see that you aren't getting 3,000 talent for \$7,500 fees. Further, he hypothesizes a program not going so well, for which the producer is spending \$2,500 on scripts. Here suggestion that the script stakes be raised, say, to \$3,500 may be in order.

Additional advice to investors in net tv fare emanates from Michael

Dann, v.p. for programs, CBS TV. He notes that while above-the-line costs (talent and supervision) by and large have leveled over the past few years, every now and then a client falls in love with a performer or script, and pays a price way out of line with the going market rate. From then on, the lucky artist will be expecting the same inflated fee or more.

Dann cites two recent examples of such boat-rocking. One involved an actor who had been making guest star appearances on the Garry Moore show at \$7,500 a shot. A naive client came along and offered that same performer \$42,500 to appear on a network special, as one of several guests. Then there's the director who normally had received \$5,000 per assignment on CBS TV. Unaware of this a client hired him directly—at \$16,000.

If this kind of aberration can be avoided there need be no appreciable hike in talent pricing, Dann feels. He points out, however, that when a show succeeds, the package price goes up year-by-year, as per contractual agreement.

Otherwise, it's below-the-line ex-

penses (technical services) that provide the price rises, which Dann estimates at five to six percent per year. And he anticipates that this chronic increase will continue so long as the nation's economy maintains its current pace. (As an ameliorating factor, Dann points out that technological advances, such as in the field of tape, can be counted on to bring about some below-the-line cost cuts.)

Below the line costs include camera work, a highly expensive element: production staff (unit manager, assistant directors, etc.), grips and stand-by labor, electricians and their equipment, scenery (can run into plenty of money), sound recording, studio rental (a heavy expense), makeup, hairdressing, set dressing, props, film editing, and so on ad infinitum.

Periodically and perpetually, union contracts for the myriad groups working at below-the-line jobs come up for renewal—and at such times, pay increases are the norm.

There is an industry rule of thumb that above-the-line expenses should approximate 40% of a show's costs, while below-the-line takes up about

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NL&B'S ILLUSTRIOUS TRAINEE

▼ That's the way his agency associates describe Blair Vedder, Jr., chief of Chicago shop's 50-man media department. He started at Needham, Louis & Brorby in 1948



BLAIR VEDDER, JR., v.p. and media director, Needham, Louis & Brorby, Chicago, wanted to be a researcher. He went into the media department as it had the only opening at the time

In 1948, radio salesman Blair Vedder arrived at the office of Needham, Louis & Brorby and took a job as one of the ad agency's freshman trainees. For twelve months he worked in every agency department. By 1958, Vedder was still with NL&B, but with a new job—v.p. and director of media. His achievements in 10 years gained him well, for his associates not only came to respect his media judgment: his mentors unofficially dubbed him as a most "illustrious trainee."

Today Blair Vedder's job demands not only the judgment of a trainee made good, but requires the imagination and force of a well-schooled media executive with \$28.8 million to spend on broadcast (1961 estimate)

Supervision of the millions spent in media, however, does not tell the whole story of Vedder at NL&B. He is in on top agency planning, has carried on a new training program for media personnel, and brought in a vast IBM system for media data processing.

As media head and plans board member of the second largest Chicago-based agency, Vedder has oversaw some major marketing changes over the last five years which have intensified advertiser objectives and increased the complexities of media plan problems. They are:

- A substantial increase in number of households. There are more people to reach now than there were five years ago.
- Growth in discretionary spending power. Now more consumers are thinking in terms of convenient items previously out of reach.
- The number of national advertisers is on the increase.
- The number of new and similar products continuously rises. It has become more difficult to distinguish fine lines of differences between many products.
- Spiraling costs of delivery

messages today often outstrips the advertising budget.

• Rising cost-per-thousand (circulation related to households is not increasing in many media).

Vedder points out that these factors—the jungle in which media plans must be formulated today—call for more ingenuity and more precision in order to be heard amid the clamor for attention in today's crowded marketplace, while at the same time making sure the advertising dollar is spent as efficiently as possible.

"It's much tougher to outshout the competition today," he says, "but more important, the advertiser must define, refine, and pin-point as accurately as possible his specific market. Not everybody in the country can buy everything; certain kinds of people are more suited to certain kinds of products, and vice versa. This is why more information on attitudes toward product and competitive products is required today."

At Needham, Louis and Brorby, where about 55% of the total estimated \$52.1 million in billings for 1961 was devoted to broadcast, the entire agency, through its task force operation, is geared to efficient media planning. The tremendous amount of detail involved in planning a media program seldom, if ever, begins in the media department, Vedder explains: "It starts with the creation of marketing strategy for the brand."

At the marketing strategy development level in NL&B's task force operation, the media supervisor works along with the account executive, the research supervisor, the marketing supervisor, and sometimes representative of the creative department, correlating all the aspects of the brand's performance, distribution, consumer attitudes, competitive environment, consumer profile and other known facts, to determine these three fundamentals:

1. Significant problems that will face the brand during the campaign year.
2. Outstanding opportunities for its growth.
3. Strategy that can circumvent or diminish the problems and capitalize most fully on growth opportunities.

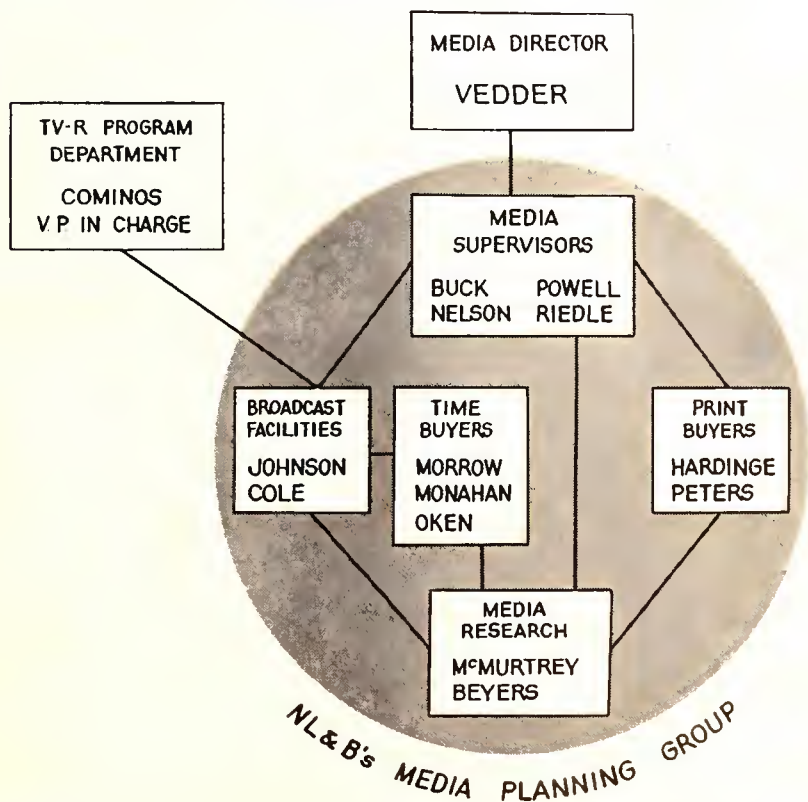
Vedder emphasizes one very im-

portant point about the marketing strategy process. He says, "Because its development is so basic and all-encompassing to the other agency department efforts, it is usually undertaken from six months to a full year before the first medium is chosen."

Developing the marketing strategy is another process of defining and refining. "Often," Vedder explains, "in an attempt to set a marketing strategy, we realize that we do not have all the facts needed to make a
(Please turn to page 44)



JOINT ACTIVITY between broadcast facilities department and tv/radio program department has increased at NL&B this season with more use of spot carriers. Vedder (c) is shown with Arnold E. Johnson (l), v.p., and dir. of broadcast facilities, John Cole, manager under Johnson



ORGANIZATION CHART for media planning at NL&B shows that broadcast facilities group is a key factor. Although responsibility for media plans rests with supervisors, the timebuyers are given ample opportunities for creative work, according to agency media director Vedder

PREVIEW

January U. S. RADIO will give the full story of gas and oil usage of radio. This is one phase of the big picture



LISTENERS-ON-WHEELS are prime targets for oil companies in selling service, gas, oil and tires-batteries-accessories, as at Cities Service

GAS AND OIL:

Radio's big \$32 million gusher

- ▶ Radio is expected to get a healthy \$32 million chunk of gas and oil's \$120 million ad budget this year
- ▶ New U.S. RADIO study slated for late January shows how radio can get more dollars as oil pitches peak

About one in four oil/gas advertising dollars this year will go to radio, with a strong possibility this share will rise as the competitive industry sales push starts in the spring.

All told, SPONSOR and U.S. RADIO estimate radio's gas and oil investments in '62 will amount to some \$32 million—of \$120 million in total

advertising appropriations.

Reports from all parts of the country, including detailed questionnaires returned to U.S. RADIO (see box next page) from station operators, executives of major oil companies, and officers of advertising agencies servicing oil company accounts—indicate the industry is stocking up for a

heavy battle. Radio will be in the front lines.

The biggest single reason: the marketing melee oil producers have been carrying on is about over, and the rush for sales is on. Consolidation is as complete as they can get, with a few exceptions, and the industry has seen more than 500 company mergers in the past seven years. About half of these were carried off by fewer than 50 companies.

The lines are drawn in many areas in distribution patterns, with lines firmly up for the first time in years in media patterns, as oilmen pay even closer attention to radio because its mobility matches that of the autom

bile and its driver; in marketing, which last year cost the industry \$222 million, 13% above the previous year (with three-fourths of this sum going for new and renovated service stations). There are some 170 oil companies with brand name gasoline and oil products for consumers. They are small, medium and large, most of them operating within scattered but fixed distribution areas in a jigsaw scramble for dealers and stations. Between 70 and 80 are fairly constant users of radio—some at the big-budget national network and spot level, others on a regional or local basis.

This year they'll spend the heaviest proportion of that \$32 million (estimate) on radio in selling brand name gasolines and lubricants. Perhaps \$10 million will originate with the top 10 companies in the field. Another \$10 million will be siphoned in from companies seeking consumer product sales below the top 10. The remaining \$12 million is predicted to be spent locally in a complicated funneling of co-op funds to dealers and distributors.

Aggressive radio selling can expand these budgets even further, in the opinion of both broadcasters and gas and oil company specialists. Many of the arguments which radio can put forward to which buyers will be receptive are detailed in the findings of U.S. RADIO's national survey.

Patterns of radio usage emerge in specific terms in responses from (1) oil companies, (2) advertising agencies servicing oil company accounts, and (3) radio station owners and/or managers.

Advertisers. Products rather than services make up the bulk of consumer advertising by gas and oil companies. Most are experienced radio advertisers, and plan to use it this year for gasolines and motor oils. Next in order of product types using radio are oil and gas additives; tires, batteries and accessories (TBA), service stations.

Of those advertisers who use radio, the average share of radio to total advertising budget ranges between 20% and 25% (although the editors construe this to be a high national average), and the highest radio share

for any one sponsor was 35%.

When asked to compare radio's budget with other major media, 18% of the responding advertising executives said radio topped all other budgets; in 45% of the instances, radio had equal dollar emphasis. More than seven in 10 responses—73%—indicated the radio budget is growing, with 27% saying it remains the same. None reports a decline.

Of those with radio budgets increasing, most cited two reasons: (1) added distribution and marketing areas; (2) increased effective-

ness of radio's advertising.

Those reporting radio budgets as remaining even gave these reasons: (1) they want to keep the company name before the public; (2) they credit radio with gaining effectiveness.

Patterns of specific client radio usage indicate:

- Local radio is the preferred buy, followed by regional spot.
- Announcements rather than programming get the nod.
- If programming is used, news and
(Please turn to page 59)

Full in-depth story of gas and oil to appear in U. S. RADIO late January

SPONSOR's new bi-monthly radio service, U.S. RADIO, will detail the full story of gasoline and oil company marketing and advertising in its first issue to be published later this month. Marketing is the key to the advertising program, which totals only \$120 million for all 170 such companies in the U. S. This is less than Procter & Gamble. The PREVIEW story on gas and oil in this issue reveals one side of a multi-faceted industry. Here are eight other phases which you'll find in the new U.S. RADIO which SPONSOR subscribers will receive with the 29 January issue:

- **New campaigns** being readied for '62 airing, with sales opportunities for stations, representatives, and networks

- **A complete rundown** on the 76 oil companies known to have used radio in the past year, with a summary of address, executive officer in charge of advertising, advertising agency and address

- **Tabulated results** of trends of national questionnaires sent to radio stations, oil companies, and the advertising agencies servicing oil company accounts to determine usage patterns and trends

- **A report** on the top 51 integrated oil companies with the products they manufacture, transport, refine or market, the number of branded retail outlets, the types of products and the brand names

- **Individual oil company** advertising and radio usage of such sponsors as Esso, Humble, Mobil, Richfield, Sinclair, Cities Service, Shell, Wynn, Pennzoil, Bardahl

- **Charts indicating** gasoline brand preferences and items bought at service stations by listeners-on-wheels

- **A summary** of the merger pattern (some 500 in the past seven years) with the shift of companies among advertising agencies

- **The individual marketing** history of major companies as well as the industry, with documentaries leading to U. S. RADIO's estimate of 1962 as a year of potential prosperity for radio

ARNOLD'S YEASTY VIDEO YEAR

➤ Quality baker's best year steers from eight-market, 10-station campaign; success of weather-girl-spokeswoman leads to her taped appearance throughout the schedule

It was a yeasty year for Arnold Bakers of Port Chester, N. Y.

Sales by the 21-year old quality baking firm reportedly hit an all-time high in 1961. A new plant was erected, with one-third greater capacity than the five separate units it replaced. And Arnold took a big plunge into spot tv. The likelihood is there is a connection.

Tv veteran Arnold participated in four shows during the early 1950's. Up to six cities in its eastern seaboard distribution area learned of Arnold products via the *Faye Emerson* show, *Life Begins at 30*, *Magic*

Cottage (children's show), and *Robert Q. Lewis*. There followed *Duffy's Tavern* (1954), which Arnold sponsored in New York only, the results of which were "disappointing," as one official puts it, and took a five-year hiatus from tv.

Arnold ended its tv famine in 1959 with a weather show sponsorship on WPIX (TV), New York. At that time Gloria Okon became spokesman for Arnold (as well as the weather girl for WPIX), and she continues in that capacity today, not only on the WPIX program, but via taped minutes throughout an eight-market spot

television campaign.

According to Lester S. Rounds, co-ordinator of marketing at Arnold, one large reason for the firm's return to tv is favorable response to the medium on the part of the independent business men who distribute Arnold products. They decide on what quantity of baked goods to attempt to sell to retailers, and exercise great care since they're financially responsible for overstock, beyond a certain percentage covered by Arnold.

"The more impressed they are with Arnold's advertising, the more of our products they'll put out," states



MEDIA PLANS take shape at Donahue & Coe, agency for Arnold Bakers, where are gathered: Lester S. Rounds, co-ordinator of marketing at Arnold; Richard A. Russell, D&C account exec. (seated l to r); standing (l to r): D&C men Pete Dalton, media supervisor, and Walter Weir, chmn., exec. committee. Dalton is pointing to a map of Arnold's distribution area, extending from north of Boston to south of Washington

ARNOLD BAKERS



SPOKESWOMAN Gloria Okon, who began delivering Arnold message via her weather show on WPIX (TV), New York, now carries the word throughout an eight-market, 10-station drive

Rounds, "and they've expressed great pleasure with the tv campaign. They watch tv, their wives watch tv, so they're familiar with the medium and what it can do. And they love the Arnold spokeswoman about whom they get a great deal of playback from their customers. Many of the distributors call her 'our Gloria.' My wife says it's a mass love affair."

Mrs. Okon appears at sales meetings in the New York metropolitan area, and occasionally elsewhere, when broadcast schedule permits, to help stimulate this distributor interest in her work on their behalf. For sales meetings she cannot attend in person, Arnold utilizes film, slides, and blow-ups to illustrate the tv campaign and her part in it for the distributors.

Arnold tv program sponsorship includes news in New York and two other markets. Throughout the year, Arnold has maintained major-minor sponsorship (three times one week, twice the next) of Bob Trout's 7 p.m. report on WCBS-TV, New York. And the baker was daily sponsor of Ron

Cochran's 1 p.m. report on the same station for the year's first half. Arnold also sponsors news programs via WPRO-TV, Providence, R. I. (up there the brand name is Brick Oven), and for 13 weeks last fall via WPTZ-TV Plattsburg, N. Y. (though this market is outside Arnold's primary distribution area).

Rounds explains his company's interest in news and weather broadcasts this way: "While not everyone likes western or other varieties of entertainment, most people are concerned about Mr. Khrushchev and whether or not to wear a topcoat." Along with its direct news and weather sponsorships, Arnold attempts, wherever possible, to place its spot announcements adjacent to that kind of programing.

That spot announcement campaign got underway in the spring of '61 (May through 4 July), followed by a second flight from early September to Thanksgiving, or in some cases into early December. Richard A. Russell, account executive at Arnold's agency, Donahue & Coe, reports the fall tv schedule reached 7,941,000

homes per week, based on ARB ratings.

Here's the lineup: Albany—WRGB-TV, WTEN-TV, and WAST (TV), for the spring flight; WRGB-TV only during the fall; Hartford, Conn.—WTIC-TV both flights; Springfield, Mass.—WWLP-TV both flights; New Haven, Conn.—WNHC-TV both flights; Boston—WHDH-TV and WNAC-TV in the spring; WHDH only in the fall; Baltimore—WBAL-TV and WMAR-TV, both flights; Washington—WRC-TV both flights.

Frequency of the Arnold 60-second announcements aired outside New York ranges from 10 to 15 per market per week. Mrs. Okon delivers the Arnold message in every instance except for the Providence and Plattsburg news strips, these are done live by the local announcer.

According to TVB-Rorabaugh, Arnold's spot tv expenditures zoomed



THE ARNOLDS, Paul and Betty, who founded the bakery which bears their name in 1940, continue to own and actively manage

from \$130,290 in 1960 to \$333,460 for just three quarters of 1961. With much of the year's second spot flight placed in the fourth quarter, the 1961 figure may surpass \$500,000. This plus talent and production and maintenance of spot radio in several markets, brings the air media share of Arnold's ad budget to about 80%.

Arnold's radio exposure in its primary distribution area takes in WCRB, Boston, over which the baker co-sponsors Boston "Pops" orchestra broadcasts: WFLN and WIBG, both Philadelphia; and WDEL and WAMS, both Wilmington, Del.

From time to time Arnold airs its
(Please turn to page 59)



JOHN P. CUNNINGHAM, Festival chairman

Commercials festival enters third round



WALLACE A. ROSS, Festival director

➤ The annual American Tv Commercials Festival spreads its wings this year as regional councils in five major ad centers prepare to judge 1962 entries

When judging time rolls around for the third annual American Tv Commercials Festival and Forum, come spring, the tv commercials awards group will have come of age geographically. The reason: veteran admen from five regions, East, Midwest, Southwest, West Coast and Canada, have been formed into special councils to sit in judgment on the latest crop of commercial entries.

The increasing acceptance of the young Festival has, according to its founder and director, Wallace A. Ross, triggered the expansion of the judging staff.

Chairing the group for the third year, is John P. Cunningham, Cunningham & Walsh executive committee chairman and current chairman of the Advertising Federation of America.

Anticipating a large-scale turnout this year, Ross has arranged for the awards to be presented in the Grand Ballroom of the Waldorf-Astoria in New York City on Friday, 4 May. Subsequent award presentations are scheduled for Chicago on 11 May; Toronto, 16 May; Dallas, 7 June; and Los Angeles, 13 June.

There's a general feeling, among those close to the Festival, anyway, that the 1962 crop of filmed and taped commercials will represent the finest and most imaginative work in many

a season. According to Ross, the impact of last year's successful showing will help provide the creative stimuli for the new entries. Although the quantity of entries may not vary much (there were over 1,300 entries last year) its a certainty, he says, that the quality of the entries will hit a new high.

Ross's sentiments are echoed by Cunningham: "Almost everybody agrees on at least one thing in this business of ours: that is, that tv commercials are getting better and better. Much of the credit for this should go to the highly successful first two American Tv Commercials Festivals." His prediction: "I'm sure that the third Festival will bring forth an increasing amount of award-worthy, effective advertising."

In addition to the new regional judging councils, the 1962 Festival will spotlight single markets with awards to retail stores, utilities, banks, and local products. Entries from local tv stations and advertisers are expected to swell entries.

Advertising achievement in special markets will be singled out also for recognition in 1962 in addition to the established product category and technique areas.

The operating plan for the five regional councils is for each group to meet and vote on the top 150 final-

ists that will be screened out of the total number of entries. The councils will also have the responsibility of planning workshops in connection with awards luncheons and screenings of the winners in Chicago, Dallas, Los Angeles and Toronto.

A heavy list of entries from Canadian advertisers is expected in response to current plans under way for the awards luncheon and workshop, in cooperation with the Advertising & Sales Club of Toronto, scheduled for that city on 16 May.

Entry deadline for the 1962 Festival competition is 15 February. The orientation of judges and start of the three weeks of preliminary screening according to product categories take place on 1 March. Judging of the finalists by the five regional councils 24-31 March; advertising deadline for the Festival program, 10 April awards luncheon, screenings, workshop and exhibits in Grand Ballroom Waldorf-Astoria, New York City, 4 May; Chicago Festival, Sheraton Hotel, 11 May; Toronto Festival Prince Edward Hotel, 16 May; Dallas Festival, Sheraton, 7 June (tentative date); Los Angeles Festival, Beverly Hilton, 13 June.

The advisory board this year comprised of the following: Howard Abrams, v.p., local sales mgr., Television Bureau of Advertising; W

Richard Bruner, executive editor, *Printers' Ink*; Stockton Helffrich, manager, New York Code Office, National Association of Broadcasters; Larry H. Israel, president, TvAR; Mark Lawrence, president, Mark-L-Enterprises; Harry Wayne McMahan, v consultant, columnist, *Advertising Age*; John E. McMillin, executive editor. SPONSOR; Howard Magwood, past president. Screen Directors International Guild; John Oxtan. business agent, Motion Picture Film Editors, Local 771; Merrill Panitt, editor, *TV Guide*; and William Van Pragg, president. Film Producers Association of New York. (For the list of executive board members, agencies, and advertisers, see box this page).

All film and videotaped commercials shown on television in the United States and Canada in the period from March 1961 to 1 March 1962, are eligible for awards in 30 product categories and citations for technique where warranted.

A \$20 fee (not returnable) must accompany each submission. Entries submitted after the 15 February deadline will, according to Ross, be accepted only when accompanied by an additional \$5 handling fee. No entries will be accepted after 22 February.

Those commercials which are selected for Certificates of Recognition as being among the top 150 finalists to be screened at the Festivals, enumerated in the program, and considered for top awards, will be billed an additional \$10. This fee is payable upon notification and will go to cover printing and projection costs.

The principal criteria which will govern the judges' ratings: Is this an effective, selling advertisement? In other words, does it reflect the highest caliber of advertising of which the industry is capable? Does it register impact and motivate? Is it believable and tasteful? Does it employ imaginative tv techniques?

The awards breakdown embraces, aside from the Certificates of Recognition to the top 150 commercials selected as finalists: best of product category awards, citation for special advertising achievement, and special citations for techniques.

The citations for special advertising achievements will go to the commercials selected in such areas as the

council may deem deserving. Among them: premium offer, children's appeal, eight- to 10-second I.D., program billboard or opening. A "best" commercial will be selected from the Canadian market and "bests" also for

single market retail store, service, and product categories. There will also be a citation for a low budget commercial open to those produced for \$2,000 or less.

(Please turn to page 59)

Here is 1962 Festivals' executive board

EXECUTIVE BOARD—AGENCIES

JOHN P. CUNNINGHAM, *chmn. exec. committee, C&W, chmn., TV Commercials Council*

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WALTER GUILD, *president, GB&B*

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MARGOT SHERMAN, *v.p. & chairman, creative plans board, Mc-E*

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RICHARD E. DUBE, *mgr. broadcast production, Lever Bros.*

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R. W. YOUNG, JR., *v.p., dir. mktg., hshld. pdcts., Colgate-Palmolive*

Do You Make These Mistakes in

1. Select media for your trade paper advertising on the basis of what *you* read—instead of what your prospects read?
2. Wait for a fat rating story before you promote your station?
3. Take a summer hiatus?
4. Fail to promote your market because it may benefit competing media?
5. Distort—or display excessive optimism in interpreting—data about your audience or market?
6. Look for direct returns immediately after your ad appears?
7. Budget too little for mechanical production?
8. Forget you're talking to human beings?

Trade Magazine Station Promotion?

1. This is somewhat like seeking a lost diamond under a street light when you know you lost it back there in the dark.
2. Those who live by the sword die by the sword. Two (or more) can play.
3. Is that what you tell *your* customers?
4. If your market is outside the top dozen, better *recognize* the problem—and take your chances.
5. You're talking to experts. Don't insult their intelligence.
6. You're reaching for a note that isn't on the horn. If, in the course of a year, you hear from eight or ten people (outside the trade media *sales* field) who have seen your campaign, you've had about all the direct evidence you're going to get. A reasonable objective for your trade paper advertising is to prepare the way for direct calls from your national salesmen.
7. Don't try to apply consumer publication standards for production budgets to trade magazine space. Ten percent of the cost of a page in LIFE may be enough to produce an ad for LIFE. Ten percent of the cost of a page in SPONSOR is hardly enough to pay an artist for a good layout.
8. Your reader responds to trade magazine advertising as an individual, not as an automaton. He doesn't share your passionate interest in data about your station. You have to penetrate his defenses—with intriguing, sometimes offbeat, approaches.

Henry J. Kaufman & Associates

Advertising and Public Relations

1419 H St., N.W. • Washington, D. C. • DI 7-7400

Our radio/tv and media clients include:

- Corinthian Broadcasting Corporation • Greensboro News-Record
- Media/scope • Pulse • Storj • WBTW • WMAL • WMT
- *Your station?* Give us a ring.



**BUT
WHEN
MAN
BITES DOG...**

... That's news

Trade publications deliver two kinds of news. One might be more classified as "chatter"; the second kind of news means something.

SPONSOR delivers the second kind of news.

Week after week its pages are filled with the meaningful facts and conditions of the broadcast industry. This is the sort of news that a man reads for his own self interest; the sort he needs to keep abreast of the times.

Books such as this are never skimmed thru. They are read thoughtfully, carefully and more often than not—at home. And this kind of news about SPONSOR should have a vital meaning to every station interested in national spot business.

SPONSOR delivers more of the right people in the right frame of mind than any other book in the broadcast field. It's the kind of publication that makes trade paper advertising make sense.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17

Media people:
what they are doing
and saying

TIMEBUYER'S CORNER

Ben Pettiek of Product Services returned from vacation . . . Two McCanners who found each other: Larry Bershon marries Dorine Bloom in April . . . Sam Scott left JWT for EWR&R to take the place of Marvin Richfield as media dir. Richfield moved to Madison Square Adv., a new agency . . . At F&S&R, Jack Low, who was media mgr., has been made an a.e.

When Steve Katzman of Bates returned from his Florida vacation, he commented: "One resort near Miami was so dull that the tide went out and never came back." . . . With Enid Cohn leaving McCann, Judy Bender takes over Nestle . . . Pete McClean, former DCS&Ser, joined JWT . . . Jack Carver, who was an assoc. media dir., has been made an a.e. on the P. Lorillard account at L&N. Before L&N, he had been v.p. and assoc. media dir. at DCS&S.



AT THE ANNUAL Detroit Broadcast Representatives' holiday party for agency media people: (l-r) Jim Brien and Bill Davis, McCann-Erickson; P. C. Beatty, Maxon; and Bill Bryan of PGW. Affair was at the Penthouse Suite of Veterans Memorial Bldg.

Paul Theriault of Y&R, lunching at the Envoy Restaurant with reps, observed that certain agencies either seek out or attract distinct social types. One of the agencies he mentioned is notoriously Ivy, in dress, manners and the way they conduct business. "In fact," said Theriault, "when they lost a three million dollar account last year, one v.p.'s hair turned charcoal grey overnight."

Shifts at B&B: Tom McCabe, who bought on Texaco, was appointed asst. media dir. on General Foods . . . Walt Reichel, previously buyer on

(Please turn to page 39)

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



WREX-TV
CHANNEL 13 ROCKFORD
abc CBS
J. M. BAISCH
Vice Pres. & Gen. Mgr.

"IT PAYS TO
USE KTVE"



So say the Ballard Brothers
of BALLARD'S in Monroe, La.

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



CHANNEL 10

EL DORADO MONROE GREENVILLE
REPRESENTED NATIONALLY BY:
VENARD RINTONE & McCONNEL
CECIL BEAVER SOUTHERN REP.

SPONSOR

shortest
distance
between
buyer
and
seller

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Brothers will promote Breeze in a seven-week campaign which starts 18 February in 60-70 markets. Time segments: three-ten minutes a week. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Chuck Woodruff.

J. A. Folger has lined up several markets on behalf of its coffees for a campaign which starts 14 January for 15 weeks. Time segments: Prime 20's and I.D.'s. Agency: Cunningham & Walsh.

General Foods has schedules of prime breaks in five markets for Jell-O puddings and pie filling. The six-week flight starts 22 January. Agency: Young & Rubicam. Buyer: Bob Hollowell. An 18-market campaign for regular Maxwell House starts 15 January and runs through March, using fringe minutes. Agency: Ogilvy, Benson & Mather. Buyer: Sue Morell.

Fels & Company, Philadelphia, on behalf of Fels-Naphtha and Instant Fels, is using spot for 20 weeks or longer starting 29 January. Time segments: daytime minutes and 20's. Agency: Manoff.

Whitehall Laboratories has 10 selected markets for Preparation H for a 52-week campaign which starts 18 January. Time segments: minutes. Agency: Ted Bates.

Standard Brands on behalf of Chase & Sanborn is using fringe and day minutes, prime breaks and I.D.'s in 15 markets. The eight-week campaign begins 8 or 22 January, depending on the market. Agency: J. Walter Thompson. Buyer: Martha Thoman.

Campbell Soup Company is going into 50 markets on behalf of Franco-American for eight weeks starting 15 January. Time segments: daytime and fringe minutes. Agency: Leo Burnett, Chicago. Buyer: Eloise Beatty.

Scott Paper selected six markets for a 15 January-30 June campaign for its Waldorf tissue. Time segments: minutes and breaks. Agency: Ted Bates. Buyer: John Catanese.

Helena Rubinstein will use night minutes in five markets starting 29 January. The campaign is scheduled to run 11 weeks. Agency: Ogilvy, Benson & Mather. Buyer: Maxine Cohen.

RADIO BUYS

Kayser-Roth has included spot radio in its 1962 marketing plans for Supp-Hose. Starting 5 February, it goes into some 40 markets with 20 spots a week for six alternate weeks. Agency: Daniel & Charles.

Harrison Radiator division of General Motors begins an 8-10 week campaign in 98 markets on 22 January. Promotion is for 1962 GM cars with air conditioning. Time segments: minutes. Agency: D. P. Brother, Detroit.

TIMEBUYER'S CORNER

(Continued from page 37)

IBM, ASR, and Mutual of New York, has been placed on Texaco . . . Mal Gordon, in turn, moved from asst. buyer on Parliament to buyer on Reichel's accounts . . . Barry Alley got Zest, which was formerly handled by Bob Silberberg, now at DCS&S.

Bob Maynard of WMTW-TV, Portland-Poland Springs, Me., feels that a station must constantly improve its programming to keep pace with its audience and travels extensively throughout the country each year to view other stations. At the Grinzing Restaurant last week, he told a group of buyers that the airlines have frequently mislaid his luggage at the terminals. "Old travelers never die—they lose their grip," said Maynard.

At Papert, Koenig, Lois, Carol Lewis is now handling the National

Sugar Refining Co., in addition to Pharmacrast Labs. Elaine Art has been made a full buyer and will handle all other accounts . . . *Rep Memo:* Dick Gurley, formerly with KDKA in Pittsburgh, has joined TVaR . . . New researcher at the Katz Agency is Peter Mead, who came from London where he was with C. R. Carson ad agency.



NEVER THOUGHT the editor of *Time-buyer's Corner* would do something like this just because we wouldn't talk to him.

Mort Reiner of Hicks & Greist, dining at Vincent & Neal's Hampton East, told Vincent about the New Year's Eve Party he went to several years ago that was given in a small ballroom downtown. "Up in the balcony at the stroke of midnight was a waiter with a huge kettle of scorching hot Italian

food, and the excitement was too much for him," said Reiner. "He tipped over the pot and the food cascaded to the dance floor—with the host, buried in marinara sauce, shouting, 'Stop! Stop! Confetti!—Not Spaghetti! Confetti!'"

Elizabeth Griffiths of FR&H, lunching at the Pen & Pencil, thinks she knows the antidote to Madison Ave. occupational diseases such as nervous breakdowns, ulcers, hypertension, nailbiting, etc. "Eliminate attache cases," she said. "Have you ever seen a rep carrying an attache case who wasn't rushing to get somewhere?"

WHAT ARE YOUR PHOTO REQUIREMENTS?

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US

FILL

YOUR

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BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19
212 CI 6-3476



5 men

and what they have said about



JOHN F. KENNEDY: "I congratulate and commend The Advertising Council for its two decades of public service to the U.S. Government in bringing important public messages to the American people. The Council can well be proud of its record in war and in peace. We shall continue to look to the Council for help in communicating a variety of essential public messages in these critical times."

The voluntary, unpaid work of The Advertising Council—for Government and for private causes—is simple to explain: Let the American people know about things that need doing and let them know how to go about it. The people pick it up from there.

Take a moment to look at the campaign symbols at the right. You may have worked in your own community in behalf of some of them. You may have bought Bonds, solicited funds or helped get out the vote. Whatever you did, you did freely by your own choice simply because the need was there.

The power behind all of these campaigns was supplied through The Advertising Council by advertis-

The Advertising Council . . . for Public Service

If you would like to know more about The Advertising Council, this magazine suggests you write to it for a free booklet: 25 West 45th Street, New York 36, N.Y.



DWIGHT D. EISENHOWER: "The results of your work are obvious. The various Government departments whose programs you have done so much to forward have reason to be grateful to you. Your combined efforts have been worth many millions of dollars to our Government. When I spoke to your group on March twenty-fourth, I said I thought it one of the most important agencies in the country."

ing donated by American business—by companies, magazines, newspapers, broadcasting stations, networks, motion picture producers, outdoor and transit companies. Advertising agencies prepared the advertising campaigns free of charge.

In 1960 alone, the advertising donated to the Council's public service campaigns added up to 226 million dollars. Not a penny of tax money was spent for it.

The work is not finished. In today's cold war the need is as great as in yesterday's hot war. On the occasion of its twentieth anniversary, The Advertising Council reconfirms its pledge of support. How about you?



The Advertising Council



HARRY S. TRUMAN: "The dissemination of wartime information through advertising played a vital part in bringing to the people the story of what had to be done to speed victory. Our problems did not end with the war, and there will be many which cannot be solved without the cooperation of the people."

FRANKLIN D. ROOSEVELT: "The voluntary contribution made by advertising men and women under the Council's leadership has been of notable assistance to the Government's wartime information programs. I am gratified to learn that the Council plans to continue its public service."

HERBERT HOOVER: "I congratulate the Council on twenty years' service. I have had occasion to witness (your) effectiveness in raising funds to relieve the famines in Europe and in giving wide publication to the reports of the Commissions on Organization of the Executive Branch of Government."

The Advertising Council, supporting these and many other public service causes with men, materials and money contributed by American business, helps solve more problems and serve more people than any other single private institution.



Forest Fire Prevention



U.S. Savings Bonds



Stop Accidents



Confidence in a Growing America



Higher Education
Keep It Bright
Aid to Higher Education



Radio Free Europe Fund



American Red Cross



Keep America Beautiful



United Community Campaigns



National Association for Mental Health



Religion in American Life



Contribute—Work—Vote



United Nations



Goals for Americans

FCC ANTI-ADVERTISING?

(Continued from page 24)

ing people, not depressing them. Of course, we do not control tv programming, and since we are responsible for using the medium for our many advertisers, we frequently have to utilize available programming, even though it might fall short of the programming objective we would like to obtain."

Keesely said his agency, so far as practicable, hews to standards similar to those enunciated from Washington "and for the very practical reason that our sole purpose is to win friends. . . . This being so, the FCC's approach to programming has created no sense of uncertainty with us since it hasn't changed our viewpoint. On the organizational side of tv, the FCC's concern over network option time can well create a new set of ground rules, under which we will have to operate, when and if the present practices must be revised. But, here again, this causes no uncertainty, but creates extra problems. For today, we are going ahead under the present rules and regulations. When and if they are changed, we will work under a new set. It's as simple as that."

There was enthusiasm for Minow and his reforms from numerous proponents of educational and allied-type programs who have daily traffic with commercial broadcasters. A typical comment was made by Morris Novik, radio and tv consultant of the AFL-CIO, producer of the Edward P. Morgan program on ABC, and former director of communications for New York City in the LaGuardia administration. Novik hailed Minow's behavior and emphasized his belief that the FCC chairman was indeed in favor of our commercial economy. He was convinced that Minow did not regard advertising as an economic waste.

"In my book, anything the FCC chairman does to improve the general acceptance of radio/tv helps the industry," Novik maintained. "The FCC is certainly upping the standards of the industry. Minow is a devoted and determined public servant who accepted the chairmanship fully aware of the problems that lay ahead. He will solve many of these problems and in so doing improve the medium."

A veteran broadcast executive with more than two decades of network and independent station operation under his belt, indicated he wasn't worried about how Minow was conducting his office in Washington. The executive thought Minow's current behavior was like that of a school teacher giving his students lower grades than he thinks they deserve in order to spur them on to greater goals (a description that may relieve other broadcasters though the implication they are children will not endear the FCC chairman to station men). "As the industry improves, Minow will start patting them on the back and take justifiable pride in their accomplishments," the executive predicted. "Minow will then say: 'They learned their lesson well!'"

In an effort to make clear to professional groups and consumer organizations what the FCC and the FTC mean to do about advertising during the "New Frontier" administration, representatives of these regulatory agencies are appearing simultaneously and with more frequency on the same speaking platform. Such an appearance took place recently when Richard M. Saul, chief of the complaints branch of the FCC, discussed "Broadcast Advertising and the FCC" and Charles A. Sweeny, chief of the Division of Food and Drug Advertising, FTC, discussed "Broadcast Advertising and the FTC" before the Tv and Radio Advertising Club of Philadelphia.

Obviously in this stepped-up campaign to inform the public as regards governmental policy, Saul is projecting chairman Minow's philosophy on advertising as is Sweeny in espousing the principles laid down by his boss, chairman Dixon, although Sweeny, in his talks, says he is expressing his own personal views.

Saul told his Philadelphia audience that the FCC was prepared "to be tougher" as regards false and misleading advertising on broadcast stations. "Of course, it is our hope that the commission will not be faced with a large number of license renewal hearings on the issue of false and misleading advertising," Saul said. "Rather, we have tried with the public notice and in cooperation with the FTC to enable stations to carry out their responsibility in this area more effectively so that widespread enforcement action by this

commission will not be needed. The present renewal application forms make no mention of a licensee's responsibility for the elimination of false advertising."

He said the new proposed forms now under study will ask the applicant what procedures he takes to review broadcast matter including commercials.

Most advertisers and broadcasters agree with Saul that they can recognize questionable advertising and questionable advertisers without too much difficulty and view the Public Notice of November 7 as reasonable. "One of the main problems in this area has been, I think, that in certain highly competitive markets, it has too often been difficult for a station manager to turn down advertising which he knew would simply be broadcast by a competitor," Saul said. "More than that, he has not had the backing of a strong position by the commission which would enable him to turn down advertising copy without offending the advertiser."

Asked why the FTC is so concerned with tv advertising, Sweeny replied: "The inherently intrusive nature of a television commercial, whereby a selling message is delivered to such a large, essentially captive, audience with its dual impact on ear and eye, place it in a category apart from other advertising."

A score of advertising executives queried about the FCC's present attitude toward commercial copy saw little difference between this Administration and previous ones. A top rung agency executive saw no harassment in the effort on the part of the FTC and FCC to educate broadcasters via the new monthly release dubbed "Advertising Alert," which discusses editorially subjects of current interest related to advertising and reports on individual action taken by the FTC based upon advertising representations.

Said a distinguished figure in one of the top ten agencies: "Minow wants broadcasters to live up to their promises. All he is trying to do is have them render decent programs to the mass medium. Broadcasting is getting better and you can't deny that Minow's actions are responsible for the improvement. Minow, in my opinion, is not against the economy

usefulness of advertising."


Not all advertising executives saw eye-to-eye, however, on Dixon's role. "The guy to be worried about is the present FTC chairman," one executive exploded. "He's far more of a threat to advertising than Minow will ever be. I say look out for Dixon, not Minow!"

Broadcasters, it appears, need have no fear of government censorship or coercion, if they live up to the promises they make to the FCC when they apply for renewals. Two NAB executives made this clear recently. One was NAB president LeRoy Collins, who said that radio/tv need not be afraid of excessive government regulation if the broadcaster is "an honest man with a plan." Similarly, William Carlisle, NAB's vice president for station relations, assured broadcasters that Minow isn't trying to impose "censorship."

In a desire to let "the man in the street" sound off on television and provide him with an opportunity to express himself, WABC-TV, New York, recently launched a once-a-month series called *We Ask You*. CBS newsmen Robert Schakne and Kevin Delaney interview people on what they like and dislike in tv programming. This type of program, according to reports, is the sort that meets with the blessings of the FCC because it permits the man "who owns the air" his first real opportunity to gripe, if need be, about triple spotting or canned laughter.

Some industry executives are of the opinion that Minow started off like a three-alarm fire with his "vast wasteland" declamation but since then, for various reasons, has been placing mittens and mufflers on his remarks. Subsequent to his first appearance at the NAB convention, as some observers see it, his remarks have been softened and are getting more pulverized with every pronouncement.

Is this good for the industry, some are asking? One contingent would like to see him return to his old stand—that of super-careful watchdog of the broadcast industry's conscience.

On the whole, there appears to be guarded optimism regarding Minow. The broadcasters (particularly the network people) buttonholed last week kept saying "Let's wait and see what happens to us after the vital hearings in Washington." 

MUSIC TO SELL BY!

WDOK 1260 AM 102.1 FM

CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800

TV NET COSTS

(Continued from page 25)

60%. But that rule is replete with exceptions.

Production officials will tell you that no two shows are alike, yet there are some generalizations more or less applicable in terms of show types. For instance, situation comedies are very much apt to wind up with a greater percentage of expenditure above-the-line than mystery-adventure programs or westerns of the same length.

The explanation is that comedies usually are fronted by a well-known performer or two, while virtually unknown players often are assigned the leading roles in the action shows. Further, comedy writing and directing cost more as they are harder to handle than straight adventure. The settings for situation comedies, on the other hand, usually are a simple affair, which keeps below-the-line expenses down compared to the adventure shows which place more emphasis on variety of settings.

To keep pace with heightened sophistication of an audience exposed to tv for over a decade, a corresponding increase in program production values has been pursued, and that means increased below-the-line expenses. Shows filmed on location, for example, cost considerably more than those which are studio-bound. It is estimated that *Naked City*, filmed partly on the streets of New York, costs 10-20% more than if shot entirely in the studio. *Route 66* is filmed entirely on location, and therefore eats up 15-30% more money than if it were filmed wholly in the studio.

A comparison of NBC TV's latest production facilities rate manual (#5, effective 1 April 1961) with its predecessors furnishes an indication of what has been happening to individual below-the-line expenses. The network now charges seven dollars per hour for associate directors and stage managers compared to six dollars for both categories in '59 (and five dollars in '56).

Stagehands cost six dollars an hour on the new rate card, compared to five previously. An exception to the upward trend is the five dollar hourly charge for wardrobe handlers, which has been constant since '56.


The NBC hourly rate for scenic carpenters is up to six dollars, from

five-and-a-half dollars as of the '59 rate card. For hair stylists and make-up artists, the network now charges seven dollars an hour, compared to six in '59. The rate for scenic designer continues at nine dollars, the hourly rate since '59.

Price hikes since 1959 are especially noticeable in the area of engineering crews for live productions. Whereas NBC charged \$180 for 10 men working 8 hours on the previous rate card, that figure now is \$640. For that engineering crew of 10, working 12 hours, sponsors now must pay \$1,140, compared to \$810 in '59. Ten men working four hours formerly cost \$300; now it's \$340.

Tv's trend away from live shows to film product has been a heavy contributor to increased costs. And the accompanying move from New York to Hollywood, where the long-established unions were way ahead of the younger "live" unions back East in wages, intensified the cost hike.

An overwhelming financial danger inherent in use of film is that big mistakes may be discovered after several episodes of a series are in the can. This can necessitate highly expensive reshooting, or in drastic situations, scrapping of entire programs. Magnifying this danger is the ever-greater number of hour-long series as opposed to the traditional half-hour fare.

Live tv, on the other hand, provides producers an opportunity to switch signals before things get out of hand. Revisions, even of major proportions, are feasible right up to air time. 

BLAIR VEDDER

(Continued from page 27)

sound decision. When this happens, original research is instituted to discover the missing facts."

The final marketing strategy as developed by the task force is presented to the NL&B plans board for approval, further refinement, or rejection. It is submitted for client approval after plans board clearance.

At a recent meeting of the Chicago SRA chapter, where Vedder spelled out for reps the specific evolution involved in NL&B's media planning, he said, "This strategy document is a major piece of work. It sets down definitively who we want to reach, in what parts of the coun-

try what markets should receive the greatest attention, and what basic ideas we want to implant with consumers about the product or service we are selling.

"At this point in the development of a campaign, not a single copy line has been written, not a single medium has been selected.

"With the approval of a marketing strategy by plans board and client, work on the advertising campaign itself begins. Looking at the information on consumer attitudes, consumer profile, product strengths and weaknesses, the creative departments in both print and broadcast begin shaping advertising patterns.

"Out of this experimentation sometimes will emerge a factor that has a strong bearing on media selection. How can the most pertinent story be best expressed? The print copy department may evolve a theme line that, when researched, proves unusually compelling—but when they try to express this theme in advertising, it is discovered that the motion and sound of tv conveys the idea more clearly."

The media department at NL&B begins its work on a campaign at the same time the creative department start. It is recognized that many of the facts contained in the marketing strategy may not influence media direction. But, Vedder points out facts in the area of consumer attitudes, consumer profile, distribution patterns, and competitive activity can and must be capitalized on by media.

Vedder's definition of the term *media strategy*—one which has been pretty well abused and confused, he feels—is simply, "a statement, with reasons, of what the media plan should fundamentally contribute to the campaign in the course of the campaign year, if it contributes nothing else."

At NL&B the sole responsibility for developing media strategy on brand lies within the province of the media supervisor.

Although the *responsibility* for media plans rests with the supervisor there is every opportunity for the buyer's use of creativity, ingenuity and judgment, according to Vedder. NL&B timebuyers, working close with the supervisors, advise and recommend a medium or combination of media, which, in their opinion will work most efficiently with the

outlined marketing strategy.

When a network buy is made for a NL&B client, the agency's tv/radio program department co-ordinates and dovetails its activity with the broadcast facilities section of the media department. This joint activity originates from a broadened base this season, due to the agency's trend toward network participation buys.

Vedder feels that the network participation trend will continue, not just at NL&B, but universally, because the technique enables advertisers to buy network as they have bought spot tv in the past. It offers agencies new opportunities for creative buying, he maintains.

"This technique will become more important as advertisers learn how they can expand their reach, at a time when their markets are expanding and budgets are tight," Vedder says.

Last fall, the agency developed just such a plan for its client, Mars, Inc., which, according to Vedder, afforded the flexibility of spot, with an extended reach for the budget involved. Here's how it worked:

Mars' basic advertising objective was to reach a diversified audience consisting of children (the consumers); mothers (the purchasing agents); the families as units (consumers and purchasers combined). To reach these people, television was selected as one of the two major media. Outdoor was the other.

Initially it appeared (as it had in 1960-61) that spot tv would be the only possible route, particularly in view of flexibility required and audience profile desired. The allotted television budget would only permit spot effort on a flight basis, in the top 35 markets.

With the advent of a wider choice of network participation carriers for the 1961-62 season, this direction was studied intensively by NL&B's broadcast facilities department and the tv-radio program department. It was felt that if the right combination of minutes could be found (without compromising flexibility, audience profile or the media impact required in top markets), network tv looked more promising than before to the agency.

NL&B media people felt that network would be superior in meeting such objectives as broad coverage and identification. Moreover, they

felt that network, on this basis, offered other advantages such as full minute commercials, interior positioning, billboards and merchandising value to Mars salesmen and the retail trade.

After detailed study of offerings from all three tv networks, an ABC flight package of five different vehicles was bought, including: *Bugs Bunny*, *The Hathaways*, *Leave It to Beaver*, *Cheyenne*, *Bandstand*, and a one-shot special, *Feathertop*.

The variety of programming offered allowed a selection which accom-

plished every major media objective. And by manipulating the weight of participation by programs, the agency solved the delicate problems of audience profile and market penetration. This technique gave Mars an opportunity to expose its advertising in over 130 markets, more than three and one-half times that offered by spot, according to NL&B estimates.

Because of Needham's task force system for developing marketing strategy, Vedder says he has the greatest respect for media salesmen who take the time to tailor a pitch

WWTV-AREA AUTO SALES ARE LARGER THAN DELAWARE-ALASKA COMBINED*!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (MCS No. 9).

The Felzer Stations

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

People in the proven WWTV coverage area—Cadillac- Traverse City and Northern Lower Michigan—spend 12% more for automobiles than all the people in Delaware and Alaska combined!

No other television station—no other medium—even approaches WWTV's penetration of this important market. WWTV delivers more homes than Station B in 433 of 450 quarter hours surveyed, 8 a.m.-Midnight, Sunday through Saturday (NSI, Cadillac-Traverse City—June 6-July 3, 1961).

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and you get all the rest of outstate Michigan worth having. If you want it all, give us a call!

*Auto sales in the WWTV-Area are \$151.5 million compared to \$136.3 million for Delaware and Alaska. (Source: SRDS, September 15, 1961.)



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

SPONSOR

**shortest
distance
between
buyer
and
seller**

mighty New York into 37-0 bits, I presume most of the estimated 40,000,000 traditionally love-the-little-guy people watching that game got a flying start on a Happy New Year. I didn't, of course, but dinner at the Tower Suite in the Time-Life building assuaged my afternoon grief.

We left the Time-Life building about 7:30 p.m. and hastened back home to beat the lunacy which takes possession of the New York streets as midnight of 31 December draws near. By ten o'clock our friends had joined us and we passed the champagne and (what else?) turned on the tv. On NBC Xavier Cugat, his voluptuously curved young wife Abbe Lane and the good Cugat band played Latin accented Twist music for a formally dressed herd of ladies and gentlemen, many of them wearing funny paper hats, who had paid a \$50 minimum charge to push each other around on the dance floor there at the Waldorf Astoria.

On CBS a large group of revelers, who looked precisely like the ones on NBC—tuxedoed men, expensively gowned ladies, many wearing ludicrous paper hats—were dancing in the space available on the Hotel Roosevelt floor to the perennial music of Guy Lombardo.

Undressing for a living

On the town's other frequencies they were showing old movies. Just before the New Year's Eve shows, about 10:30, we tuned in the David Susskind 9-to-11 stanza on WNEW-TV, channel 5. Susskind's guests were Georgia Sothern, Sherry Britton, Blaze Starr, Monique Mon Bar, and Libby Jones. All five of these ladies, as you know, are strip teasers, and as his farewell contribution to the waning 1961 Susskind was exploring with the girls the problems, personal and professional, endured by ladies who undress for a living.

Miss Sothern, who is married, explained that she had told her husband right in the beginning that she intended to continue stripping after their marriage, and if he didn't like it, now was the time to speak up. He apparently had, and continues to have, no objections. Miss Britton's erstwhile husband, however, disapproved severely, although Miss Britton said his antagonism toward her revealing her lovely body to customers for pay was not really the deciding factor in the break-up of their marriage. She was far more interested in knowing why Susskind, who has known her for many, many years (and was thus aware that she had played dramatic parts in more than 40 movies) never gave her a reading in any of the many motion picture and television dramas he produced. Susskind promised to permit her to read first thing the next day. I hope he did. Miss Britton seemed to me a beautiful and determined woman. I don't know why this made a good New Year's Eve show, but it did.

The Cugat and Lombardo shows on NBC and CBS respectively were both sponsored by Chock Full O'Nuts coffee, and both featured commercials starring moderately successful singer Pag Morton. The coffee firm's wealthy owner, William Black, does not seem to have been discouraged at all by his experience with his wife, another moderately successful singer named Jean Martin.

At any rate he gave us two appropriately gay musical New Year's Eve shows. I think they were a very smart advertising buy. At then at midnight all cameras were turned to the annual madness Times Square. Happy new year, everybody, happy new year!

What did we ever do before television?

on the basis of particular brand requirements. After the media decisions are made, he explains, it's too late for switch pitches, or to question the judgments responsible for media decisions.

On the other hand, Vedder is fully aware that when marketing strategy is in the planning stages—from six months to a year in advance of the campaign—plans are confidential and not revealed for obvious competitive reasons. He acknowledges that it is not possible for sellers of media to know the specifics in advance. However, he feels that it would be advantageous for media salesmen to offer on a regular basis, specially *tailored* presentations based on acquired knowledge of individual brand requirements.

Blair Vedder, himself a former media salesman (radio, in Oshkosh, Wis., and Utica, N. Y., prior to joining NL&B) has been described by his agency associates as the most illustrious trainee to emerge from the ranks of the company's general training program, the point at which he started with the agency in 1948. During the 12-month training program, he worked in every agency department. Of them all, he found the research department most intriguing. But at the end of his training period the only opening was in media and he began as a buyer of outdoor. Later he was advanced to assistant media director, and in 1958, became vice president and director of media.

In addition to the NL&B general training program for prospective account men primarily, the agency established a specialized media training program in 1957. Trainees begin with media research, where they become familiar with available data such as those published by Nielsen, Starch, Politz, TvB. They also work on specific assignments, and later advance to the print or broadcast buying section, spending equal time in each. Final trainee assignments are determined by aptitude and interest. The course runs for approximately one-and-a-half years.

About a year ago, the NL&B media department installed a vast IBM system, known as a data processing center. A tabulating expert from Nielsen was employed, and in about six months, according to Vedder, solved the problem of spot broadcast estimates. Now, all estimates, both

print and broadcast, are handled via automation. Vedder explains that such an installation does not cut down on the number of people employed, but he has found that it is not necessary to add people as the department grows and expands. One of the greatest advantages to automated estimates, Vedder feels, is the substantial increase in accuracy. This is essential, he points out, for an agency that spends as much in broadcast as does NL&B.

In 1961, \$28.8 million was devoted to broadcast, a \$1.9 million increase over 1960 air media expenditures. Vedder feels that the increase, especially in television, is because of the nature of client products. The majority of them are mass produced, mass consumed, high turnover items, such as those produced by such clients as Johnson's Wax, Kraft Foods, Campbell Soup, Morton Salt, and Rival Packing.

NL&B network program sponsors include: State Farm Mutual Automobile Insurance Co., Mars, Humble Oil, Johnson's Wax and Campbell Soup.

Spot television is used for these NL&B clients: Household Finance


Corporation, Humble Oil, Johnson's Wax, Kraft Foods, Lever Brothers, Mars, Massey-Ferguson, and Peoples Gas Co.

Campbell Soup, Kraft, and Accent are active in substantial radio campaigns, both network and spot. Others are Rival, Household Finance.

Blair Vedder is really a native son. He was born in suburban Winnetka, but now lives with his family in Evanston. Except for his years at Colgate University, and the radio stints in Oshkosh and Utica, the major portion of his career thus far has been Chicago-oriented.

Vedder sums up his philosophy of professional media buying, defining it as a creative function through which extra values are added to the advertising plan. In order to achieve this, he emphasizes these four essential points:

- Placement of media buying at the highest conference level.
- Thorough training of personnel.
- Inclusion of media in the creative process beginning at planning time.
- A positive procedure for making media buying decisions surely and swiftly.



LOBSTERADIO

serves

MAINE ... one of the TOP 35 MARKETS

Buying the top "35" Markets? Then you must include "Lobsterland" — M A I N E

- Uniform product distribution
- Single Medium Coverage — LOBSTERADIO
- \$1.6 billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as \$28 for minute spots

W
L
O
B

**1 RADIO ENTITY WITH
8 TRANSMITTERS**

- PORTLAND
- BANGOR
- LEWISTON
- WATERVILLE
- CARIBOU
- AUGUSTA
- RUMFORD
- SANFORD

LOBSTERADIO EXECUTIVE OFFICES:
Columbia Hotel,
Portland, Maine
TEL. 5PRuce 5-2336
MANAGER: MEL STONE

REPRESENTED BY:
Devney-O'Connell Co.
BOSTON
George Eckels & Co.

SPONSOR WEEK WRAP-UP

Advertisers

Southern Airways used heavy tv and radio schedules in 17 markets to establish its new image as "the route of the aristocrats."

Created by Harris and Weinstein Associates, Atlanta, the campaign introduced service of five Martin-404 aircraft.

PEOPLE ON THE MOVE: Ralph H. Benedict, Jr., to market planning director and R. Scott Healy to advertising and sales promotion director at the Winchester-Western division of Olin Mathieson . . . Benjamin R.

BBDO VPS

(Continued from page 8, col. 2)

He had also been business news editor of Newsweek, corporate relations manager of Lever Bros., v.p. of Barber & Baer & Associates, and in various posts with the United Press.

Villante, with BBDO since 1950, was originally a member of the public relations department, but is now television sports director and in charge of local and syndicated programming. Before joining the agency he was a sports business agent and a sports publicity director.

INTERTEL members met to design production plans for the upcoming season—16 more specials for global consumption. Representing the U.S. are Robert Hudson (second from l), v.p. of National Educational Television Network; Donald H. McGannon (fourth from l), WBC pres., John White (sixth from l), NET pres.; Richard M. Pack (third from r), WBC v.p. of programing. Other nations represented are Australia, Canada, and Great Britain



FOREIGN BROADCASTERS recently wound up their tours of U.S. broadcasting operations sponsored by Syracuse University. Emmanuel Fadaka (l), pictured with Meredith Broadcasting's Frank P. Fogarty, heads for Nigeria where he's managr of Lagos commercial station



CHIMP CHAMP Judy, whose skill at bowling makes her tough competition for Winston Salem topplers, gives some ten pin tip to WSJS-TV's Bob Gordon. Judy was i town to appear at a local bowling lan



TELLO-TEST QUIZ on WBBM, Chicag was won by Mrs. James Pirie. She gets h prize—235,000 S&H Green Stamps and ticket to Hawaii from Allen King (l), N tional Tea sales mgr. & WBBM's Jerry Heal

Britt, Jr., Kenelm W. Coons and Robert R. Weiss to product managers at Lever Brothers . . . **Ronald M. Ayer** to market director, food packaging and **R. Blair Murphy** to market director, beverage packaging, at Reynolds Metals.

Agencies

A break between **Ted Bates and Brown & Williamson's Belair cigarettes (\$6,500,000)** was a much pondered possibility along Madison Avenue last week.

Due to benefit from the break up: **Keyes, Madden & Jones**, which has

long handled **B&W's Raleigh cigarettes and Sir Walter Raleigh smoking tobacco.**

The switch was still unconfirmed at presstime but a company spokesman said B&W was "re-examining" its 1962 marketing plans for the menthol filter cigarette.

Top echelon appointments at Kudner followed the death of president Charles R. Hook, Jr., and the retirement of chairman C. M. Rohrbaugh.

Succeeding Hook is **Roger A. Purdon**, senior vice president and creative director of **McCann-Erickson** while **Robert M. Watson** moves up within the Kudner ranks from exec-

utive vice president to chairman and chief executive officer.

Agency appointments: **Otoacustica** to **Kameny Associates**, New York . . . **Fun, Incorporated (\$300,000)** to **The Biddle Company**, Chicago . . . **Freedomland (\$750,000)** to **Cole Fischer Rogow** for the second consecutive year . . . **Teppaz-Benman (\$250,000)** to **Stern, Walters & Simmons** . . . **The Wabash Railroad Co.**, St. Louis, to **Winius-Brandon** from Gardner.

Expansion: Philip I. Ross Company, New York, has expanded operations to include a Chicago office (located at 201 N. Wells Street). New addi-

FIRST SLICE from the KOA, Denver, birthday cake is cut by executive v.p. and gen. mgr. **Ralph Radetsky (c)**. On hand to help celebrate the station's 37th anniversary are **Gene Grubb (l)**, general sales manager, and **Lynne Garmon (r)**, station sales secretary



MISS FAIRWEATHER, **Mary Lou Bloch**, signs on the dotted line before taking over as **WSUN-TV**, St. Petersburg, weather announcer today (8 January). Program director **Harry Wagner (l)** and tv sales manager **Earl Welde** form a welcoming committee



KMOX-TV DOLED out \$1,000 in the form of two \$500 gift certificates at the St. Louis Ad Club's annual Christmas party. Sales manager **Charles McAbee (c)** played Santa to **Bill James (l)**, board chairman of Boys Town of Missouri and **Ralph Sheets** of Tobey Fine Papers



SUBWAYS are for solving math quizzes. **Linc Diamond (c)**, Daniel & Charles radio-tv dir., has solved 25 consecutive contests run by **WMAL-TV**, Washington, D. C., while commuting. He shows a special prize, bookends, from sales mgr. **Neal Edwards (r)**, to **H-R's Don Howe**

tions to the staff include Daniel E. Valsor, general manager, and Neal Landy, creative director and member of the Plans Board.

New name: Irving J. Rosenbloom & Associates is now called **Rosenbloom/Elias & Associates**. The change doesn't involve any switch in stock ownership or officers.

PEOPLE ON THE MOVE: Lewis M. Marcy to vice president and George Newi to director of daytime programs at M-E Productions . . . Charles Mortimer to program manager and Clarence Thoman to director of news and sports in the television department at William Esty . . . Robert E. Healy to vice chairman of Interpublic . . . Albert J. Petcavage and Don Trevor to vice presidents at Doyle Dane Bernbach.

Station Transactions

The sale of KOGO-TV and radio, San Diego, to the Time-Life broadcast division for \$6,125,000 rounds out the Time roster of tv stations to five, the maximum under FCC regulations.

Time bought the outlets from a private investment syndicate which includes Newsweek magazine. Blackburn & Company was the broker for

the sale, which is subject to FCC approval.

Wichita Television Corp., current owner of KARD-TV, Wichita, Kan., will have a state-wide network if it gains FCC approval for the purchase of Wedell Inc.'s interests in three tv properties.

The stations in question: KCKT-TV, Great Bend, KGLD-TV, Garden City, and KOMC-TV, McCook, Nebraska, which is located in Oberlin, Kan.

W. J. Moyer, executive vice president of Wichita Television, said that Federal Judge Delmas C. Hill has already signed an order approving the transfer of control.

Sales: WRKH, Rockwood, Tenn., was sold by J. A. Gallimore to Richard Holloway, formerly with WFMY-TV, Greensboro, N. C., for \$70,000. Broker: Blackburn & Co. . . . KRBO, Las Vegas, sold by Joe Julian to Mike Gold, president of the Gold-Linden advertising agency and head of Creative Productions, for \$85,000. Broker: Wilt Gunzendorfer.

Associations

Howard H. Bell, vice president for industry affairs of the NAB, told the

Speech Assn. of America that no business or profession can match broadcasting in determining public reaction. Other comments on the industry's progress and problems:

- Broadcasters bristle at criticism only when it portends "a possible change in the system."

- The censorship cry is justified if FCC seeks to substitute its own judgment for that of individual stations.

New quarters: The Radio and Television Executives Society has moved to offices in the Newsweek Building at 444 Madison Avenue, New York.

Tv Stations

ARB outlined its concept of "homes reached per \$100 expended" before the New York meeting of the American Statistical Assn., the group which recommended that tv adopt this method of measurement long used in print.

The theory is thought by many industry researchers to have better statistical properties than cost-per-thousand audience estimates which tend to be biased upwards and subject to large variabilities.

Using audience size figures, notes ARB, assume an advertiser spends \$500 and reaches an estimated 100,000 homes. Allowing for variability this could mean anywhere from 80,000-120,000 homes, without affecting the true cost estimate. With the current method, 80,000 homes give a cpm of \$6.25 while 120,000 homes decreases the cost to \$4.17.

Family viewing in the New York metropolitan area is up six per cent over the 1960 daily viewing average of about five hours.

This was the salient finding of special study conducted by Lawrence Pollock, research and sales development director of WABC-TV utilizing Nielsen rating information. Other highlights:

- Some 1,100,000 New York families own two or more sets.

- Biggest viewing increase was

(Continued on page 56)

Outstanding values in broadcast properties

This is a fulltime property in a medium size market. Station is profitable and has outstanding local acceptance. 29% down and balance over 7 years.

NEW ENGLAND

\$270,000

This daytime facility serves an industrial and wholesale center. Has not realized its potential and needs an owner-operator. 29% down.

NORTHWEST

\$200,000

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
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

WASHINGTON WEEK

8 JANUARY 1962

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PUBLICATIONS INC.

FCC chairman Newton Minow aimed two hard blows at those who have been claiming to discern a softening of his attitude toward broadcasters and broadcasting: the alleged White House-dictated change was nowhere in sight, either in Minow's San Francisco speech or in his annual report.

Annual reports are usually innocuous affairs, dealing with major past accomplishments and speaking in general terms of future problems. Minow included all of this, but wrote a section which put a great deal of stress on the toughening regulatory attitude.

Among all of the statistics cited, by Minow's clear intention one set stood out. He underlined the fact that **20 stations had been put on short-term license renewals in 1961.** He went so far as to cite a case which is still in the preliminary stage, the hearing examiner's recommendation that the WDKD license be cancelled because of alleged obscenity and over-commercialization. There was a clear warning that 1961 was only a beginning in this move toward tighter regulation.

As 1962 began, there was little doubt that Minow had merely been giving broadcasters a breathing spell: this amounted to a pause to permit steps already taken to sink in, before new moves are undertaken.

Things could get considerably worse before they get better. There will be no need for idle speculation and rumors about White House backing for the Minow position or secret directives to tone down. By May, or June at the latest, there will be irrefutable evidence.

On 30 June, the term of John S. Cross as an FCC commissioner comes to an end. It will very likely be quite simple to figure where the White House stands on Minow and his policies from the identity and the beliefs of the nominee for the 7-year term beginning on 1 July.

As a usual thing, a commissioner wishing reappointment switches in his voting over toward the position of the administration which will do the appointing. Cross has not, however, appeared to do any shifting from his moderate position. He has favored more intervention in the business of broadcasting than Hyde and Craven, but considerably less than Minow and Bartley. He did back Minow in the FCC reorganization controversy, when the broadcasting industry was united against the chairman.

However, it is considered unlikely at this point that Cross will be reappointed. This would leave the way open for appointment of a strong Minow man, which would mean full White House backing for the chairman, or for appointment of somebody more moderate in his opinions, which would mean just the opposite. Time will tell, and not too much time remains.

Incidentally, the Craven term ends on June 30, 1963, and at this stage of the game Craven appears to have no chance whatever of reappointment. This would lose broadcasting one of its two most effective friends on the FCC. It could give Minow complete control of the FCC, adding the Minow-Bartley votes to those of the two new appointees. That is, if Minow still does ride high in inner White House circles.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, appears to be completely out of the crusading business for 1962: however, the Senate Commerce Committee is a question mark at this stage.

The House Committee will busy itself with allocations matters. Although the noise will be just as loud, it will not be calculated to shake the broadcasting industry. This time, the FCC will itself be on the pan.

(Please turn to page 53)

FILM-SCOPE

8 JANUARY 1962

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Although network cartoons were hardly an unblemished success this season, on the local-regional end cartoons have been growing steadily and new product or new syndication availabilities will flourish in 1962.

Two distributors with national ambitions are ITC and King: ITC has Kozmo, made by Paramount, and King has three new series based on its newspaper comics. Should network and national spot negotiations fall through, it's always possible either or both of these distributors would try the syndication route.

For syndication, Screen Gems will bring out Touchay the Turtle, its first non-national Hanna-Barbera cartoon series; it contains three animal characters.

NTA is expected to announce a new syndicated cartoon series later this month.

Already available in syndication are off-network re-runs of Tom Terrific, brought out by CBS Films; they were seen on Captain Kangaroo on CBS TV. Another off-network cartoon, already on sale, is ABC Films' Casper, originally on Matty's Funday Funnies on ABC TV and culled from post-1950 Paramounts.

MGM's Billy Bang Bang—not cartoons but re-tracked silent westerns—has just been released and is intended for much the same programing use as the cartoons.

ITC's two series, Diver Dan and Supercar, are puppets rather than cartoons but their use, too, is similar to cartoons. Screen Gems has acquired a special "doll" process and has rights to use Laurel & Hardy and the Marx Brothers characters in non-cartoon animated productions.

National spot and regional cartoons are booming at the moment: Kellogg now has three Screen Gems/Hanna-Barbera national spot series and Lay's Potato Chips is using CBS Film's Deputy Dawg regionally for a second year.

Other distributors insist that the older theatrical cartoons aren't used up because the children's audience changes so quickly. Seven Arts notes that almost 36 million children grew into the 4-10 viewing age group in the past decade, 5 million of them in the last 18 months.

Texas State Optical (EWR&R), not restrained from using tv by any professional codes in its area, will begin its sixth year as a Ziv-UA user.

The company has estimated it obtains 75% of its clients through tv; in 1960 its tv efforts led to the sale of almost 10% of the contact lenses sold throughout the nation.

The optical company bought KMID-TV, Midland, and KFDX-TV, Wichita Falls, for Everglades and KENS-TV, San Antonio, for Ripcord; more markets will be added.

Another multi-market buy of Everglades was by Red Bud Food Stores (Beindorf Beck & Whittaker; Oklahoma City) on KWTW, Oklahoma City, and KOTV, Tulsa.

A select list of hardy syndication perennials has been weeded out over the years—shows that keep going for ten, even twenty re-runs, in good health.

Jim Victory, sales chief of CBS Films, predicts Phil Silvers will join Amos 'n' Andy and the Honeymooners as a classic of this type.

Incidentally, it's understood that two national advertisers with new products are dickering for small regionals of Phil Silvers at the moment.

Several additional post-1948 movie packages are going into syndication.

This week Seven Arts released 41 more Warners features, Volume III. The first two groups are now reported in 118 and 83 markets, respectively.

MGM just before the close of the year brought out a second group of post-1948 features, pre-sold to WOR-TV, New York; WGN-TV, Chicago, and the six Triangle stations.

UAA will probably have an additional package of UA features shortly.

The Universal post-1948's—not yet released to tv—are a major factor in the talks going on currently between Universal and MCA. Negotiations also involve possible MCA-Universal cooperation in theatrical film production, as well as tv distribution of the post-1948 Universal backlog. (Screen Gems handles their pre-1948's for tv.)

Storer Programs' third syndicated entry may be a half-hour series on communism.

Its two present series are **Divorce Court** and **Men of Destiny**.

Storer recently held its first sales meetings under its new general sales manager, Jacques Liebenguth.

WASHINGTON WEEK

(Continued from page 51)

Harris has promised full hearings both to the **clear channel stations and to the stations and communities which will lose vhf tv assignments under the Commission's deintermixture policy.**

The FCC decided to permit additional radio stations on 13 of the 25 clear channels. Theory here is that the added stations can bring radio service to areas which currently are underserved, principally the mountain areas of the West.

Clear channel stations lodged a number of objections, backed by some legislators. One was that it would be uneconomic to operate high-powered stations in the areas to which they would have to be assigned. Another was that there would be certain loss of service in some areas and **gains in the "white areas" would be questionable.** They urge "super power" as a better answer.

The eight communities which would lose single operating vhf tv stations in order to make eight new "uhf islands" all complain that they are being penalized with "an inferior service." It would appear that the chief sufferers from the publicity sure to arise will be uhf tv and those who back it.

The Senate Commerce Committee, which had tentatively promised a number of probes of its own, is now marking time.

Certain to concern both this Committee and the House Commerce group are such matters as network regulation, proposed changes in the political equal time requirements, all channel tv set legislation.

Beyond that, the Senate Committee will want to see how the FCC moves with respect to tv programing, option time, etc., before it sets hearings.

As the generals like to say, the situation is still fluid in Congress. This could turn out to be a very active year with respect to hearings and investigations of broadcasting. On the other hand, the two Commerce Committees might just possibly permit the limelight to swing to the Dodd subcommittee and its headline probe of crime and violence on the air.

SPONSOR HEARS

8 JANUARY 1962

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If any agencies think that ABC TV is disregarding its practice of making the program portion of a package price net plus 15% commission, they're headed for disillusionment.

Some agencies have been insisting that the program rate like the time and networking charges be set at a gross commissionable figure so that the commission yield to them would be uniform all around, which, in effect, would be 17.6%.

Chesebrough-Pond won't confirm or deny reports that its candidate for the sustained action decongestant sweepstakes, Nitedri, is being put in drydock for this cold season. The product's been tested in some markets via Esty.

A fast burgeoning facet of the cosmetic field—and one in which tv plays an increasingly potent role—is milady's fragrances.

They're now grossing around \$150 million retail among the advertised brands, with Avon accounting for \$85 million and Lanvin about \$22 million.

Incidentally, Avon's 60,000 door-to-door saleswomen deliver an estimated \$250-260 million into the company's coffers annually for the entire line.

Things you can bet won't happen during 1962:

- On switching its account an advertiser will issue a statement explicitly making the point that the other agency had laid an egg.
- Agencies that contended for, but didn't get, a juicy piece of business telling the trade it was a case of where the best man won out.
- A stationman cautioning his rep against making switch pitches.
- A rep admitting that he's been dickering around for a merger.
- Timebuyers collectively protesting against the introduction of automation in their function, arguing that it's basically an agency promotion gimmick.
- Tv networks scorning the opportunity to crow over leadership in average (night or daytime) audience according to the latest rating report.

Look for a series of explosions in 1962 against the ARF from independent researchers.

It's become important in the field of promotional research to have an impartial authority behind you, and the independents don't cotton to the idea of more and more prospective clients going to the ARF for its approval of a proposed research project.

Upper-crust titles keep piling on at the larger agencies, with the result that the badge of vice-president has less and less glitter.

What it used to be: a chairman of the board, a president who doubled as general manager, and then came the vice-presidents.

Now you've got the chairman, the president, a battery of executive vice-president (each heading up main functions), senior vice-presidents who preside for management over a group of accounts or a single major account, and then the parade of v.p.'s, whose authority on the account side varies.

In other words, the v.p. can be in charge of one big account, or one fair-sized account or a piece of an account.



What famous communicator said what? Here are three little words that say a mouthful—and yet say nothing at all! To continue the paradox, there's a bit of a "twist" to their author's first name. S for his surname, it's precious and common—reading from left to right! Thoroughly confused? Now tackle those three initial letters SGC—then look below to see how smart you are.

In the subject of famous communicators, the letters WWDC have long spelled **radio leadership** in the rich, ever-expanding Washington, D. C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate your sales message.



WWDC

Radio Washington

... the station that keeps people in mind

Represented nationally by John Blair & Company

And in growing Jacksonville, Fla., it's WWDC-owned WMBR



Oliver Goldsmith—"Silence Gives Consent"

WRAP-UP

(Continued from page 50)

the afternoon, up 20%.

- Prime nighttime viewing rose eight per cent.

- Viewing from 11-11:15 p.m., where news is the main bill of fare, rose a substantial 13% over 1960, an indication of the heightened public interest in the world situation.

Financial report: Wometco Enterprises, whose diversified interests include four tv stations and one radio outlet, presented a healthy financial picture to the New York Society of Security Analysts with a long-range view to obtaining a listing on the New York Stock Exchange. President Mitchell Wolfson told the analysts that per share earnings for 1961 are expected to be \$1.30, vs. \$1.01 in 1960 and that operation gross income should approximate \$15,300,000, an increase of 20% over the previous year.

PEOPLE ON THE MOVE: Frank Ragsdale to the board of directors of Martin Theatres of Georgia, Inc. and to v.p. in charge of WTMA (TV), Columbus . . . Irving Wilson, eastern division sales manager, to general sales manager at WGN, Chicago . . . Robert L. Tuttle and Paul S. Watson to sales and operations director respectively at WCCB-TV, the new Montgomery, Ala., station due to start operation on 1 February . . . N. Thomas Eaton to vice president of news at WTIC-TV, Hartford, and its radio counterparts . . . William J. Early to sales account executive at KDKA-TV, Pittsburgh . . . George Moore to vice president-sales manager at WRGP-TV, Chattanooga . . .

Radio Stations

Ben Strouse, president of WWDC, Washington, D. C., surprised the members at the December meeting of the Washington Convention and Visitors Bureau by playing and distributing a recording dedicated by the station to the Capital.

Lyrics for the song—"Washington, My Home Town," were penned by

WWDC's Norman Reed, with the vocal by Terry Lee and music by Euel Box.

The station hopes to establish its original song as one of the top tunes of 1962.

Personal greeting: New Year's Eve festivities over WFBR, Baltimore, came under the friendly auspices of The Joseph Katz Company, a local 4-A agency which bought six hours of air time to wish its clients season's greetings. At regular intervals a different client was saluted in a 40-second spot, interspersed with eight-second Happy New Year messages recorded by members of the agency staff.

PEOPLE ON THE MOVE:

Richard Waffle to program director at WVIP, New York . . . Vicki Pigeon to director of public relations and promotion for WCKY, Cincinnati . . . Wayne (Red) Williams to executive v.p. of BFR Broadcasting Corp., owners and operators of WLOL, Minneapolis-St. Paul . . . Danny Martin to director of creative services for the Gordon radio group and Gordon/Wagner Associates, San Diego . . . Neil R. Bernstein to WFBR, Baltimore, as director of advertising and sales promotion . . . John C. Moler to general manager of WMGM, New York . . . Lon Boutin to sales manager at KDAY, Los Angeles . . . Robert Di Mattina to sales service manager at WCBS, New York . . . L. D. Bolton II to assistant general manager at WKRC, Cincinnati . . . Philip Norman to director of merchandising for KNX, Los Angeles, and the CBS Radio Pacific Network . . . Justin Brawshaw to director of station relations at Broadcast Music, Inc. . . . Charles S. Gerber to the board of directors of WTOW, Inc., owners of WAQE (AM & FM), Towson, Md. . . . Parker R. Daggett to vice president at Commercial Recording Corp., Dallas . . . Marvin H. Astrin to general sales manager at WGN, Chicago . . . M. Earle McDonald, II, to the new post of regional sales manager at WRVA, Richmond . . . Hal Levin to account executive at WINZ, Miami . . . Ken Marston

to general manager of The Dixie Network . . . Ed Samra to the sales staff at WOOD, Grand Rapids . . .

Fm

An unusual salute to sell the radio industry, putting aside the competitive factor, was sponsored by KZAM to mark its entry into the Seattle fm market.

Working down the list alphabetically, the station put together spots that featured each station in the area. In addition, competitors were asked to send over a specially prepared tape giving an hour sampling of their programming or, if they wished, a disc jockey to do a show on KZAM between 2 and 3 p.m.

Monte Strohl, president and general manager, said "our sole purpose was to demonstrate that radio as an industry has a lot to sell . . . I'd like to see this become a regular feature of National Radio Month throughout the country."

Of the 14 am stations and 11 fm stations in Seattle, only one decided against taking part in the promotion.

This 'n' data: WQXR, New York which now broadcasts in FM stereo 21 hours a week, is the latest station to publish a promotional booklet on the method. It's called "FM Stereo the facts" and is being offered free to listeners and leading dealers in the metropolitan area.

Networks

MBS has been granted FCC permission to operate 12 special short-wave transceivers for use in the recovery area for the projected first astronaut orbital flight in the "Project Mercury" series.

Because Mutual is the only a radio network in the broadcast pool, it's been assigned the 300,000 square mile recovery area. The plan is to link the transceivers to each of the other networks and the NAS master control unit at Cape Canaveral via a double-looped circuit spanning 5,000 miles to insure re-

ability of newsmen reporting from various points.

NBC TV's latest communique on its dominance in the nighttime rating picture is based on the December II Nielsen report.

Figures for the period show NBC with a 20.3 rating, 26% ahead of CBS and 22% over ABC. Unique feature of the report: it's the first time CBS has dropped to third place.

The figures are for the average minute, 7:30-11 p.m. Monday through Friday and 7-11 p.m. on Sunday.

One independent: After 18 years of network affiliations, **WJW**, Cleveland, as severed its connection with NBC and is now featuring the programming services of Total Information News and Beautiful Music. Several additions to the news staff have also been made at the Storer station. There are five other independents in the Cleveland radio market and two network affiliates. NBC has not yet made a new agreement to replace WJW.

New affiliates: Four stations ushered in the new year as affiliates of the Mutual radio network. In addition to **KHJ**, Los Angeles, which rejoins the lineup after a two-year absence, are **WTMA**, Charleston, S. C., **WDAL**, Meridian, Miss., and **WBLY**, Springfield, Ohio.

Representatives

Key appointments: **KOLO**, Reno, **DRK**, Las Vegas, **KFSA**, Fort Smith, **OKL**, **KGNS**, Laredo and **KOKL**, Oklahoma, to **Venard, Rintoul & McConnell** for national sales . . . **WBFM**, New York, to **Weed Radio** for national representation.

PEOPLE ON THE MOVE:

Jack Gurley to TvAR account executive . . . **Peter Mead** to the research and promotion department at Katz . . . **Russ Barry** to account executive at CBS Television Stations National Sales, Chicago . . . **Howard H. Marsh** to account executive at TvAR . . . **Harry J. Durando** to radio account

executive at George P. Hollingbery . . . **Kevin O'Sullivan** and **Edward Ryan** to the New York office of Harrington, Righter & Parsons . . . **R. David Borah** to assistant to the business manager of CBS Television Stations National Sales . . . **Kenneth G. Fuller** to the San Francisco tv sales staff of Katz.

Film

Seven Arts has put its third group of post-1950 Warner Brothers films on the tv syndication market.

Included in the group are "Mister Roberts" and "Battle Cry," and 25 of the 41 pictures are available for colorcasting.

The first group, released in October, 1960, is now in 118 markets and Volume 2, released in May, 1961, is sold in 83 markets.

Thisa 'n' data: The first fruits of **Desilu Productions'** entry into live tv programming will be two daytime game shows—"Zoomar" and "Focus"—currently in preparation. Heading the new live division are **Ralph Andrews** and **William F. Yagemann**.

Another subscriber: **Television Affiliates Corp.**, the Trans-Lux division formed as a co-op for station-produced shows, has added **WRAL-TV**, Raleigh, N. C., to its list of producer stations. Contribution will be a series of opera performances in English by the National Opera Company.

Sales: **George Bagnall & Associates** has scored 30 station sales for its new series, "Space Angel" . . . **Ziv-USA** sold "Everglades" to a half dozen new clients, including **Scrivener-Stevens Co.**, **KWTV**, Oklahoma City and **KOTV**, Tulsa; **Gustafson Dairy**, **WFGA-TV**, Jacksonville; **Northeast Motors** (Rambler Dealers) and **Master Craft Homes**, **KNOE-TV**, Monroe; **WTVJ**, Miami and **KXTV**, Sacramento.

PEOPLE ON THE MOVE: **Robert J. Kinney** to J.F. Films as vice president in charge of sales . . . **Christy Walsh** to vice president at **United Film Laboratories** . . . **Marvin Lowe**

to north central division sales manager at **Screen Gems**.

Public Service

Evidence of the growing interest in public service among stations: the Ivy Broadcasting Company has formed a board of trustees made up of people active in community affairs to advise on programming in that area.

The trustees will meet every week. Ivy owns and operates two am stations and five fm stations in upstate New York and is an applicant for permission to construct and operate channel 13, Rochester, and channel 9 in Syracuse.

Public Service in action:

Louise Morgan, star of **WNAC** (AM & TV), Boston, was appointed radio-tv chairman of the 1962 Heart Fund. . . . **WIIC (TV)**, Pittsburgh, won the Sigma Delta Chi Golden Quill Award for the most outstanding public service program in the Pittsburgh area during 1961, for "Divided We Stand," which dealt with a variety of religious experiences . . . **WRGB**, Schenectady, N.Y., won a special citation from the Heart Assn. of Albany County for its 60-minute telecast of an actual operation on a seven year-old girl . . . The six general managers of **ABC's** owned and operated radio stations recorded messages for broadcast over Radio Free Europe to Iron Curtain countries during the holiday season . . . **KWK**, St. Louis, sent out a plea to listeners for trading stamps and collected over a million which were used for toys for needy children in the community day care nurseries . . . "Public service project of the Month" at **KABC**, Los Angeles is the Foundation for the Junior Blind . . . **KOB-TV**, Albuquerque, devoted every station break over the New Year weekend to promoting driving safety. Each ID featured a picture of fatal auto accident that occurred in the state during 1961 . . . **WBKB**, Chicago, re-broadcast "The Heart Story," a study of Michael Reese Hospital's research, in commemoration of the

late John H. Mitchell, former general manager and ABC vice president who died recently. An appeal was made in his memory for contributions to the Heart Fund.

Trade Dates

The National Advertising Agency Network has scheduled its 1962 regional meetings.

The eastern group will meet 2, 3, 4 February at the DuPont Hotel in Wilmington, Delaware. The Midwest meeting is set for 9, 10, 11 February at the Whittier Hotel in Detroit.

The editorializing committee of the NAB has laid preliminary plans for a public affairs editorializing conference on 1-2 March.

The seven-man committee also voted to revise and expand the NAB handbook on the topic, including a new section setting forth a code of ethics for on-the-air editorials on political candidates and issues.

The 1962 Annual meeting of the A.A.A.A. will be held on Thursday

through Saturday, 26-28 April.

The place is The Greenbrier, White Sulphur Springs, West Virginia.

Equipment

In a detailed forecast of operation levels in the tube and semiconductor segment of the electronics industry, EIA president L. Berkley Davis said 1962 shipments should hold to about \$1.4 billion due to continued pressures on prices and increasing foreign competition.

Semiconductor sales are not expected to surpass the \$525 million mark, he said, but electronic tubes are estimated to reach about \$850 million.

The total market for television picture tubes should be about \$254 million. Color tube sales are estimated at 300,000 units for new sets.

Despite a dip in output of tv and radio receivers, October was the second highest production month for both types of consumer products, ranking only behind September.

Totals, according to the marketing

data department of EIA, showed 620,815 tv sets produced in October (vs. 694,580 during September). Total tv output during the first 10 months of the year was 5,014,583, just ahead of the 4,873,120 for the same 1960 period.

October radio production stood at 1,796,391, compared with 2,048,698 in the previous month. Cumulative output for the year remained behind 1960, with this year's total 13,797,879 vs. 14,135,937 in 1960.

Expansion: Amphenol-Borg Electronics Corp., which recently opened two new plants in England and West Germany in addition to its other overseas operations in Britain and Canada, is considering opening plants in Japan, Brazil and Australia. Target date for the start of the expansion is late 1962.

New products: Fisher Radio Corp. New York, has a new fm tuner designed specifically for professional broadcast station use as a transmission relay and monitoring unit.

This 'n' data: Argus Cameras, a marketing subsidiary of Sylvania Electric Products, is starting a new sales training program for dealer salesmen. Beginning 15 January, all salesmen will be equipped with a transistorized tape recorder that fits in the palm of the hand. Slides will be used to produce audio-visual training sessions for store personnel.

Sales: Ampex Corp., Redwood City, Calif., has scored its first outside U. S. sale of a Videotape mobile cruiser. Buyer is Telesistema Mexicano, Mexico's major tv network and the world's largest privately-owned tape operation. . . **Television Zoom:** Co., New York, sold SUPER UNIVERSALS to NBC (5), Corinthian (2) WDSU, New Orleans (1), Taft (1) KTVK, Phoenix (1), and Sao Paul Brazil (1).

PEOPLE ON THE MOVE: Norbert Dernbach to v.p. and supervisor of nuclear and metallurgical accounts at Molesworth Associates advertising agency. . . **James McLaughlin** to v.p. in charge of marketing Webcor.

Reserve Now for NAB Convention

April 1-4, 1962—Chicago, Illinois

ESSEX INN

Michigan Ave. at 8th St. Across from Conrad Hilton

Chicago—WE 9-2800—TWX-CG82

- Closest motel to all convention centers, commercial and shopping areas, theatres, museums, art centers, and concert halls.
- Free motel parking, in-and-out privileges.
- Heated swimming pool.
- Free TV, radio, ice cubes, wake-up coffee.
- Complete group meeting facilities for up to 500 persons.
- 24-hour switchboard, valet and room service.



All credit cards honored; member of AAA, Best Western Motels. Reservations Quality Courts. Write now for reservations, Dept. 17.

Airport limousines stop at our door.

YOUR HEADQUARTERS FOR BUSINESS AND PLEASURE

GAS & OIL

(Continued from page 29)

sports are most popular.

- The preferred format is a five-minute program with a one-minute commercial.

- Favored frequency is year-round, followed by 13-, 26-, or 30-week schedules. Seasonal flight campaigns are next-preferred.

- The two major objectives of the oil companies in using radio are (1) association with local dealers and (2) constant stress of a slogan or jingle.

Oil company executives were asked what radio "does best for you."

Most answered along a media purchase theme. They like radio's low cost, its ability to pinpoint automobile drivers, its ability to give product identification through high frequency and saturation, its flexibility, its quick availability. Also important is radio's ability to tell listeners specifically where to buy.

Most oil companies are regional marketers. They outline as their major marketing problems in face of changing competitive conditions: (1) low profit margins because of stiff competition, and (2) the need to maintain brand-name identity. Most companies indicate radio helps in these vital areas because of its economical cost ratios.

Agencies. Answers from agencies servicing oil company accounts, of course, follow similar patterns.

Most agencies place gasoline business on a regional or local level rather than national. They report that radio lags behind tv, magazines, and outdoor in share of total budget, but puts ahead of newspaper and supplements.

Agency men in shops that use moderate or large amounts of radio say it's mainly because (1) radio provides adequate year-round exposure, and (2) radio reaches far into local markets.

In shops where a minimal amount of radio is used, admen say it's because (1) the client has a small budget, or (2) he has limited local distribution.

Marketing problems crop up here, too. Agency men say the worst ones are (1) working for companies with scattered distribution, and (2) the difficulty in demonstrating product differences in the advertising.

Agencies, too, are concerned with

competition in the gas/oil price wars, inferior low-price products, consumer convenience in terms of station location, and dealer attitude toward consumers.

To solve these problems, admen think radio could help most in covering scattered locations and by stirring interest in what is basically a line of non-emotional products.

In analyzing the actual radio buy, admen say their choice between announcements and programing is about evenly divided, but they do prefer day times over night periods. Commercials are about evenly split between live and transcribed, with steady schedules preferred over flights. Short and long copy are about even in favor, but the hard sell approach has a slight edge over the soft-sell.

Radio stations. Most stations say that in sheer strength of numbers most of their business is bought locally. However, in the area of gasolines purchased on regional schedules, the bigger stations—though fewer in number—appear to get a bigger share of their total business from this source.

Questioned as to oil and gas accounts on the air last year and this year, stations report that in the national and regional categories business has been about the same. But they say there's been a significant gain in business of local origin.

Scheduling patterns emerge in this way:

- In programing, live local and participation shows appear to be the favorites.

- Minutes are the most popular commercial length, with live and transcribed running about even.

- The preferred frequency ranges from 10 to 25 spots a week per station, on a contract length of 13 weeks or TF ('til forbid).

Stations, asked what oil companies are doing wrong in radio advertising, suggested as their major criticisms:

- Failure to understand radio's power as a local medium.

- Too much emphasis on big regional stations.

- Failure to use popular local air talent.

- The need to increase local co-op buys.

- Too much in-and-out or flight buying.

ARNOLD BAKERS

(Continued from page 31)

message via radio in the following "long-range development" markets to which it ships frozen baked goods: Syracuse, Rochester, Buffalo and Geneva, all New York; Norfolk and Richmond, both Virginia; Charlotte, N.C.; Pittsburgh; Cleveland; Detroit; and Augusta and Waterville, Me.

Presiding over the Arnold Bakers organization are Paul Dean Arnold and his wife, Betty, who created the company back in 1940. In a *New Yorker* "Profile," (14 December 1957), Mr. Arnold is attributed with "highly volatile energies," on which his spouse acts as a "brake or steady influence."

The Arnolds went into business for themselves after he left National Biscuit Co., (where he had been advancing since the early 30's), because allergy to, of all things, flour, made working conditions impossible for him. His wife talked the National Biscuit president into firing him, to put him out of his misery, and with \$600 in severance pay, the Arnolds launched their operation.

From the humblest of beginnings they built a baking business that grossed \$10 million in 1957, and is considerably larger now. They continue to use the same quality ingredients—unbleached spring wheat flour, honey, butter and eggs—with which they set a baking precedent. And they've gone on from their several varieties of Brick Oven and Hearthstone bread to market barbecue buns, cubed poultry stuffing, hot dog buns, several kinds of butter rolls, butter crumpets, and a dozen varieties of cookies.

TV COMMERCIALS

(Continued from page 33)

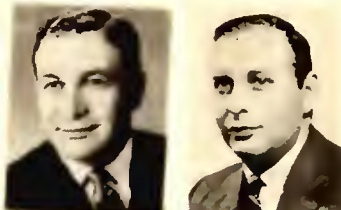
The Festival was organized in 1960 with the help of SPONSOR. Advice and promotional aid is provided by such organizations as the Advertising Federation of America, the 4A's, American Women in Radio & Television, Association of National Advertisers, Directors Guild of America, Film Producers Assn. of New York, Motion Picture Editors Local 771, Radio & Television Executives Society, Screen Cartoonists Local 841, Screen Actors Guild, Screen Directors International Guild, the Code Authority-NAB, and Television Bureau of Advertising.

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\$8 for 1 year

\$12 for 2 years

Tv and radio NEWSMAKERS



Marvin H. Astrin (l) and **Irvin Wilson** were named general sales managers of WGN radio and television, respectively. Astrin, who had been western division sales manager of the Chicago outlet, joined the radio staff in 1957 after some time at BBDO and Tatham-Laird. Wilson joined WGN-TV in 1958, left in early 1960 to join CBS TV and returned a year later to manage the eastern division sales office. He began in advertising with the Biow Co. and from there moved to Benton & Bowles.

Michael Membrado has been promoted to sales manager at The Katz Agency in a general re-assignment which involved several new appointments. Membrado will oversee the eastern group of tv stations represented by Katz, reporting to Scott Donahue, vice president for television sales. Membrado first joined the Katz organization in 1954 as a buyer. He had previously been with Cunningham & Walsh for four years in media research and as a timebuyer. His past post goes to Frank McCann.



William Crawford has been appointed the new vice president of the Buckley Jaeger Broadcasting Corp., owner of WDRG (AM & FM) in Hartford, Conn. Crawford had been general manager of the station for over a year. Before launching his Hartford career, he spent many years in the New York broadcasting field. He was sales manager of WOR and, prior to that, director of sales at WNEW-TV, New York, and WNTA-TV.

William A. Hartman has joined Hicks & Greist as a vice president, director of marketing, and member of the executive committee. He's switching over to the New York agency from the same post at Richard K. Manoff. During his entire advertising career, Hartman has specialized in the marketing and merchandising of food products, drugs, and packaged goods. Before joining Manoff, he was marketing and merchandising director of Doyle Dane Bernbach and new products mgr. of Vick Chemicals.



The seller's viewpoint

It's time to retaliate broadcasting's criticism and document the selling job and public service it does, says Robert W. Ferguson, executive vice president and general manager of WTRF-TV, Wheeling, W. Va. Ferguson has been in broadcasting since 1947 when he became general manager of Trinity Broadcasting Co.'s WTRF (AM and FM). In addition to station duties, he's now president of the West Virginia Broadcasters Assn. and a member of the NBC TV Affiliates Board of Delegates. He recommends the Tv Code as one way advertisers can be assured of a high degree of performance and service by stations and effectiveness of their commercial messages.



Tv Code and tv station image

For too many years free television has been slugged with criticism from everyone, from pay tv to PTA. I feel it is propitious time to retaliate and document the services that television, and particularly local television, provides to the communities it serves, as well as the massive selling job it does for advertisers. Despite the tremendous effort most stations put into their operations to promote and create a selling stance for the enormous variety of products advertised, the individual station has been one of the sitting targets of some advertising agency executives and of some spokesmen for such groups as the 4A's and the ANA whenever they sound off on television in general.

Like any other business, the tv industry has its fringe operators; but like every other business the fringe operators in the tv industry are the exception and not the rule. For every station that over-commercializes or goes in for cheap push-button programming with rates that match, there are a hundred stations operating with responsibility to their communities.

I would like to suggest to both the agencies and the groups that represent them that if they wish to get the best out of the tv stations on which they advertise, they should make sure that they are advertising on a station that is a subscriber to the Television Code. In this way they can be sure that the stations on which their products are advertised are well aware of their responsibility to their community as well as to their financial supporters.

I have heard some agency people brag, from time to time, about the great "deals" they were getting around the country, including triple spots in prime time—only to learn later that they were not happy with the results of

their "deals." I'm sure that if they had been dealing with a station that was a member of the Tv Code, they would have received full value for the expenditures.

As a station operator it is often discouraging to hear a responsible member of the advertising field publicly make slurring statements about the television industry, using unusual examples to tar the entire industry with the same broad brush.

It is discouraging because stations spend a tremendous amount of time and money to try to provide agencies with superior service in all areas. Stations spend substantial amounts for market research and information, merchandising, product promotion, and other services to help move the products advertised on their stations. They try to protect advertisers wherever and whenever they can to make sure that the advertiser's sales message is made as attractive and effective as possible. They devote great time and energy to build their prestige through public service programming, community and civic promotion, to insure their programming and advertising will be accepted by these same communities.

Consequently, it is disheartening to have criticism piled on the many because of the actions of the few. The Tv Code was originated to guarantee a high degree of performance and service and the stations that are members of that group prize the acceptance and prestige they have earned in their communities. I think that if the agencies took the time to insure that the stations on which they advertise were members of this group, they would have little to worry about concerning the effectiveness or acceptance of their commercial messages.

SPONSOR SPEAKS

Fax Cone's products for tv

The recent speech by Fairfax M. Cone to the Magazine Promotion Group, in which the FC&B executive took the magazine profession to task, was widely reported in the general press.

Most of the reports, however, stressed Cone's warning that "selling by the numbers" is an absurd tactic for magazines, and emphasized his advice to the print media to know specifically the nature of their audiences.

Not generally reported by either trade or general press were some comments which Fax Cone made about the kind of products which need television selling.

His observations are so pithy that it is well worth reprinting them here. He said, "There are certain areas in advertising and selling where the sheer size of its audience combined with the low cost of reaching it makes television an almost mandatory medium.

"There are certain categories of products for which I would rather have television advertising than any other kind.

"These are either products of frequent use where product differences have been made small by alert competitors (and I would want to keep my product name uppermost in the housewife's mind) or they are products of infrequent use when the job is to cover the waterfront for possible users as often as I can afford."

As an example of a product of the first type, Cone cited the case of S.O.S. soap pads which turned to television, and succeeded in beating out Brillo.

Says Cone, "Television made the difference because it reached so many people and held them long enough to win an argument they didn't know they had the slightest interest in.

"This is what television does best, and I think to quarrel with it is to waste the time and money and the brains of able people."

SPONSOR doubts whether all advertising men would agree with all of Fax Cone's reasoning. Television certainly does many other types of selling jobs superlatively.

But it is heartening to hear a top ranking agency man telling the print media of certain areas in which it is foolish for them to fight.

10-SECOND SPOTS

What'll ya have? Reduction in announcing and engineering staff by WRIT, Milwaukee, brought on by automation, has had its repercussion at a restaurant near the station's studios.

The bartender was heard sardonically to say that the station had just placed its beverage order for its Christmas party:

"One pint of whiskey and four quarts of oil."

Knows the score: The wife of Charlie Connerly, New York Giant quarterback since 1948, may do paperback version of her forthcoming "Back-Seat Quarterback," which depicts her experiences as the star's wife.

She says that after sales of the hardcover version run their course she'll take on the paperback market with a new title, "My 13 years as Pro." and a cover photo of herself in a negligee.

Satisfied customer: The word from WLBK-FM, Dekalb, Ill., (born 1 December) is that a lady phoned to say she was picking up the station signal via channel 2 on her tv set.

When pres.-gen. mgr. George Biggar apologized to her for the inconvenience, she replied, "I'm not complaining. I hear your fm exceptionally well on channel 2 and I like it."

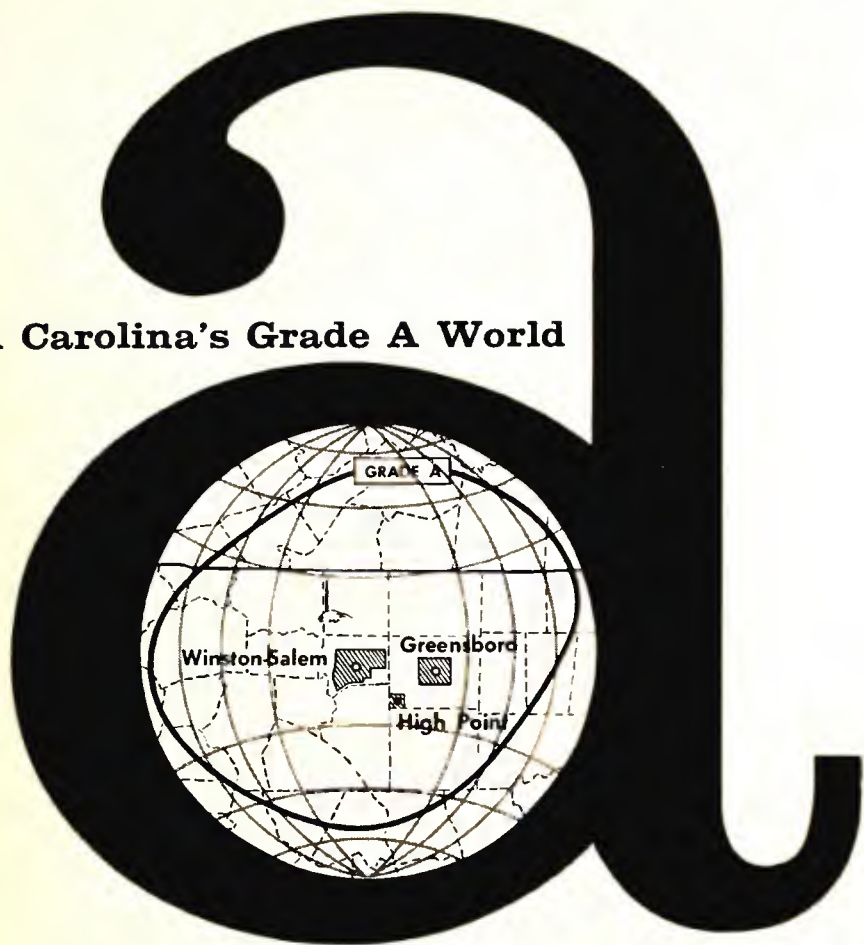
Minority appeal: In lamenting the simultaneous presentation of NBC's "White Paper," "Khrushchev and Berlin," and ABC's "World Prospect 1962" (both Tues. 27 Dec., 10-11 p.m. EST), *N.Y. Post* radio-tv columnist Bob Williams had this to say:

"The tv networks, often accused of total dedication to mass audience and utter neglect of minority interests, are not completely guilty. One minority group has fared well frequently this season—the two-headed viewers."

Just in case: After his Broadway opening in "First Love," and before publication of the reviews, Hugh O'Brien, alias Wyatt Earp, stock up on sugar on his way out of Sard restaurant.

His explanation to his party: *"I may meet a horse and decide to back into television."*

North Carolina's Grade A World



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HIGH POINT**

exclusively providing City Grade coverage strength to the state's top metropolitan area, heart of WSJS' rich 33-county Piedmont market.

Call Peters, Griffin, Woodward, Reps.

WSJS TELEVISION
NB MST WIDE AREA COVERAGE
CHANNEL 12
WINSTON-SALEM / GREENSBORO / HIGH POINT

December 1, 1961

"I thought that the creative aspects of the dedication made it outstanding. The originality of the statue as well as the symphony set the tone of the creative vitality of the station."

S. J. Paul,
Publisher
Television
Age



TV Review

Hartford Station Offers a Maxwell Premiere

By JACK GOULD

A SYMPHONIC suite entitled "The Broadcaster," by Robert Maxwell, the harpist and composer of "Ebb Tide," had its world premiere last night over television station WTIC-TV in Hartford, Conn. It is an imaginative and attractive work, which the industry might wish to embrace on a broader scale.

Mr. Maxwell was commissioned two years ago by WTIC to compose the suite especially for last night's dedication of the station's new Broadcast House on Constitution Plaza in Hartford.

The first movement, "Dedication," was a little on the bland side. But the second, "Celebration—AM," contains a waltz that is lovely indeed and could be a hit in itself. The third movement is entitled "Meditation—FM." It has a gentle and haunting quality appropriate to the high fidelity and noiseless segments of the broadcasting spectrum.

The fourth movement, "Anticipation—TV," is a vibrant march with a subtle and constant reiteration of brass ideally suited to the medium under consideration.

Mr. Maxwell conducted the WTIC orchestra, the group with which he began his musical career as a staff harpist. WTIC-TV, operating on Channel 3 and owned by the Travelers Insurance Company, frequently can be received on the northeastern fringe of the metropolitan New York area.

N. Y. TIMES, NOV. 28, 1961

New Suite Premiered By WTIC

The world premiere of a symphonic suite, "The Broadcaster" by Robert Maxwell, highlighted the program marking the dedication of Broadcast House, new home of the Travelers Broadcasting Service Corp. in Constitution Plaza Monday night.

It is a work that reflects the spirit of Broadcast House in more ways than one. The very fact that not many stations have aided the cause of music by commissioning a serious composition, represents a service to that art which cannot fail of appreciation.

A Symbolic Composition

And in itself, "The Broadcaster" attempts to catch up the various elements that make up the activities of Broadcast House. Its first movement, "Dedication," refers, of course, not only to last night's high occasion in the 37-year history of WTIC but also the station's aim of service to the community at large.

The three remaining movements symbolize WTIC-AM and WTIC-FM radio, and WTIC-TV. They bear the titles Celebration, Meditation and Anticipation, the last looking forward to the station's future in television, its newest service now four years old.

"The Broadcaster" has been in the mind of Leonard J. Patricelli,

vice president of TV programs WTIC, for nearly two years. He initiated the project of commissioning a new work of symphonic proportions. And it has been the mind and under the pen of Mr. Maxwell, its composer, most that long.

Well Known in Hartford

It was no mere chance that Mr. Maxwell was selected to compose it. Sentiment, as well as musical capability, played a part in the choice. Mr. Maxwell was in his teens when he came to Hartford from New York in 1914 and became a member of the WTIC orchestra as staff harpist. Subsequently he received an appointment to the faculty of Julius Hartt School of Music. Later he became the young musician ever to work under the famous Arturo Toscanini. Since then and up to now, he has been a virtuoso with many orchestras and a composer of considerable music.

"The Broadcaster" is scored for 39 instruments and runs some 30 minutes. Its style is highly melodic, and it has a lively rhythmic pulse. As has been said, its material is programmatic to serve the particular occasion. But it is judiciously and tastefully so, and not overweighted with scene-painting. As music pure and simple, the score is neat, skilful and effective. At the same time it is well-suited to the general audience in its immediate impact and ready appeal.

The performance, under the direction of the composer, was poised throughout, and the whole premiere was enthusiastically received by the first night audience.

T. H. PARKER, HARTFORD COURANT, NOV. 28, 1961

APPRECIATION

Two works of art, both commissioned in 1959 for the dedication of Broadcast House, new home of WTIC TV-AM-FM, were presented for the first time on November 27, 1961 on the occasion of the dedication of the new studios.

A bronze, sculptured by Frances Wadsworth, was unveiled by Governor John N. Dempsey of Connecticut in the lobby of Broadcast House. Moments later, a symphonic suite by Robert Maxwell was premiered under the baton of the composer.

WTIC • TV3 • AM • FM
Broadcast House • 3 Constitution Plaza • Hartford, Connecticut