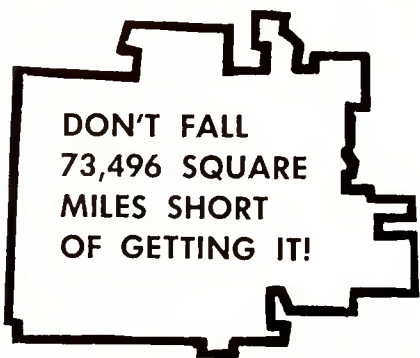


# SELLING THE UPPER MIDWEST?



Your product sales fall short of their rightful goals without KELO-LAND — the Sioux Falls-103 County market that sprawls between the Minneapolis and Omaha markets, beyond television reach of either of them. But you *can* fill in this vital 73,496-square mile trading area — the KELO-LAND Common Market — with a single-station origination of your sales message. Your commercial on KELO-TV Sioux Falls flows automatically, instantaneously through interconnected KDLO-TV and KPLO-TV to cover it all. Only KELO-LAND TV gives you this full product exposure throughout this great salesland.

\*\*\*

Your commercial on KELO-LAND TV reaches 20% more homes than Omaha's highest rated station, 12.8% more than Denver's, 65.6% more than Des Moines'. — *ARB Market Report*, Av. Quarter-Hour Homes Reached 9 a.m. to Midnight, 7 Days a Week — March 1962.

CBS • ABC

## KELO-TV LAND

KELO-TV SIOUX FALLS; and interconnected KOLO-TV and KPLO-TV

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.



Represented nationally by H-R in Minneapolis by Wayne Evans

**MIDCO**

Midcontinent Broadcasting Group

KELO-LAND/TV & radio Sioux Falls, S.D.; WLOL/AM, fm Minneapolis-St. Paul; WKOW/AM & TV Madison, Wis.; KSO Des Moines



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## ARTICLES

- 25** **New tv boom—public service that's local and sponsored**  
SPONSOR presents special, fact-packed report on why many national and regional advertisers are backing heavily community-produced programs
- 28** **Carson's credo for commercial copy**  
Johnny Carson, who is to take over celebrated *Tonight* show in October on NBC-TV, says commercials should be enthusiastic, but quiet and honest
- 30** **Here's how Metrecal did it**  
The story behind Metrecal's successful reasoning to sell itself via sober tv commercials, told by Mead Johnson's executive v.p., Robert Sessions
- 32** **Admen now talk fm dollars, not just blue sky**  
New advertiser interest, expanded budgets—aided by data from Pulse, MPL-QNR studies—promise fall excitement for medium used to obscurity
- 36** **Basketball builds an image**  
How Illinois Bell Telephone builds friendly image in the community with telecasts of high school basketball drawing state-wide interest
- 40** **TvAR goes a-tilting in net tv's daytime lists**  
Station rep firm answers NBC's refutation of 'nighttime tilt' study—claims there is an even bigger 'daytime tilt' in the 'top 20' markets
- 41** **Tv turns to tv to build audience**  
Fewer dollars will go to newspaper ads, more in on-air promotion this season as the networks streamline ways to build larger audiences

**NEWS:** Sponsor-Week 7, Sponsor-Scope 19, Sponsor-Week Wrap-Up 52, Washington Week 55, Spot-Scope 56, Sponsor Hears 58, Tv and Radio Newsmakers 64

**DEPARTMENTS:** Sponsor Backstage 14, 555 5th 17, Time-buyer's Corner 43, Radio Results 45, Seller's Viewpoint 65, Sponsor Speaks 66, Ten-Second Spots 66

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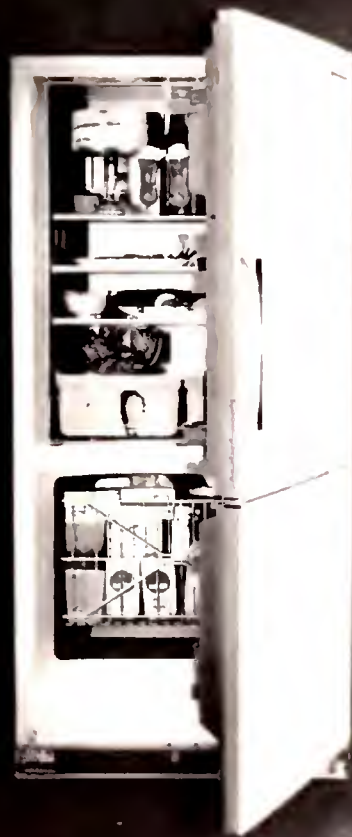
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1926: ice age



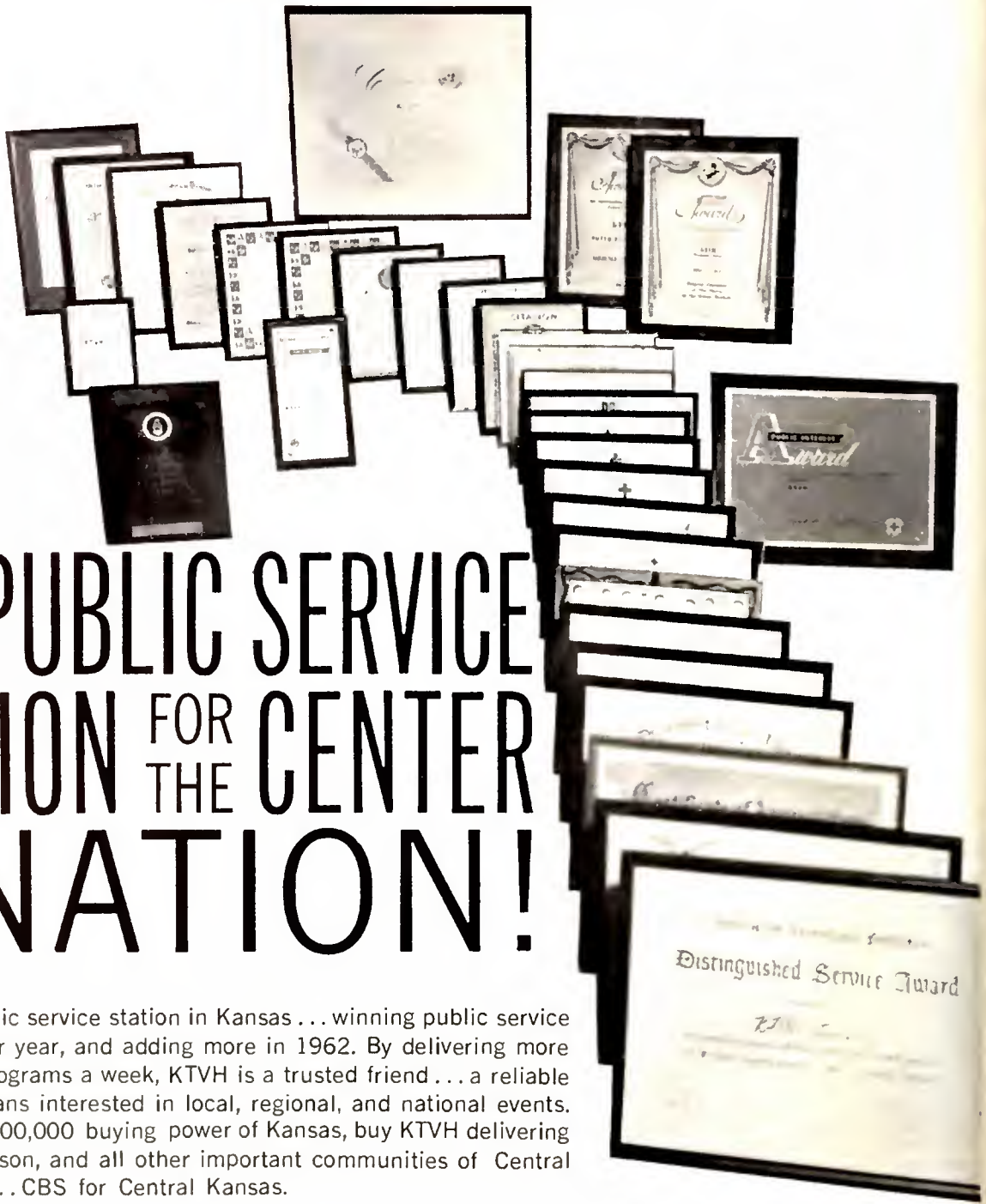
1962: nice age

## Advertising helped it happen

By stimulating mass demand, advertising helped create a mass market for the refrigerator. As demand grew, more and more companies got into the act. Result: new and better refrigerators were mass produced for more people by America's remarkable and competitive economic system. Is this worthwhile? Then, so is advertising worthwhile.

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

# WHY KTVH IS KANSAS TV!



## THE PUBLIC SERVICE STATION FOR THE CENTER OF THE **NATION!**

KTVH is the public service station in Kansas . . . winning public service awards year after year, and adding more in 1962. By delivering more than 50 news programs a week, KTVH is a trusted friend . . . a reliable source for Kansans interested in local, regional, and national events. To sell the \$1,500,000 buying power of Kansas, buy KTVH delivering Wichita, Hutchinson, and all other important communities of Central Kansas. KTVH . . . CBS for Central Kansas.

# KTVH

THE WICHITA-HUTCHINSON STATION



**BLAIR TELEVISION ASSOCIATES**  
*National Representatives*

# KANSAS



9 July 1962

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

# SPONSOR-WEEK

## 4 A's 15-MINUTE STANCE

### Official Position Taken On Protection; Its 6 Basic Industry Guide Termed are Reasonable, Conciliatory

The four A's officially entered the continuing product protection debate with the announcement last week of a set of basic guides by the association's broadcast media committee.

Trade observers regard the committee's statement as reasonable, even conciliatory. Some see in it an invitation to stations and agencies to "live and let live." Others detected a graceful reminder to clients that in changing circumstances it might be wise to yield a little.

The six key points of the recommendations are:

- Fifteen minutes separation should be maintained between competing commercials.
- Agencies must stipulate what products are regarded as competitive.
- Networks should inform stations quickly of changes in commercial schedules.
- Stations should notify agencies immediately if intending conflict is seen between spot and network commercials.
- Agencies should discourage clients from seeking corporate protection unless the name is prominent in the commercials.
- Agencies should restrain clients from asking protection from other categories of products in order to assist broadcasters to maintain.

(Continued on page 8, col. 3)

### SPOT RADIO CLIMBS

National spot radio gross time sales climbed 2.1% over the first quarter of 1961 to reach \$44,346,000 in the first three months of 1962, according to SRA figures prepared by Price Waterhouse.

Although 1962's first quarter topped the 1961 figure of \$43,123,000, it was not as high as 1960's first quarter—\$47,115,000.

SRA's preliminary reports are that 1962's second quarter will show even a stronger advance over 1961 than the first quarter, with the first six months as a whole about 6% ahead of last year.

### CBS HIT BY THIRD GOVERNMENT SUIT

Washington, D. C.

Within the last four months CBS has run afoul of the federal government on three counts.

First in March the FCC issued an order for CBS TV to stand hearing on the network's compensation plan.

(Last week CBS TV is reported to have filed an amendment to its compensation plan—now in abeyance—to revise a rule which the FCC termed a violation, which, it is un-

(Continued on page 8, col. 1)

### Schick's \$4 mil. push

Schick will be spending an estimated \$4 million during the second half of 1962 on behalf of its shaver, portable hair dryer, and electric shoe polisher.

It has bought nighttime participations on ABC TV and NBC TV plus relief alternate half hours on the Ed Sullivan show on CBS TV. In addition there'll be spot tv schedules in major markets across the country.

### APRIL NET TV UP 11% TO \$63 MIL.

Network tv gross time billings rose 10.6% in April of 1962 over a year ago, reaching \$63.3 million TvB reported last week.

For the first four months of 1962 network billings were \$257.9 million, up 11.3% over 1961. ABC TV was up 6.7% to \$67.4 million, CBS TV was up 14.6% to \$99.0 million, and NBC TV was up 11.4% to \$91.5 million.

Daytime rose 14.4% and nighttime was up 10.0% for the first four months.

### \$2.5 MIL. FOR 1962-63 BOOKED BY NBC-TV

NBC TV wrote an estimated \$2.5 million in 1962-63 business last week, most of it in daytime quarter-hours.

Daytime buyers included Campbell Soup (NL&B), Lestoil (Sackel-Jackson), Sterling Drug (DFS), Sawyer's (Richard G. Montgomery), and Armstrong Cork (BBDO).

Haloid (PK&L) bought nighttime half-hours in Chet Huntley Report.

## CBS TV TO DROP WGAL AFFILIATE

CBS TV has made some further alterations in its coverage of Western Pennsylvania. Last week the network notified agencies that it would terminate the affiliation of WGAL-TV, Lancaster, effective 31 December.

In May the network had acquired two new affiliates, WLYH-TV, Lebanon, and WSBA-TV, York, announcing a combined rate for the two new stations plus WHP-TV, Harrisburg. (See SPONSOR-WEEK, 28 May, p. 7.)

## 21 Stations in line-up for WBC's Steve Allen

WBC's Steve Allen Show started a week ago with 16 subscribing stations in addition to the five WBC outlets, for a total of 21.

Except for Chicago, Detroit, and Philadelphia—markets in which WBC is trying to find a station to pick up the syndicated show—it has coverage of most large cities.

Besides the five WBC stations, outlets which carry Steve Allen nightly are: WPIX, New York; KTLA, Los Angeles; WTOP-TV, Washington; KTVI, St. Louis; KMBC-TV, Kansas City; WCCO-TV, Minneapolis; WLW-  
(Continued on page 52, col. 1)

## CBS's SUITS

(Continued from page 7, col. 2)

derstood, precluded other networks and suppliers from providing service to affiliates.)

Then in April the Department of Justice filed an anti-trust suit arguing that CBS TV's new compensation plan was illegal.

Finally last week the FCC filed monopoly charges against CBS's subsidiaries in the phonograph record field, Columbia Records and the Columbia Record Club.

The charges: illegal suppression of competition, and deceptive pricing and savings claims. It is estimated that the CBS record Club has half of all club sales.

## Nets urge debates pending 315 hearings

If the reluctance of stations to get enmeshed in section 315 equal time commitments doesn't squelch political invitations to debate on tv, the equal reluctance of the principal candidates is often the stumbling block.

However, the CBS radio and tv outlets in California are going out on a limb and offering time to Governor Brown and his rival, ex-vice president Nixon, even though equal time on two tv stations and one radio station will have to be given to minor parties.

Meanwhile, NBC's David Sarnoff has sent out a statement to affiliates urging them to give time for debate in local elections where the number of candidates is manageable.

There's one possibility that could clear up the situation: hearings on possible alterations in section 315 start this month.

There are six proposals to be considered by the Communications Subcommittee of the Senate Commerce Committee and any of them could untie broadcasters' hands regarding "equal time."

## MINOW ASKS SET MAKERS FOR IDEAS ON UHF LAW

Washington, D. C.:

FCC Chairman Newton Minow has asked the tv set manufacturers for their recommendations on the technique and timing requirements of all-channel legislation recently passed by Congress. The request was made last week through the EIA.

The FCC especially wanted industry views on a cut-off date for sets incapable for receiving UHF being shipped in interstate commerce (or imported) and performance specifications on adequate reception of UHF.

## FOOD UP IN NET, SPOT TV IN 1962

Food advertisers spent \$51.9 million in tv spot and \$34.9 million in network tv in the first quarter of 1962. The gross time charges and billings were up 9.4% in spot and 7.9% in network over 1961, according to TvB figures released last week.

Only food products and stores are included in the tally, but no non-food products sold in food stores.

The first quarter showed the same steady growth in food spending as last year, when the industry invested \$302.2 million in spot and network tv, an increase 9.1% over 1960.

Leading advertisers spent \$56.9 million in tv in the first quarter of 1962, up 10.1% over last year. In 1961 the leaders in the food classification placed 57.8% of their measured media expenditures in tv, compared with 54.5% in 1960.

## Alan Courtney named CBS TV programs v.p.

Alan D. Courtney has been named v.p., network programs, for CBS TV it was announced last week by Hubbell Robinson, senior v.p. programs.

He succeeds Lawrence White, who has resigned effective 1 August.

Courtney was with MCA for the past 18 months and was previously an NBC TV programming v.p., at which network he had been for 15 years.

## 4 A's Protection Stance

(Continued from page 7, col. 1)

tain product protection.

The four A's committee feels that without protection, commercial effectiveness will be vitiated. Unlike print, the tv viewer cannot turn back to compare commercials.

It was stated that where protection has been stipulated and a conflict is then found, stations may expect agencies to ask for make goods.

**STOP**

**THINK!**

**LISTEN . . .**

**LOOK**

**A Pioneer In  
Broadcast  
Editorials** \*

**WTVT**  
TAMPA - ST. PETERSBURG

"The thoughts expressed in your editorial get to the heart of the problem in a forthright manner . . ."

HERBERT C. GODFREY, JR.  
*Director Hillsborough County  
Aviation Authority*

"I appreciate the intelligent and informed view which you expressed . . ."

WILLIAM R. VINES  
*Planning Director  
Manatee County*

". . . I could not help but notice the soundness of the ideas presented . . ."

PAUL E. DIXON  
*Tampa City Attorney*

"I wish to express my appreciation and commend you and your staff for the fine editorials . . ."

RUSSELL M. O. JACOBSEN  
*Planning and Zoning Director  
Pinellas County*

"It very clearly states the facts and is certainly in the interest of the taxpayers."

ELLSWORTH G. SIMMONS  
*Chairman Hillsborough County  
Board of Commissioners*

---

*\*Editorializing daily since October 20, 1958,  
to stimulate thoughtful community action.*

**WTVT**  
**channel 13**  
TAMPA / ST. PETERSBURG

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



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

## NEW CBS TV DAYTIME DISCOUNT STRUCTURE

CBS TV last week notified agencies and clients that it was dropping continuity and contiguity in favor of a strict annual frequency discount structure for quarter hours during certain daytime periods.

The change, effective 1 January 1963, affects noon to 5 p.m. on weekdays and 10 a.m. to 1 p.m. Saturdays, all CNYT.

In effect, the change will make it easier for smaller users to qualify for heavier discounts. It was not expected that the new rate structure would affect major daytime users such as P&G and General Foods.

The move has given rise to speculation that CBS was on the road to selling minutes in all daytime shows expect its soap operas, but this has been officially denied.

The new CBS rate plan, sent out in senior v.p. William Hylan's memo of 28 June, eliminates the one time rate of 40% of class "C." The rate starts for quarter-hours scaled at 30% of the "C" one-hour rate for users of 51 or less within 52 weeks. The maximum discount is for users

of 260 or more quarter-hours a year, scaled to 18.75% of the "C" hour.

Trade reaction is that the new CBS plan will make it much easier for small and medium sized advertisers to get the maximum daytime quarter hour rate.

CBS already has a morning minute plan, but is keeping weekday afternoons and Saturday morning sales at quarter hours.

The CBS move is seen as another step towards the elimination of daytime continuity and contiguity plans. ABC has no such provisions and NBC has only a fortnightly scheme.

The CBS rate will be incorporated into rate card no. 16, soon to be published, along with nighttime changes which start in September.

CBS spokesmen expect a problem of converting each account to the new plan, but believe it will be simple to administer afterwards.

The CBS scale, in terms of number of quarter-hours per 52 weeks and percentages of the one-hour "C" rate, is as follows: up to 51, 30%; 52 to 77, 28%; 78 to 103, 24%; 104 to 259, 20%; and 260 or more, 18.75%.

(For new discount structure see chart below.)

## GOLDBERG TO NAB AS RESEARCH DIRECTOR

The NAB has embarked on a long range program of audience studies of radio and tv and has hired Mel Goldberg to be the head of a new research unit.

Effective 1 August, Goldberg joins



Mel Goldberg

NAB as director of research (his exact title may be director of research and training) with the rank of v.p. or its equivalent.

Goldberg is currently a member of NAB committees concerned with research and is director of research for WBC.

NAB's heightened interest in general research in broadcast audiences comes just at the time CBS announced it is about to publish a study of public attitudes on tv.

The NAB program will include studies of the effects of radio and tv on audiences, and the sociological implications of radio and tv on knowledge, attitudes, values, taste, behavior, and motivation, Goldberg told SPONSOR-WEEK.

As one example of what the NAB program would cover, Goldberg noted that radio is the constant companion of millions of people, yet the effects of this close relationship are virtually unknown.

Goldberg has been connected with a WBC study of news media, being conducted by Northwestern University. The results are to be turned over to the NAB.

Goldberg stated he suspected the study would show that except for a few cities with outstanding newspapers, most Americans get about as much news from their newspapers as from a five-minute radio newscast.

He has been director of research for WBC since 1956.

## NEW CBS TV DAYTIME QTR. HOUR DISCOUNT

Here's the new CBS TV daytime gross network card rate, eliminating continuity and contiguity and making discounts a function of 52-week frequency. The rate is effective 1 January 1963.

Times covered are noon to 5:00 p.m. during the week and 10:00 a.m. to 1:00 p.m. Saturday, current New York time.

The one-time rate is now eliminated. Below at left are number of quarter-hours within 52-week contract year. Center column gives new rate as percentage of class "A" one-hour rate per quarter-hour and column at right expresses new rate as a percentage of class "C" one-hour rate per quarter-hour.

Number	% of "A" Hour	% of "C" Hour
50 or less	15	30
52 to 77	14	28
78 to 103	12	24
104 to 259	10	20
260 or more	9.375	18.75

# **FOR EXTRA COPIES OF THE 40-YEAR ALBUM**

---

Hard cover edition \$5 per copy;

Soft cover edition \$1 per copy.\*

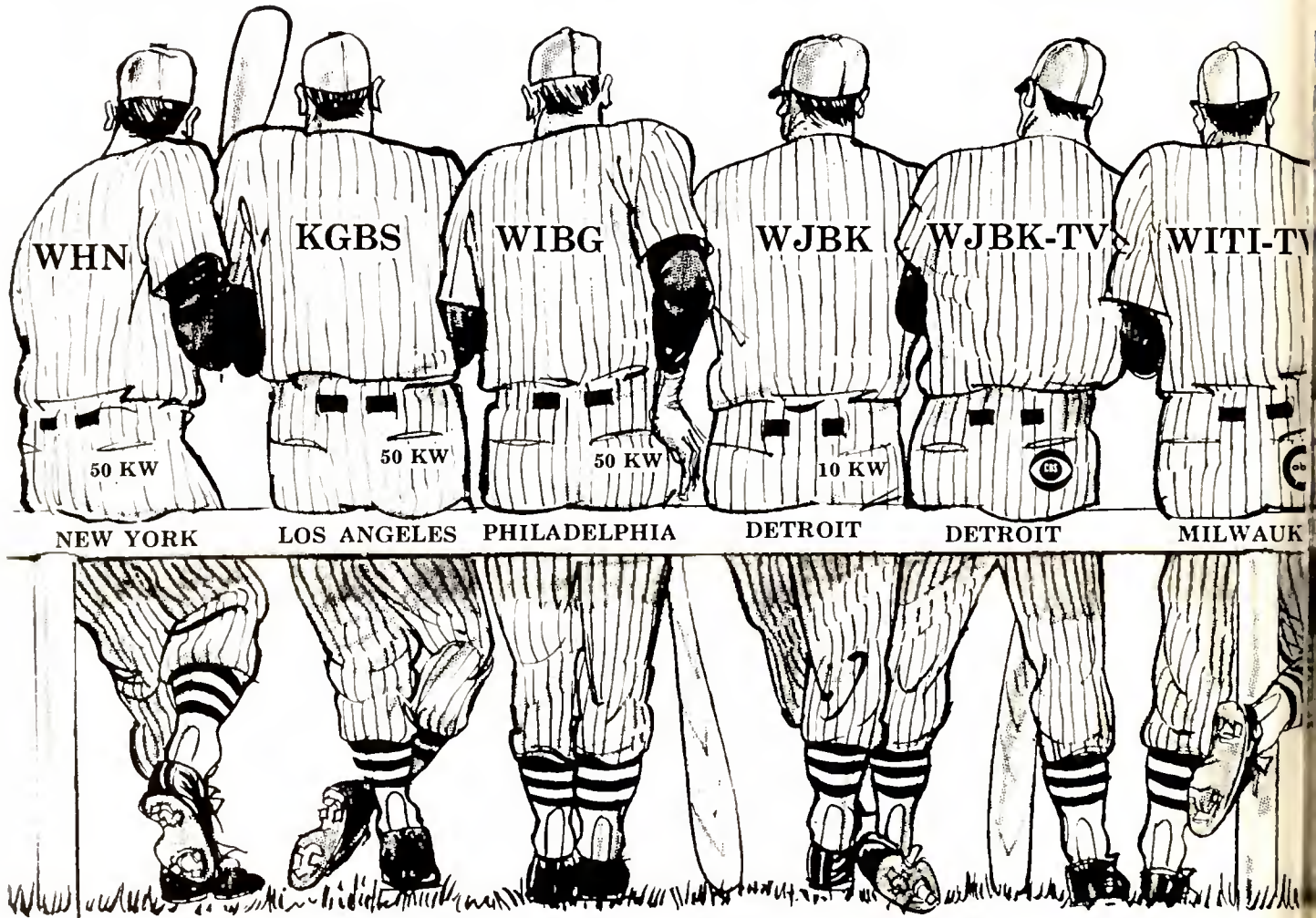
Your order will be promptly handled while the supply lasts. Your name in gold on the hard cover edition, \$1 additional. Write SPONSOR, 555 Fifth Ave., New York 17.

---

*\*Soft cover edition free with an \$8 subscription to SPONSOR.*



# BIG



Each a slugger in its market! ... Different  
more sales for your advertising dollars

NEW YORK  
WHN

LOS ANGELES  
KGBS

PHILADELPHIA  
WIBG

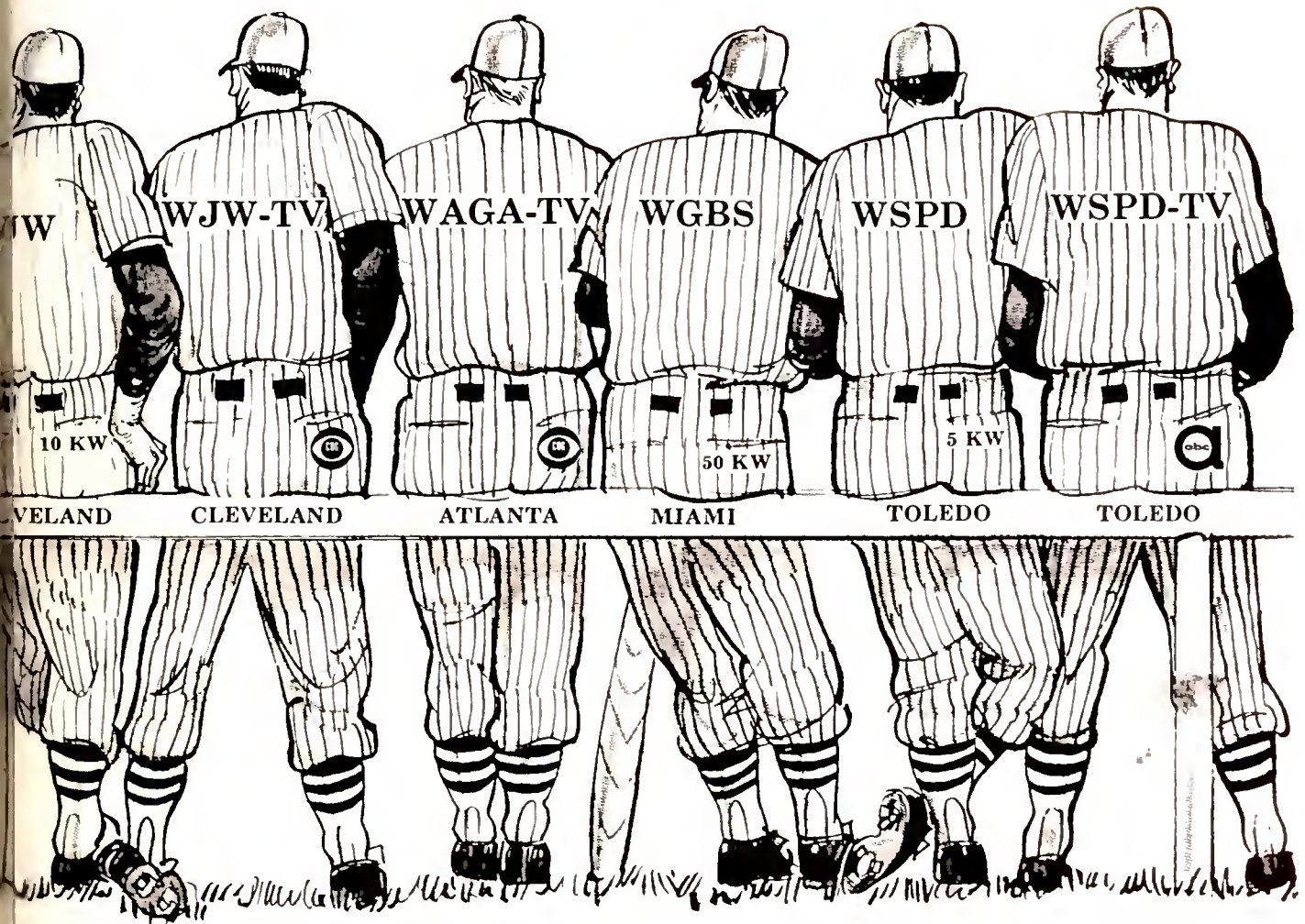
DETROIT  
WJBK

DETROIT  
WJBK-TV

MILWAUKEE  
WITI-TV

CLEVELAND  
WJW

# MITTERS!



Individual!... The one objective ...  
*Important Stations in Important Markets*

CLEVELAND  
WJW-TV

ATLANTA  
WAGA-TV

MIAMI  
WGBS

TOLEDO  
WSPD

TOLEDO  
WSPD-TV

**STORER**  
BROADCASTING COMPANY

IN  
PORTLAND  
OREGON...  
IT'S  
**EYE-CATCHING**

A business man doesn't usually come home and just flip on any old TV channel. He's selective. In Portland, and 34 surrounding Oregon and Washington counties, KOIN-TV is the station he selects. KOIN-TV gives him the most for his viewing time . . . gives you the most viewers for your time. Nielsen has the number.



**KOIN-TV**

Channel 6, Portland, Oregon  
One of America's great influence stations

Represented Nationally by  
**HARRINGTON, RIGHTER & PARSONS, INC.**

Give them a call, won't you?

by Joe Csida



**Sponsor  
backstage**

**British report attacks tv**

One of the more interesting periods of each of the last two years for me has been the visit to the United States of a gentleman named Sir Joseph Lockwood, who is the chairman of the board of Electric & Musical Industries Ltd., which owns the majority stock in Capitol Records and similar record manufacturers throughout the world. EMI also manufactures television transmitters, color television cameras, and countless other electronic items directly related to, and to a large degree going beyond, the broadcasting business. The company also is a vast manufacturer of appliances, a leading maker of hearing aids and is involved in more businesses than the space of this column permits.



You would expect that the head man of an organization of this kind would have to be extremely knowledgeable in many areas, and Sir Joseph certainly is. You wouldn't necessarily expect that he would also be most charming and relaxed company, but he is.

The last time he was in, the British Broadcasting Corp. had just shaken up a number of British advertisers and agencies by doing a series of shows dealing with various consumer products and advertisers' claims for same. Under the general title "Choice" the BBC presented products such as transistor radios, fire lighters, toasters and other widely used consumer items. The half-hour show declared some of the items dangerous, some unstable, some poor buys and a few "best buys." The programs were based on tests conducted by the Consumers Assn. and the Consumers Advisory Board of the British Standards Institution.

**Shake-up over ad claims**

As of the time Sir Joseph had left London there were no definite indications that particularly serious damage had been done any of the manufacturers whose products were down-graded, but since the shows were estimated to have been seen by approximately five million viewers it certainly could not have been too helpful to the products which were denounced.

I recalled all this and the general problems of the commercial television business and agencies and advertisers in England the other day when a special committee of laymen in London, headed by a glass manufacturer named Sir Harry Pilkington, issued a report to the government on the television and radio business. I recalled Sir Joseph telling me that the Pilkington Committee had been working on this report for well over a year and British broadcasters and advertisers were eagerly awaiting it.

The report was considerably rougher on commercial television in Britain than FCC Chairman Newton Minow's "vast wasteland"

(Please turn to page 63)

# T. V. spot editor

*Sponsored by one of the leading film producers in television*

The fact that several Antolite commercials won highest awards at the New York Art Directors Club and the 1962 American Television Commercials Festival, is a credit to the agency and the sponsor. We are proud to have been associated with the production of these spots because they are not only prize winning, but hard selling.

Produced by SARRA for AUTOLITE MOTORCRAFT DIVISION OF THE FORD MOTOR COMPANY through BATTEN, BARTON, DURSTINE & OSBORN, INC.

**SARRA**

New York: 200 East 56th Street Chicago: 16 East Ontario Street



Awarded "Best" in its field at the 1962 American Television Commercials Festival, this American Dairy Assn. commercial is one of a series, in color, for the Dutch Shore Show. These commercials not only sell the product, but prove that eye tasting can be mouth watering.

Produced by SARRA for the AMERICAN DAIRY ASSN. through CAMPBELL-MITCHELL, INC.

**SARRA**

New York: 200 East 56th Street Chicago: 16 East Ontario Street

"Tareyton's got it! Flavor you never thought you'd get from any filter cigarette," says the jingle in this series of commercials for Dual Filter Tareyton Cigarettes. Situation scenes, photographed on location, stress the enjoyment and flavor, and stop-motion of the dual filter construction tells why.

Produced by SARRA for THE AMERICAN TOBACCO CO. through LAWRENCE C. GUMBINER ADVERTISING AGENCY, INC.

**SARRA**

New York: 200 East 56th Street Chicago: 16 East Ontario Street



You'll have trouble trying to tell "which one is 21 years older" as mother and daughter have learned that Post Grape-Nuts helps them to keep slim and trim. A stop-motion tape measure helps emphasize the jingle point of "keep trim and slim with Grape-Nuts from Post."

Produced by SARRA for POST DIVISION, GENERAL FOODS CORPORATION through BENTON & BOWLES, INC.

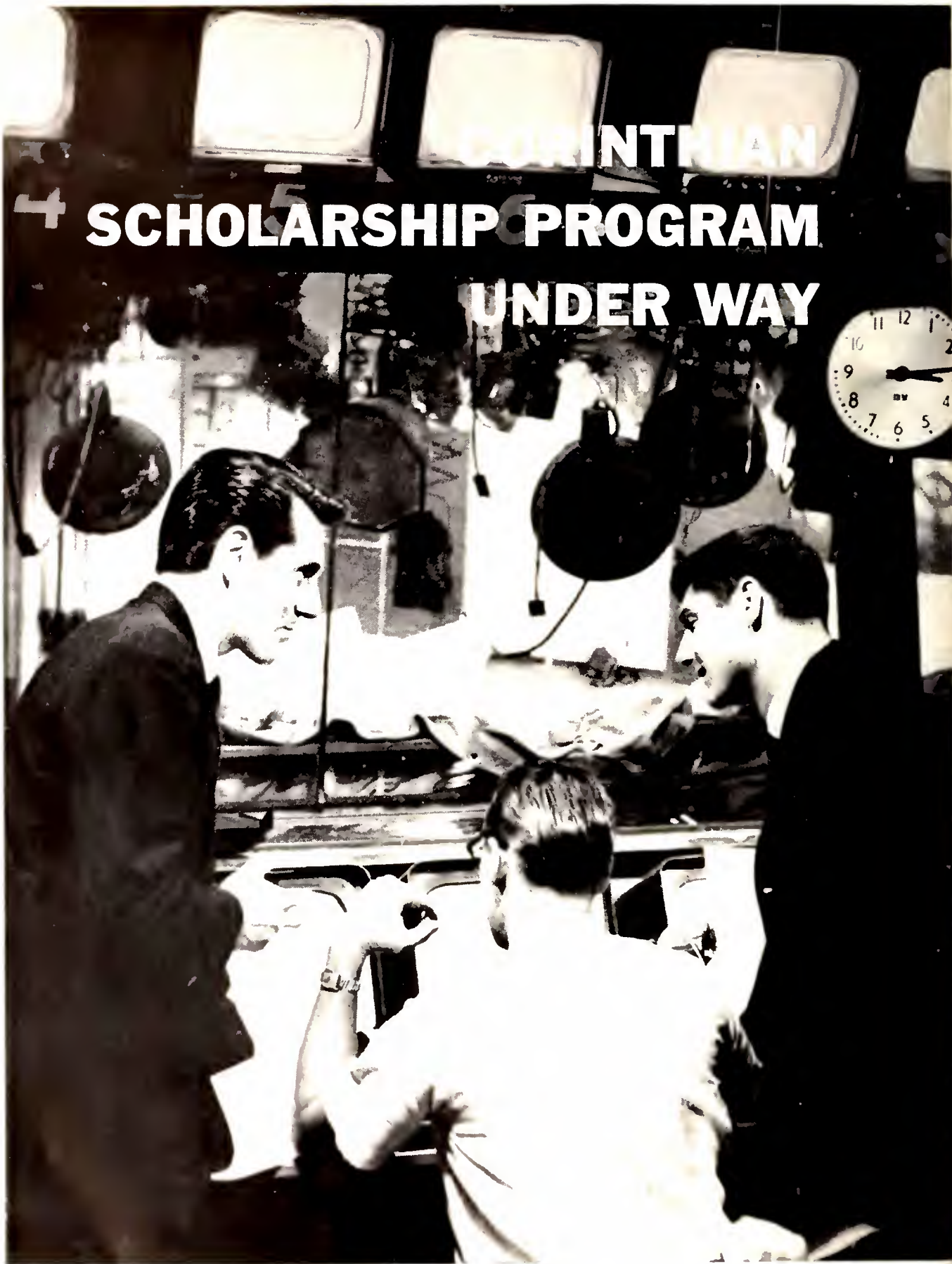
**SARRA**

New York: 200 East 56th Street Chicago: 16 East Ontario Street

New York: 200 East 56th Street

**SARRA** INC.

Chicago: 16 East Ontario Street



**CORINTHIAN**  
**SCHOLARSHIP PROGRAM**  
**UNDER WAY**

*Responsibility in Broadcasting*

**THE CORINTHIAN STATIONS**



THE 1962 WINNERS\* of Corinthian's first Summer Scholarships are now in training. Three have been selected from the outstanding applicants attending universities and colleges which are members of the Association for Professional Broadcasting Education, 64 institutions offering courses in broadcasting.

These winners are undergoing an intensive, six-week, on-the-job training program that embraces nontechnical phases of broadcasting.

Corinthian's objective is to provide a well-rounded, stimulating exposure to commercial television for students interested in the medium. It is hoped that their experience at Corinthian Stations will assist their development into career professionals who will be a credit to broadcasting.

\*Thomas Clark Dowden, University of Georgia; Donald R. Pukala, University of Illinois; Joel S. Stein, San Diego State College.



Represented by H-R



The till that tells the tale

## 'TIS THE TILL THAT TELLS THE TALE

OF ADVERTISING EFFECTIVENESS....

The moment of truth comes to all advertisers at the cash register. Make no mistake about it, whether you bought time for this market from your office in New York, Chicago, St. Louis, Minneapolis, or where else you are, you bought it to make sales for your service product here in central Iowa.

In selling anything, also, says what to whom is a prime factor in getting results. Do you know what this rate is for, and what % of all the local business placed in this market? Do you know what has been true since the inception of the station?

Such acceptance must be deserved.

When all the tumult and the shouting is over...

Till the till that tells the tale... and as far as you are concerned it's your till and it tells your tale.

Ask your local representative or broker if please in relation to ask facts about this nationally known, most effective television station.

## KRNT-TV DES MOINES

We've been getting some credit we don't deserve, and we hasten to set the record straight.

Although I have handled all national advertising for KRNT and KRNT-TV for 11 very pleasant years, people have given me credit for writing all of the ads. I have written many of the ads, but the last two (which have caused so much comment), have been entirely written by Bob Dillon, vice-president of Cowles Magazines and Broadcasting, Inc.

Bob's current ad (shown above) prompted this comment in the 4 June issue of *Advertising Age*:

"For an illiterative version of the cash-register story on advertising results, you can't beat KRNT-TV's "'Tis the till that tells the tale."

I'm proud of my long association with Bob Dillon and the KRNT folks, and it must be more than coincidence that KRNT's business continues to increase as its own trade-paper advertising budget increases.

Edward LaGrave, Jr.  
LaGrave Advertising  
Des Moines

### SPONSOR's 40-year radio album

It is a tribute to the circulation and loyal readership of your magazine to receive as many phone calls as I have regarding the WLW group photograph appearing on what should be page 79 in your "10-Year Album of Pioneer Radio Stations." Unfortunately, the man identified as me happens to be Wally Maher, a fine young actor now deceased.

For the benefit of any research fanatics, it is a picture of the Crosley Players, the first radio stock company to be formed.

As a veteran in this business I found the issue wonderfully nostalgic and most interesting.

Edward A. Byron  
special program sales  
National Broadcasting Co.  
New York

The 40th anniversary issue of SPONSOR is something to behold.

All of us at the Balaban stations were indeed thrilled with the beauty and completeness of the 10-year story of radio.

David R. Klemm  
dir. of promotion  
WFL  
St. Louis

### Vexing and confusing problem

Congratulations on your outstanding article about "Equal Time" in your 25 June issue.

As one of the first stations to editorialize actively, we at WMCA have long been concerned with the provisions of Section 315 and with the Fairness Doctrine.

Your article handles this vexing and confusing problem adroitly and should become standard reading for countless broadcasters. You have done the industry a service by your straight-forward explanation.

Michael Laurence  
dir. of p.r. WMCA  
New York

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# COBRE

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# SPONSOR-SCOPE

9 JULY 1962

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SPONSOR

PUBLICATIONS INC.

It looks as though this is the year for the old groundrules and traditions of the air media business to undergo one challenge after another or face the strain of change.

Coming on the heels of the product protection fandango between Westinghouse and Bates et al: growing and insistent pressure on the part of agencies for tv stations to **let down the bars on the 30-day stricture and confirm forthwith schedules offered for fall.**

From glimmerings picked up on both Madison and Michigan Avenues, **quite a number of stations in important markets have already tossed out the window that 30-day limit on confirmations** and are accepting orders so long as the starting date isn't too far into the fall.

Where the yielding to the pressure is most pronounced is in the area of **prime 20's.** These stations figure that the **inventory of 20's is now of such bulk** (what with their doubling this season by the 40-second stationbreak) **as to make it expedient to take the business as it comes.**

However, there is **much hesitancy about confirming fringe late minutes.** The demand here shows no signs of abating and the stations that are confirming the 20's seem disposed to hold out against the same procedure for such spots.

What perhaps triggered the confirmation breakthrough was the fact that **hordes of stations this spring waived the 30-day rule for toy accounts** and squared them away for the Christmas promotion season.

Two New York examples where the 30-day thing has been thumbed out: **DuPont's Zerone (BBDO),** which starts in September for six weeks, and **Fleischmann's Margarine (Bates),** which is good for eight weeks, starting 24 August.

The Chicago agency which can be expected to move fast to exploit this breach, particularly in prime time, is **Leo Burnett.**

Among the agency's spot tv brood given to cavorting in that time precinct are **Schlitz, P&G, Green Giant, Star Kist Tuna, Campbell Soup,** and now and then, **Brown Shoe.**

As Chicago reps see it, **buyers of short flights may be in for a jolt if they expect, come a month hence, to find the availability pickings the same as last season.**

These reps also pose this question: now that **spot tv is largely of the flight and short-push sort and network tv is so much in-and-out spot carrier and scatter plan,** will it not follow that **the 30-day confirmation practice, like product protection, has become not only an impediment but hard to maintain?**

**Rumblings of an alleged change in Y&R's timebuying system have reached reps and some of them have high hopes that the reorganization will work out to the tv medium's benefit in this respect: a more viable seller-buyer relationship.**

It isn't that the reps haven't a great liking and respect for Y&R's people and way of doing business.

But they do think that **the system has tended to become too assembly-lineish, cut-and-dried in procedure and frigid in the matter of communication.**

The basic point they make: an agency has every right to its decision on a buy, **but it does no harm if the seller once in a while can find out what he might compete against.** Added to this is the reminder: in this business, after all, one hand washes the other.

Background note: **Y&R's media department is now without a chief as such, operating under the supervision of William J. Colihan, Jr., a member of management.**



## SPONSOR-SCOPE *continued*

The tv reps offices in Detroit report that they see Dodge in their fall future. The account's handled out of BBDO.

This tip has had the effect of buoying up rep hopes that another member of the Chrysler family, Plymouth, will supplement its minute participation buy on NBC TV for the fall with spot tv schedules.

You may not have noticed it, but the bigger markets with less than three tv stations will have dwindled down to about three by the end of this year.

Third stations are due to go on in Syracuse, Rochester, Tampa and Grand Rapids, leaving such as Jacksonville, Birmingham and Providence with but two stations among the upper ranking markets.

Now that the nighttime network tv selling season for the fall is over except for odds and ends, it's convenient to do a recap on the various types of nighttime sponsorship—single, alternate week and minute participation—that will prevail for the fourth quarter.

As a preface, it should be noted that only 18 program series will have a single corporate sponsor, as compared to 19 in the fall of 1961.

Odd as it may strike some in the trade, the ratio of spot carriers in terms of hours will be 6% less than last fall, and 5% less in terms of number of programs.

Here's a breakdown of the fall sponsorship types, first by number of shows and secondly by hours entailed:

NETWORK	SINGLE	ALTERNATE WEEK	PARTICIPATIONS	TOTAL PROGRAMS
ABC TV	6 (19%)	7 (22%)	19 (59%)	32
CBS TV	6 (17%)	19 (53%)	11 (30%)	36
NBC TV	6 (21%)	9 (32%)	13 (47%)	28
<b>Total Programs</b>	<b>18 (19%)</b>	<b>35 (36%)</b>	<b>43 (45%)</b>	<b>96</b>
NETWORK	SINGLE	ALTERNATE WEEK	PARTICIPATIONS	TOTAL HOURS
ABC TV	3½ (14%)	5 (20%)	16½ (66%)	25
CBS TV	3½ (14%)	12½ (50%)	9 (36%)	25
NBC TV	4½ (18%)	6½ (26%)	14 (56%)	25
<b>Total Hours</b>	<b>11½ (15%)</b>	<b>24 (32%)</b>	<b>39½ (53%)</b>	<b>75</b>

DuPont's antifreezes (BBDO) aren't letting Prestone (Esty) get in first this time with requests for fall radio availabilities.

BBDO's obvious objective: getting a better choice of spots. Never before has the agency started buying for the antifreezes at the beginning of July.

The campaign starts 1 September in the initial batch of some 100 markets.

ABC TV is bent on recouping some of the sports billings it lost when CBS TV outbid it for the rights to the NCCA football games.

The latest gesture: scheduling a golf match series (best ball) and a bowling program along with the Wide World of Sports Saturday afternoon, starting 4 January.

The sequence is being promoted as Sports Triple Headers, with the events and their expected weekly billings as follows:

TIME	EVENT	TOTAL PACKAGE
2:30-3:30	Arnold Palmer, Gary Player vs. two opponents	\$135,000
3:30-4:30	Professional Bowler Tour	135,000
4:30-6:30	Wide World of Sports*	175,000

Note: the golf and bowling series will run 13 weeks and sell for \$13,000 a minute.

\*Participants include Gillette, Lorillard, Liberty Mutual, Bristol-Myers.

## SPONSOR-SCOPE *continued*

Call it a millenium, if you will, but come October all three networks will be selling minutes in their daytime schedule.

On ABC TV it's all over the lot, at CBS TV the entire morning span and with NBC TV the Merv Griffin one-hour strip.

As interpreted by one seller, this business of being able to get minutes on three networks could spell the end of the advantage of the four-brand discount on CBS TV and NBC TV.

To benefit from the four-brand rate an advertiser has had to stick virtually to a single network, but with all networks selling minutes he can spread his budget among these minutes patches on the various networks and come out with a four-brand rate.

ABC TV appears to be making good headway in disposing of its Saturday morning schedule for the fall.

Rate of sale: **Make a Face**, half sold; **Top Cat**, five-sixths sold; **Bugs Bunny**, 100% sold, and the **World of Alakazam**, 100% sold.

You may hear some complaints along Madison Avenue about network tv football being headed toward pricing itself out of the market, but nevertheless there'll be more sponsor money put into that sport this fall than for any other season.

CBS TV has yet to dispose of a quarter of its NCAA games and there are other hunks and bits of football still on the shelf.

However, the indications are that there are prospects on the sidelines waiting to pick up these pieces at the moment when they think the networks will be inclined to a fast disposal sale.

The football sponsorship picture as it shaped up on SPONSOR-SCOPE's latest check:

### ABC TV

EVENT	SPONSORS	% SOLD	TOTAL PACKAGE
American League	Gillette, Lorillard, Lincoln-M, DX Sun Ray	85%	\$6,000,000
AFL Postgames	Simoniz, Bristol-Myers, Gen. Mills	85%	1,500,000
All-Star	R. J. Reynolds, Gillette, Carling	100%	375,000
Orange Bowl	Buick, UMS (GM), R. J. Reynolds	100%	250,000
<b>Total</b>			<b>\$8,125,000</b>

### CBS TV

National League	Ford, P. Morris, regional beers, oils	100%	\$10,800,000
Pro Kickoff	Ford, P. Morris	100%	350,000
NCAA Games	Ford, Gen. Cigar, Humble	75%	8,000,000
Pre Games	Carter, Vitalis	66%	500,000
Post Games	Rise, Vitalis	66%	400,000
Cotton Bowl	American Motors	25%	350,000
Gator Bowl	American Motors	25%	250,000
Blue Bonnet Bowl	Open	0%	250,000
<b>Total</b>			<b>\$20,900,000</b>

### NBC TV

Rose Bowl	Gillette, Chrysler	100%	\$700,000
Sugar Bowl	Am. Home Prod., Colgate, Wynn, GM, B&W	100%	700,000
Pro Cham'ships	Am. Home Prod., Ford, P. Morris, regionals	100%	850,000
East-West	Colgate, R. J. Reynolds, Savings-Loan Found.	100%	250,000
Pro Bowl	L&M, General Motors	75%	250,000
Blue-Gray Bowl	Gillette, Chrysler	100%	250,000
Liberty Bowl	None	0%	250,000
Pro Highlights	Chesebrough, Mennen	66%	600,000
<b>Total</b>			<b>\$ 3,850,000</b>
<b>Grand Total</b>			<b>\$32,875,000</b>

## SPONSOR-SCOPE *continued*

April usually makes a good trend-spotting month: hence the fact that the level of viewing by hour of the day this April held its own with the year before indicates that the tune-in trend around the clock for 1962 has auspicious overtones.

Here's a three-year hourly comparison of average per minute home tv usage as culled from Nielsen:

TIME	APRIL 1962	APRIL 1961	APRIL 1960
9-10 a.m.	6,321,000	7,457,000	6,644,000
10-11 a.m.	7,154,000	8,113,000	7,232,000
11-12 a.m.	8,869,000	9,380,000	9,220,000
12-1 p.m.	11,319,000	11,302,000	11,118,000
1-2 p.m.	11,025,000	10,974,000	10,215,000
2-3 p.m.	9,996,000	9,426,000	9,492,000
3-4 p.m.	10,045,000	10,036,000	9,537,000
4-5 p.m.	11,711,000	11,818,000	11,390,000
5-6 p.m.	14,210,000	14,914,000	14,102,000
6-7 p.m.	18,963,000	19,557,000	18,712,000
7-8 p.m.	25,676,000	25,888,000	25,176,000
8-9 p.m.	30,037,000	29,687,000	28,973,000
9-10 p.m.	30,625,000	30,344,000	29,289,000
10-11 p.m.	25,235,000	24,950,000	23,684,000

A couple agencies have raised a point of equity with ABC TV in regard to the network's rebate rule for service interruptions.

The network feels that an advertiser is not entitled to a billings readjustment for such breaks in service unless the lost service amounts to over 15% of the dollar volume of the lineup involved.

What ABC TV is apparently trying to avoid is added bookkeeping, but the recalcitrant agencies take the view that their clients are at least deserving of makegoods, a la spot tv.

The tape portion of the \$65-70 million spent, according to estimates, on tv commercials now runs to around 17%.

There's no way of estimating the number of tv commercials turned out annually, because more and more of them are being taped via stations.

The \$65-million estimate is based on the business done mostly in New York, Los Angeles, Chicago and Detroit.

Evidently it's got so in the audience measurement business that virtually everybody that's aware of the images on a tv screen is deemed worthy of statistical isolation.

It's now being applied to the toddlers.

Nielsen's been around asking agency subscribers how they felt about having the 4-11 age bracket used in the service's demo breakdowns extend down to two years.

The query had much to do with random advertisers' special interest in a sharper demarcation between pre-school and school age children, the theory being that as long as they can identify the product they can play some part in influencing the purchase.

Some of the agency respondents to the query offered this opinion: expansion of the age bracket would have to be accompanied with an appreciable expansion of the sample.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears. page 58: Tv and Radio Newsmakers, page 64: and Spot Scope, page 56.

**“Film does the unusual!”**



**SPARKLE! SPARKLE! SPARKLING BEAUTY:** A Procter & Gamble proposition for its product ZEST, beautifully demonstrated through the stopping power of *high-speed* photography (128 frames per second). Possible only through *precision camera work*. Best with Eastman high-speed film for the negative. Plus Eastman print stock to bring all the quality inherent in the negative to the TV screen! Two steps—negative, positive—each of vital importance to sponsor, network, local station, viewer! *For further information, write*

Motion Picture Film Department

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

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

*Midwest Division, 130 East Randolph Dr., Chicago 14, Ill.*

*West Coast Division, 6706 Sento Monica Blvd., Hollywood 38, Calif.*

*For the purchase of film, W. J. German, Inc. Agents for the sale and distribution of Eastman Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.*

**ADVERTISER: Procter & Gamble, Inc. (ZEST)**  
**AGENCY: Benton & Bowles, Inc.      PRODUCER: Filmways, Inc.**



Any way you look at it...



Demonstrations are goof-proof on video tape, as in "Reynolds Aluminum" commercial. Immediate playback after shooting, spotlights even minor flaws, speeds improvement.



Mitch demands fluff-free high C's for his popular "Sing-along" show. Video tape helps keep the fun in, the fluffs out, for maestro Miller and his merry choristers.

## No goofs, no fluffs with SCOTCH® BRAND Live-Action Video Tape!

Whether a slip of the hand, tongue, camera, lighting or direction, it can be found and fixed *immediately* when the show or commercial is produced on "SCOTCH" BRAND Video Tape. And video tape assures the picture quality that's *live* as life, without the risk of an on-the-air fluff. Tape plays back the picture moments after shooting, helps find flaws that defy detection during the actual "take." You can check every detail—sound, lighting, focus, pacing, delivery—while everyone is still on the set, ready for a re-take if needed.

Video tape performs instantly for special effects, too! No waiting for days, weeks, while lab work and processing laboriously create an "effect". Not

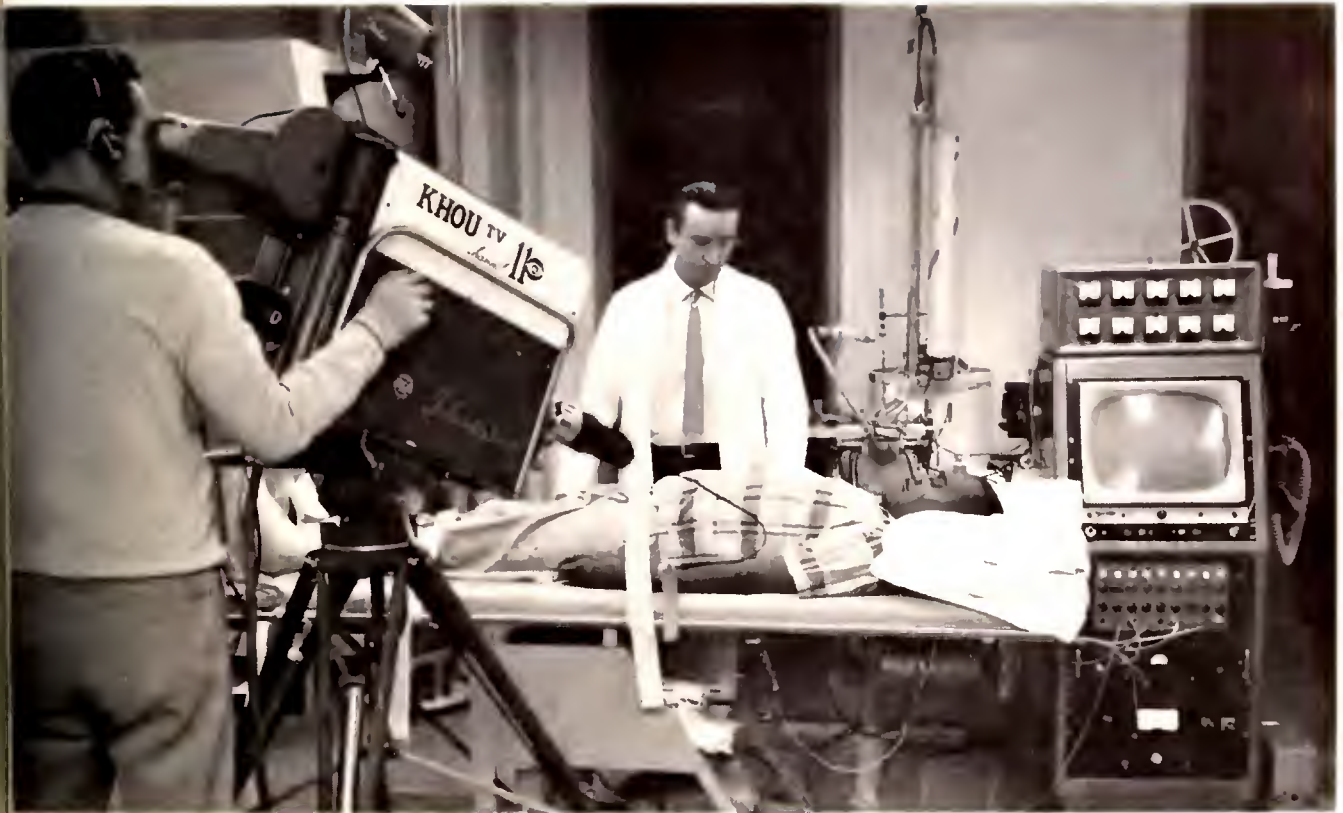
only are you ahead in time savings, but in cost savings as well!

Immediate playback plus today's easier-than-ever tape editing makes short work of last-minute changes, permits quick insertion of new material in existing footage. And "SCOTCH" Video Tape, for both black-and-white or color, provides outstanding "presence" to enhance commercial messages, network and local shows, as well as closed-circuit presentations.

A free brochure, "Techniques of Editing Video Tape," provides samples of current editing practices, plus examples of special effects created on tape. For your copy, write Magnetic Products Division, Dept. MCK-72, 3M Co., St. Paul 19, Minn.

SCOTCH is the registered trademark of  
MAGNETIC TAPING & MANUFACTURING CO., ST.  
PAUL, MINN. EXPORT 89 PARK AVE. NEW YORK,  
NEW YORK LONDON, ENGLAND ©1967 3M CO.

Magnetic Products Division **3M**  
COMPANY



SOUTHWESTERN Savings Association paid bill for this public service program, *Emergency Ward*, on Corinthian station KHOU-TV, Houston

**NEW TV BOOM**

**PUBLIC SERVICE THAT'S LOCAL AND SPONSORED**

It is an undisputed fact that there's a remarkable boom in sponsored local public service programming. Group stations, as well as individual outlets, from Maine to California, are currently presenting an array of such programming backed by both national and regional advertisers.

Uncovered by SPONSOR last week were numerous examples of some pretty hard-headed business men who were getting excellent sales results with this

Here's a special, fact-packed report on why many national and regional advertisers are steadily backing community-produced civic programs

type of programing. Furthermore, these advertisers were getting respectable shares of audience in prime time against heavy network competition.

The sale of local special events and public affairs programs is indeed getting to be big business as anyone will testify who has viewed the current goings-on in the special projects division of Blair-TV. This is a department of the station representative firm dedicated to the proposition that there are other values besides ratings in sponsor advocacy of public affairs

shows. The Blair-TV special projects division is hell-bent on proving that among the stations it represents are a whopping number whose "factuals" are sound investments for bigtime sponsors. To date it has fashioned a sterling case for many of its clients.

The Blair-TV salesmen (in this instance Ralph Allrud, director of special projects, and Earl Thomas, special projects specialist) have sold 'annual budget' programs to some of the nation's biggest advertisers: Liggett & Myers Tobacco Co. which bought

a year-round package on KTTV, Los Angeles for \$210,000; Humble Oil & Refining Co. which did likewise on KOA-TV, Denver, for \$60,000, and National Biscuit Co. which acquired a similar package on WNBC-TV, Binghamton, for \$30,000. Ward Baking Company is presently considering the acquisition of a year-round package on WDSU-TV, New Orleans, for a sum well over \$50,000.

Since its inception of the new sales approach for clients' public affairs shows, the Blair-TV boys have also managed to obtain a prepossessing parcel of individual program sponsors. Contac bought *A Volcano Named White* on KING-TV, Seattle, for \$5,000; *Hummers' Parade, Philadelphia*, WFIL-TV, \$22,000; *Great Music From Chicago*, KING-TV, Seattle, \$13,000; *Seafare Regatta Golden Cup*, KING-TV, Seattle, Kent Cigarettes, \$8,000; *World Series Specials*, WCPO-TV, Cincinnati, Chesterfield Cigarettes, \$3,000; *St. Patrick's Day Parade*, WHDH-TV, Boston, Narragansett Beer and Ward Baking, \$9,000.

In approximately 10 months, more than 100 programs on a local level have been sold by the special projects division of Blair-TV to some 20 national advertisers. It adds up to a juicy three-quarters of a million dollars in television billing—a hefty sum of money which would not have reached the stations save for the selling acumen of the Blair-TV salesmen.

Why are big advertisers heeding the advice of salesmen of public affairs shows? As Allrud put it in confident terms to a SPONSOR editor, it adds up to these plus signs: 1) enhances brand and corporate acceptance; 2) establishes a degree of difference for their products; 3) increases their share of the market; 4) reaches selective audiences at reasonable cost; 5) establishes close association with community events; 6) solidifies their community status; 7) creates a receptive climate for product commercials, and 8) wins and deserves a place in viewer consciousness.

Both Allrud and Thomas are certain that advertisers who identify with and sponsor local special events and public affairs programs earn a

## These programs achieved sales results



COLGATE-PALMOLIVE sponsors *Frontiers of Knowledge* (I) on five of six Triangle Stations including WFIL-TV, Philadelphia. Scene is of ruins at Tikal. *Intertel*, produced by ITF, whose members include WBC, is sponsored by a large number of regional banking institutions



SOUTHERN California Studebaker Dealers sponsored *Survival* on KNXT, Los Angeles. Seen here are elementary school children participating in 'drop drill' for KNXT's documentary

deserved place in the consciousness of the buying public. Such sponsors build strong brand and corporate acceptance, they told SPONSOR, and inherit collateral benefits that transcend ordinary television measurements.

In presenting proposed packages to agencies and advertisers, the Blair-TV salesmen stress the manifold advantages of buying on a long-range basis. Said Allrud to potential sponsors: "Such annual packages can be of various types to provide vehicles for different types of products, and we can also provide a mix of programing to offer everything from a taste of pure local egghead programing to a serving of local high school bands.

"And as you become better informed on what America's local tv stations are doing, I think it will truly surprise you to discover what you are missing. There have been local high school band competition programs of an hour or 90 minutes in length, which have achieved 40 and 50 per cent share of audience."

Many station reps as well as individual station sales staffers have amassed an arsenal of effective arguments to prove that so-called escape or entertainment programs get lower ratings than documentaries and specials.

Allrud thought that one of the important ingredients in the annual special programing packages should be a contingent provision for unplanned special events such as fires, floods, presidential arrivals, etc. On a network level this is currently being done by sponsors such as Gulf Oil. "Meanwhile, advertisers might do well to set aside a contingency fund for one-time-only shots in individual markets such as the *Gold Cup Races* in Seattle, *International Beauty Congress* in Los Angeles, *The Mardi Gras* in New Orleans, *The Veiled Prophet Ball* in St. Louis, *The Rose Parade* in Pasadena and other such festivals as rodeos and fairs," Allrud observed.

Public service programs are now an effective route for a sponsor, national or local, to reach a wide audience. Edward H. Benedict, national sales director, Triangle stations, also told SPONSOR. Benedict said that through total sponsorship of public affairs programs an advertiser reaches



**INFORMATION** on advertisers: Earl Thomas of special projects; Ed Shurick, exec. v.p., and Ralph Allrud, director of special projects, Blair-TV, study slotted wallboard for prospects

a ready-made audience with prestige and maximum impact. "Sponsor identity with an awareness of community needs, problems or progress, is one that is not measured in costs-per-1000's," Benedict observed. "but in over-all acceptance of a product and a sponsor as a neighbor, and a good one at that."

Benedict cited the *Frontiers of Knowledge* series, produced by WFIL-TV in cooperation with the University of Pennsylvania now in its second year of full sponsorship by Colgate-Palmolive. The monthly series is sponsored by C-P on five of the six Triangle stations: WFIL-TV, Philadelphia; WNBK-TV, Binghamton; WFBG-TV, Altoona-Johnstown; WLYH-TV, Lebanon-Lancaster, and KFRE-TV, Fresno. On WNHC-TV, New Haven, the sponsor is the First New Haven National Bank. Other sponsors of public service projects include Sun Oil Co., sponsor of a WFIL-TV *Eyewitness* and C. Schmidt & Sons, sponsor of sports specials on the Triangle station in Philly.

Corinthian stations also have racked up an impressive score with local

level sponsorship. KHOU-TV, Houston, offers a variety of such programs ranging from the annual *Splash Day in Galveston*, sponsored in full by Falstaff Brewing to *Election Returns* and *Magic Room*, sponsored in part by Norelco. Southwestern Savings Ass'n sponsors in part a monthly series *Southwestern Closeup*. KOTV, Tulsa offers *A Way of Thinking* with Dr. Albert Burke under Carpet City sponsorship and *Levis Meyer Bookshelf* sponsored by Meyer's bookstore. KXTV, Sacramento has had sponsorship of its *Election Returns* and *Little League Championship Games*. WANE-TV, Fort Wayne offers *Ili Quiz* under sponsorship of Indiana and Michigan Electric Co. The local Pepsi-Cola bottler picks up the tab for WANE-TV's *Election Returns* and *Know Your Candidates*.

WISH-TV, Indianapolis, another Corinthian station, also reports fine reaction. Its *Today At the Fair* program was picked up by Hygrade Meat Packing; *Santa Parade* by Kahn's Meats; *Christmas on the Campus* by Continental Baking. *Miss Indianapolis* (Please turn to page 16)





## CARSON'S

▼ Johnny Carson, who takes over 'Tonight' show, says commercials should be enthusiastic, but quiet, honest

Johnny Carson's most important task starts some three months hence when he replaces Jack Paar as the permanent conductor, motorman, and host of NBC TV's late-night program. The billing, befitting a fine comedian with an affinity for people and the ability to envelop an audience, is *The Tonight Show, starring Johnny Carson*. Moreover, there is sufficient evidence at hand to prove that sponsors see in Carson an admirable salesman as well as an endlessly rewarding entertainer. It is predicted that before long the *Tonight* program, under Carson's aegis, will be SRO.

Firm orders in *Tonight* starting with Carson's debut on Monday, 8 October, through Christmas week already amount to 93 per cent of the potential one-minute participations available, according to John J. Murphy, manager, participating program sales, NBC TV.

According to Murphy, sales for this period are ahead of last year at this time and a complete sellout is anticipated. Murphy told sponsors last week that more than one-third of this business is represented by new clients while the remainder is from previous *Tonight* advertisers.

NBC TV's program chieftains are also banking on Carson to snare lofty ratings and to bring to the program a high octane level of excitement, healthy controversy and bracing entertainment. The consensus is that Carson will give Steve Allen, his multi-faceted rival on the WBC stations and other outlets, a tough time to say the least.

Carson, with compassionate concern for the medium of television and for the enduring values of advertising, feels there are occasions when Madison Avenue should b

# CREDO FOR COMMERCIAL COPY

called to task for transgressions. Like many friends of the broadcast media, he feels those who violate the canons of good taste in advertising should be called to task. He told SPONSOR recently that the Carson Credo for Madison Avenue—especially that segment concerned with the preparation of commercials—is as follows: “Be enthusiastic—but be quiet and be honest!” Advertising copy, he observed, is unrealistic in many instances.

What is the effectiveness of a given commercial? Why isn't there more industry self-regulation regarding commercial copy on the airwaves? Does the consumer really believe everything he hears and sees on the broadcast bands? These are some of the questions which concern the versatile Carson.

Like Allen, the man with the shrewd, penetrating humor against whom he will be competing, Carson is no mere borscht circuit standup deliverer of a long string of shallow jokes. The man who will take over the celebrated late night television niche vacated by Paar is a probing individual with an earnestness of purpose, a faculty for fine satire but certainly no blasphemy. Carson says he will be outspoken on the *Tonight* program.

What does Carson say about the man he is replacing? “I'm a great admirer of Paar's work,” he told SPONSOR. “Paar has been stimulating; he has been provocative.” Carson paused and said: “Paar has fought loud commercials and so do I.”

How does Carson react to the Allen personality? “I've always enjoyed Steve Allen, but I'm not close to Steve. I don't know him well,” he said. “But let me make this clear: I'm not competing with Allen. I'm competing with *me!* There are certain people who never like you. These people may go for Allen. Moreover, Allen won't have the lineup of stations that NBC has available. And I'm convinced that our show will be most effective.”

Carson thought he had a decided advantage over Allen in that his own program had “immediacy” about it whereas this was not so with the Allen production. “Immediacy means much,” Carson insisted.

“I don't know exactly how my show will shape up,” Carson mused. “Naturally, at first we'll try a lot of gimmicks.” The only thing I can do is to keep the show from going dull. (Please turn to page 18)

## Sponsors for 'Tonight' with Carson

ADVERTISER	AGENCY
Adam Hats	Mogul, Williams & Saylor—N.Y.
American Cyanamid (Formica)	Perry Brown—Cincinnati
*Armstrong Cork	BBDO—N.Y.
Baldwin Piano	Hill, Rogers, Mason & Scott—Chicago
Block Drug	SSC&B—N.Y.
Dominion Electric	Howard Swink Advertising—Ohio
F & F Labs	Lilienfeld & Co.—Chicago
Gulf American Land	Paul Venze—Baltimore
International Shoe	Krupnick & Associates—St. Louis
Kayser Roth	Daniel & Charles—N.Y.
Lanvin Parfums	North Advertising—N.Y.
*Lehn & Fink	Geyer, Morey, Madden & Ballard—N.Y. Fuller & Smith & Ross—N.Y.
*Liggett & Myers	J. Walter Thompson—N.Y.
Masonite	Buchen Advertising—Chicago
**Minnesota Mining & Manufacturing	MacManus, John & Adams—Detroit
Mirro Aluminum	Cramer-Krasselt Co.—Milwaukee
Mogen David Wine	Edward H. Weiss—Chicago
*Otto Bernz	Rumrill Co.—N.Y.
**Outboard Marine	Ericin Wasey, Ruthrauff & Ryan
**Pharmaco	V. W. Ayer—Philadelphia
*Philco	BBDO—N.Y.
Sheaffer Pen	BBDO—N.Y.
Sunbeam	Foote, Cone & Belding—Chicago
Technical Tape	Product Services—N.Y.
Trylon Products	Lilienfeld & Co.—Chicago
*Tubular Textile Machinery	Mogul, Williams & Saylor—N.Y.
Wembley	Walker Saussy—New Orleans

\*New clients \*\*Start date in 1965

# HERE'S HOW METRECAL DID IT

➤ Since its introduction two years ago, Metrecal has fought off over 100 imitators for the number one spot

➤ The story of how Mead Johnson planned to sell its product via sober, dignified tv commercials is told here

*Metrecal's dominance among the flurry of imitators in the dietary weight control field has made their use of advertising the subject of much comment and aroused more than routine interest in the ad industry. A center of particular interest has been Metrecal's use of tv, where new concepts of commercial usage were pioneered. Following is a report based on interviews with the sponsor, Edward Dalton Co., Division of Mead Johnson, and its agency, Kenyon & Eckhardt.*

**M**ead Johnson & Company—and its new division, Edward Dalton Company—came entirely new to the use of television as an advertising medium. Our first vehicle was "The Valiant Years"—the wartime memoirs of Sir Winston Churchill. This property was acquired at a cost of approximately \$2.5 million in late November 1960.

Our only experience with con-

sumer advertising consisted of the so-called announcement ad for Metrecal which ran extensively in major consumer magazines.

In our approach to the commercial use of television, we had certain thoughts in mind in the nature of standards, principles and objectives; we were largely innocent of how to begin to execute these, and certainly had no grasp of the technique for doing so. Further, we had chosen to undertake a certain approach that was—at the time—said to be at variance with commercial usage then in practice.

It was this situation which set up the need for creative collaboration between ourselves as client—and our agency, Kenyon & Eckhardt. In other words, what is a good thing in any event, was a *must* for us at that time. It was literally essential that we pool our approaches and resources, with each having to take on faith that the contribution from both sides would somehow fit together in

a situation in which neither could claim to be the final arbiter.

Our thoughts as to principles, standards, and objectives in creating a commercial approach could be summarized as follows:

1) Not only were we dealing, in Metrecal, with a product having a strong and direct relationship to health; we desired to project, in our presentation of that product, the standards of probity that would be entirely consistent with the character and background of our company.

2) The preceding point required, in turn, that our scripts should in every case be strictly factual in content; preferring understatement for purposes of emphasis—rather than the opposite.

3) We felt also that the emphasis should be on the *problem* of overweight, with Metrecal as an important aspect of its solution—as opposed to the easier idea of a straight product pitch; this was because of our thought that overweight and its management is an intensively personal affair which—like swimming—is something each person has to learn about in his own terms.

4) Given the requirements for a script approach that would deal in facts and understatement—it was more than ever incumbent on us to engage the *interest* of our audience



**FIRST** pres. of Edward Dalton Div., Robert Sessions, is now exec. v.p. of Mead Johnson



**TWO** of the men behind Metrecal's success include C. Joseph Genster (1), pres., Edward Dalton, and W. Lee Abbott, Kenyon & Eckhardt v.p., director and management supervisor



by means other than imagery and verbal-vocal emphasis. In other words, we thought it important to attempt *actively* to engage the *conscious* intelligence of our audience.

5) Thus, in the scripts, we undertook to formulate simple, literate prose. In audio it seemed important that we engage a commercial spokesman whose clarity of style and purity of diction would be in keeping with both the vehicle on the one hand and the message we would try to convey on the other. This, of course, led to the selection of Marty Green, whose background of stage and screen quite obviously met these standards. Beyond this, our objective as to visual treatment was to contribute, if only a little bit, to the development of our commercials as a legitimate tv art form. This accounts for the care in all photography and the aspect of good taste that we sought continuously to build into the visual treatment that would be consistent with the accompanying scripts.

This general approach to television commercial treatment, therefore, placed the emphasis at all times upon: factual content in which all claims could be clinically substantiated; literacy in style and delivery; and taste with quality in the use of visuals and in their integration with the script.

We have been asked at times about our long-term alliance with the medical profession which our company has enjoyed over the years—and how this figured in our thinking as we approached the commercial use of television. Here there was one thing we wanted to *avoid* and another thing we wanted to *accomplish*.

It was intensely important that the position of the doctor and his sphere of interest in the condition of overweight should be clearly acknowledged; and, further, that this should be done in a way that placed the initiative on those contemplating a reducing program to rely heavily on the advice of physicians in any program which they would undertake.

On the other hand, we wanted to absolve both ourselves and the physicians of any type of statement which would savour of a doctor's endorse-



SCENE from Metrecal tv commercial shows overweight male walking slowly. It appealed to intelligence of viewers by stressing dangers of slowing-down burden obesity places on body

ment of our product as such. It was on this basis, therefore, that we decided to conclude each commercial message with a strong plea to those contemplating a reducing program to invoke the counsel and guidance of their physician—and that this could be done most simply in conjunction with a regular physical checkup.

All of these criteria were based upon our conviction that the American public we address today has achieved new levels of literacy, style, taste, and maturity that are commensurate with the new levels of income our public has enjoyed these past 30 years. We did not feel at any time that we had a problem of finding a common denominator that would be low enough to be understood by the rank and file; we conceived our problem in terms of how to project our message in terms that would, on the contrary, be *up to* the level of our audience—given only a one or two-minute spot in which to do so.

With special reference to the Churchill series: there were certain further ground rules we sought to observe. First, was to interrupt the program only once in the middle for a commercial message. This required us to use two minutes instead of the

usual one-minute commercial, and, therefore, we had to be careful about the point at which the program was interrupted so as not to be jarring in its effect on the listener.

The use of the two-minute commercial was considered quite unusual at the time, inasmuch as it carried with it the "risk of losing the interest" of our audience. Here, therefore, we were greatly relieved when the unsolicited letters of approval began coming in (more of this later) stressing appreciation for the "brevity and succinctness" of our commercial message.

The other ground rule had to do with how we would invest our concluding one-minute commercial. Here it seemed appropriate that we *not* wind the thing up with one more minute of talk about our product. Instead, we undertook with script and visual to identify some incident or landmark in American history which would relate the great message of the Churchill series to our own experience and background as American people. This was a little bit daring, perhaps, because it presupposed that we would be able to put something in the final moments that would be in keeping with the stand-

(Please turn to page 48)

# AT LAST—ADMEN TALK REAL FM

➤ New advertiser interest, expanded budgets of current advertisers, add significantly to fm's fall prospects

➤ Pulse, MPI-QXR studies also provide encouraging data on medium's growth and selective audience appeal

Three hitherto unreported developments, unearthed by SPONSOR late last week, could add significantly to the fm picture this fall:

1. Several leading national advertisers, among them Colgate, American Tobacco, Breck shampoos and Lanvin perfumes, are distinct possibilities for '62-'63 fm schedules. Investigation of the medium for "quality" brands (American Tobacco, for example, is researching it in terms of Tareyton) is now underway.

2. An encouraging number of current fm advertisers are planning both market and budget expansions, based on successes scored with their '61-'62 fall-winter-spring schedules. Among them: Best Foods mayonnaise, General Electric radios, Zenith radios, Chanel perfumes, Irish Airlines, Air France, Magnovox, Union Pacific Railroad, and John Hancock Life Insurance Co.

3. Two sponsors of upcoming '62-'63 tv specials are seriously considering the use of fm radio on a national scale to merchandise their video programs. And, if current negotiations go through, their commercials will be scheduled during peak fm nighttime hours, designed to reach the generally-overlooked non-tv audience.

These flurries of advertiser interest, alongside recent disclosures by two independently conducted research projects (Media Programers on behalf of the QXR network, and Pulse) are real manna to a market so long accustomed to starvation. And while advertiser/agency interest in fm is still far from universal—is even, compared with tv and am, no more than a trickle—it nonetheless presages a healthy awakening to a relatively small but intensely faith-

ful audience, whose high income level is making it increasingly attractive.

Both the MPI and Pulse studies, most fm broadcasters agree, could have far-reaching effects on fm's future. Together they have given the

## National, regional advertisers who

### AIRLINES, AIRCRAFT

\*Air France  
BOAC  
Boeing Aircraft  
\*British Overseas  
Capitol  
Delta  
\*Irish Airlines  
\*Japan  
\*KLM  
\*Lufthansa Airlines  
\*Northwest Orient  
\*Pan American  
\*Sabena  
Scandinavian  
TWA  
\*United

### APPLIANCES

Frigidaire  
General Electric

### AUTOMOTIVE

Cadillac  
\*Chrysler (Imperial)  
Ford  
Goodyear  
Pontiac  
\*Oldsmobile  
Volkswagen  
Rambler

### BEVERAGES

Ballantine

Budweiser  
Carling  
Cinzano  
Cresta Blanca  
\*Duff Gordon Sherry

### BOOKS & MAGAZINES

\*Time  
\*Book of Knowledge  
\*Book-of-the-Month Club  
Encyclopaedia Britannica  
Harper's  
\*Holiday  
McCall's  
\*Reader's Digest  
Sports Illustrated

### CIGARETTES

Benson & Hedges  
\*Brown & Williamson

### DRUG STORES

Rexall

### FOOD AND DRINK

\*Best Foods mayonnaise  
Betty Crocker  
\*Arnold Bakeries  
Canada Dry  
Coca-Cola  
Conte Luna  
\*Danish Blue Cheese  
General Baking

\*1960-62 fm accounts.

# DOLLARS, NOT JUST BLUE SKY

medium its most important tools to date:

- Some 14 to 15 million homes now receive fm, growing at the rate of 2 million homes per year. The QXR network estimates 16 million fm sets in these homes.

- Fm homes have substantially higher incomes than non-fm homes. MPI finding the over-\$7,000 group almost 72% higher. Pulse setting the median income at \$7,090 a year, as compared to \$5,810 for non-fm families. (Median income of listeners to

WFMI in Chicago is \$9,300.)

- The fm audience is primarily a "class" audience, its majority having both high school and college educations, large families, charge accounts, new automobiles, a penchant for travel (Europe, Caribbean cruises) for which they use airlines 36.7% more than do non-fm'ers, steamships 183.3% more.

Particularly noteworthy in both the MPI and Pulse studies is the wide range of interests of fm listeners. MPI, for example—basing much of its information on studies by Young & Rubicam, Alfred Politz Research, Inc., and earlier Pulse surveys—shows fm families are as interested in attending sporting events and motion pictures as they are musical events (all in much higher percentage than non-fm families) and likely to use more cosmetics and buy more wine. They're much more interested in stocks and securities, too. This latter interest is already being explored by such stock brokers as Bache & Co., itself now a prime possibility for an fm schedule this fall.

There is decided irony in this upswing of interest in a medium which *Time* magazine says is too often thought of as "something like a worthy charity or an obscure quarterly magazine." Neglected by advertisers and agencies from the beginning *because* of its non-mass appeal, it is today being scrutinized *for* it.

"Especially by advertisers," says Otis Rawalt, vice president of Walker-Rawalt Co., one of the handful of reps serving fm stations. "Agencies, as usual, tend to drag their feet."

This response of advertisers to selective audiences is linked by observers to changing market patterns, given impetus by the FCC Chairman Minow in particular in its widely-publicized drive for "broadcast excellence." As with public affairs programs on television (see page 25), the idea that higher-type programming can be commercially sensible might very well, as one fmer puts it, "be charting a course for the '60s."

## have used, or are now using, fm

\*Northwoods Coffee  
Pepsi-Cola  
Ry-Krisp  
Schweppes Tonic  
Seven-Up

### FOOD STORES

A & P  
American Stores  
Food Fair  
Penn Fruit  
Safeway

### GASOLINE & OIL

ESSO  
Gulf  
Sinclair  
Texaco

### HI-FI, MUSIC, RADIO

Capitol Records  
Columbia Records  
Fidelitone  
General Electric  
Heath Kits  
London Records  
Magnavox  
Motorola  
RCA Victor  
Steinway  
Stromberg-Carlson  
Zenith

### HOTELS

Hilton

Sheraton

### MOVIES

Warner Bros.

### PERFUMES

\*Chanel

### RAILROADS

Southern Pacific  
\*Union Pacific  
Pennsylvania Railroad

### STEAMSHIP LINES

\*W. R. Grace Lines  
Italian Lines  
U. S. Lines  
Matson Steamship Lines

### WATCHES

\*Hamilton

### MISCELLANEOUS

Alcoa  
\*American Medical Assn.  
Bell Telephone Co.  
Berlitz School of Languages  
Diner's Club  
Eagle pencils  
\*French Tourist Bureau  
Fels  
\*John Hancock Life Insurance  
John Ward shoes  
\*Light-O-Lier fixtures  
\*Thorens Co.

With fm, the course, until recently, has been doubtful. A Lilliputian from the beginning, there has always been a Gulliver to contend with. Although it was technically superior to am (almost entirely static-free) when developed in the '30s, am was at the very zenith of its power. Then, just when it looked as though it might have a future, World War II shoved it back to oblivion. Again, in the early post-war years, a place-in-the-sun attempt was aborted by television, when even the future of am was in doubt. It was only in the late '50s, when the tv goldrush had settled down to steady mining, and am had fairly well mated with a news-and-popular-music format (largely rock 'n' roll), that fm could rise from its knees. In the light of its stepchild history, its shaky commercial structure, that rise has been impressive. In 1956 there were only 656 fm stations in the U. S. Today there are almost 1,200.

How many of these are in the black? First, not all of this number are commercial. The Pacifica Foundation, for example, runs three that are sustained entirely on listener contributions, including New York's WBAI, which has more than 11,000 subscribers. But of the majority who

do depend upon revenue from advertising, the wholly successful operation is still largely a hope for the future. That this hope, however, has its basis in fact is demonstrated by the success of such fm stations as WFMT in Chicago, which not only competes with that market's am operations (its average audience is 800,000 weekly) but last year grossed some \$100,000, of which \$80,000 was profit.

A particular favorite of Chairman Minow, who says the station is making a "real cultural attack," WFMT is typical of the kind of programing being launched in fm today. Though primarily musical (about 80% of its schedule is devoted to classical records), the station runs shows ranging from poetry readings to intellectual roundtables, is noteworthy for giving controversial authors a hearing. Last April's winner of a Peabody Award for the best radio entertainment of 1961, am *or* fm, WFMT was cited for "proving daily that society's more notable cultural achievements can be effectively communicated and commercially sustained through broadcasting."

This "free spirit" approach to programing is being duplicated by innovation upon innovation throughout

the country. Last year, Manhattan's WBAI played Wagner's *Der Ring des Nibelungen* in its entirety over an uninterrupted 17-hour day. This spring, KHOF-FM in Los Angeles ran a marathon five-and-a-half hour "Radio Psychology Clinic," featuring staff members of the Christian Counseling Center in Pasadena. On 14 May, a two-way two-hour conference on postgraduate medicine was broadcast by WRVR in New York, fed to Educational Radio Network stations in Amherst, Boston, Albany, Philadelphia and Washington, in which both physicians and laymen participated.

During the first week of this month, KING-FM in Seattle gave its programing over to a unique "British Week," in which a cross-section of BBC programs from Gilbert and Sullivan to jazz to Sherlock Holmes to the comical *Goon Show* were aired. Many of these BBC offerings were heard by an American audience for the first time, among them a radio adaptation of John Gay's "Beggar's Opera." On 4 June, WQXR in New York presented a two-hour study on "The Art of Koussevitzky." On 27 May, WTFM in New York broadcast the highly controversial "Christ in Concrete," a music-and-

## Here are some newly released characteristics of fm families

### 1. AUTOMOTIVE DATA:

Fm families own, on the average, 21% more cars than non-fm families; they drive 6% more miles, their expectation to purchase a new car in the next six months is 63% higher.

### 2. HOUSEHOLD APPLIANCES:

Fm families own, on the average, 30% more major household appliances (air conditioners, clothes dryers, dishwashers, automatic washing machines).

### 3. HOUSEHOLD ITEMS:

Fm families spend, on the average, 14% more for soaps and detergents; they spend 13% more for food and groceries; they purchase 14% more cans of scouring powder; their usage of self-sticking cellophane and deep freeze paper is 38% higher.

### 4. HEAD OF HOUSEHOLD:

Fm families have, on the average, 59% more heads of household in the "professional, executive, managerial, official, technical and kindred types" occupational category; they have 68% more heads of household with some college education or better; they carry 57% more life insurance; their usage of airplanes in the past year is 57% higher. Fm families have, on the average, 2% more working female heads of household; they are 6% younger on the average.

### 5. FAMILY CHARACTERISTICS:

Fm families, on the average, have incomes 22% higher than non-fm families; their families, on the average, are 12% larger; there is a 9% greater likelihood to find children under two years of age.

Source: The Pulse, Inc., prepared for Triangle Publications, November 1961.

speech monodrama which creates an internal tension between narrator and orchestra to comment on the action of the text.

This latter program was broadcast in fm stereo, a recent development adding further lustre to the medium's future. Vastly superior even to the fm sound itself (which now is virtually free of sound interference from lightning, electric motors, telephone dialing, etc.), stereocasting, as of this date, is being conducted on 125 stations. *Electronic Age* estimates a minimum of 150 stereo stations by year's end, operating in at least 100 different U. S. cities. Among the newer converts: KBYR, Anchorage, Alaska; KDUO, Riverside, Calif.; KWME, Walnut Creek, Calif.; WPEX, Pensacola, Fla.; WYAK, Sarasota, Fla.; WFMQ and WSBC, Chicago; WVLK, Lexington, Ky.; WQDC, Midland, Mich.; WMDE, Greensboro, N. C.; WPAY, Portsmouth, Ohio; KWFS, Eugene, Ore.; KGMG, Portland, Ore.; WNFO, Nashville, Tenn.; KTBC, Austin, Tex.; and WYFI, Norfolk, Va. WSB in Atlanta, which began separate am and fm programming 18 June, is now including five-and-a-half hours of stereocasting by multiplex in its 18-hour-a-day independent schedule.

Last week, before the Electronic Industries Assn. symposium in New York, FCC commissioner Robert T. Bartley gave the new development its most dramatic boost to date. "What's ahead for radio?" asked Bartley at the outset. "I say to you fm stereo is what's ahead for radio. It adds a new dimension of realism to a system heretofore capable of rendering a very superior monaural high fidelity service. It brings to the public a new sense of reproduction which has previously been lacking."

Pointing to some industry predictions of failure for fm stereo, similar to those which greeted fm itself in the late '30s, Bartley said, "During these past 23 years, many knowledgeable and influential broadcasters and manufacturers have just as earnestly predicted that fm would die on the vine; many of these same people have subtly fought fm. They had their reason, which we need not

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## WHAT CAN YOU DO FOR ME FOR \$10?



**BONANZA:** Henry Bullington (r), owner of carpet shop in Roanoke, Va., makes plans with WLSL-FM salesman Gus Trevilian, following \$3,500 in business in one month—from one weekly spot

**"W**hat can you do for me for \$10?"

When Henry L. Bullington, owner of a new establishment, the Carpet Shop, in Roanoke, Va., asked WLSL-FM salesman Jim Shipp that question — jokingly — he was somewhat surprised to find he was being taken seriously.

He was also surprised to find, after some diligent sales work by Shipp, that he had bought time on WLSL-FM (slightly more than \$10 worth). Surprise, however, was a minor emotional experience compared with the delight that came on its heels. For Shipp's persuasiveness resulted in the Carpet Shop doing over \$3,500 worth of business in its first month. And since this was three times the business Henry Bullington had anticipated, he wasted no time in investing some of this fm windfall on a longer campaign on WLSL.

"Course I was only kidding when I asked Jim if he could give me \$10 worth of fm time," he says. "And when he took me up on the offer I figured I couldn't very well back down. However, when I got a call at home at 9 p.m. one night and the fellow said he'd just heard my commercial on fm and could I do the carpeting in his home right away, I fig-

ured maybe this fm really did have an impact. And after I figured on the back of a piece of paper that the telephone call was for more than \$1,500 worth of carpeting—well, I guess I got a little bit more than my \$10 worth."

Bullington's WLSL-FM campaign has impressed him more from the quality than the quantity standpoint. "We're only on once a week, on Monday nights, with a one-minute commercial," he says, "but the people this commercial has brought into the store are exactly the people I wanted to reach. They're not interested in window shopping. When they come in they're pretty well pre-sold, and the majority of them mention the fm commercial they heard over WLSL."

Bullington's enthusiasm has made him WLSL-FM's most verbal and effective salesman. "We've got a little old store pretty much out of the mainstream of the shopping center area," he takes pleasure in telling others, "and when a single one-minute commercial brings that many people to my door each week, then I know I'm using a medium that's just right for me. I'd a lot rather be on fm than that clickety-clackin' bang-bang thing they call radio these days."





PICK-UP for Illinois Bell-sponsored high school basketball tournament this year was handled by WBKB (TV), Chicago, and fed to 11 other stations

## BASKETBALL BUILDS AN IMAGE

- Illinois Bell has found the once-a-year shot as sponsor of state tournament on television an image-builder
- Company started with tv program 10 years ago as public relations move to recruit more young employees

**W**hen Illinois Bell Telephone Company (an affiliate of AT&T) sponsored the state high school association basketball tournament in 1952, the company had no idea that the undertaking would grow into an annual event of state-wide prominence equivalent to that of the major leagues. Now headed into its twelfth year, this venture has assumed proportions approaching those of network program packaging for the telephone company and its agency,

N. W. Ayer & Son, Chicago; and is considered so professionally handled, that last month the production received an Emmy award from the Chicago chapter, Academy of Television Arts & Sciences.

The once-a-year telecast on a 12-station lineup covering the state serves Illinois Bell in two particular areas, according to William G. Stern, advertising manager.

First, he says, it works as an image builder for the company. Illinois Bell constantly strives for sponsor

identification with public service and informative shows in all its television efforts. The high school basketball tournament telecast provides an opportunity to convey institutional and what the phone company calls "service aid" commercials, informing viewers (all of who are Illinois Bell subscribers) of such innovations as area codes and all-number dialing.

Second in importance, according to Stern, are the straight-sell commercials—and very soft sell, at that, he says. Only about 25% of the total commercial time is devoted to a pitch reminding viewers of new equipment available for home use, such as Princess phones, wall phones, bell chimes, extension and second line conveniences.

Illinois Bell is a tv-oriented advertiser, spending about 50% of its annual budget in the medium. In addition to the high school basketball

tournaments, which accounts for approximately 10% of the total, the company sponsors a 15-minute late-evening news strip twice weekly on WBBM-TV, and several times a year picks up the tab for local specials entitled, *I See Chicago*, also produced by the station. In past years this sponsor has backed syndicated runs of *Victory at Sea*.

According to Stern, Illinois Bell aims for sponsorship of shows that indicate community and state interest, and, in addition to entertainment value, contain informative elements. In the case of backing the high school association basketball tournaments, says Stern, much excitement and conversation has consistently been stimulated.

This undertaking, begun eleven years ago as an experiment, had potential for development, Illinois Bell felt. Initially, the vehicle was used as a public relations venture, designed to aid the program of recruiting good young employees, which, at that time, was severely lagging.

Since the first telecast in 1952, Illinois Bell feels that tournament sponsorship has progressively increased its value to them. Both the company and Ayer regard the venture—along with the ensuing complexities—as well worth the continuing effort.

Getting the tournament on the air each year involves enormous administrative detail. Rick Hawley, account representative at Ayer, and co-ordinator of all tournament activity for Illinois Bell, says: "A venture of this nature requires a great deal of time. Many policies must be formulated and enforced. Naturally we are guided by the NAB Code of Good Practice, but we like to think we are a great deal more exacting than the code stipulates. For example, we program absolutely no commercials between the time a game begins and the end of the first half. We maintain the same moratorium during the second half."

The basketball tournament is actually on the air four times during play-off weekend. Beginning on Friday at about 1:00 p.m., it runs until 4:00, resuming again in the evening at 7:30 until about 10:45. On Satur-

**COURTEOUS** use of telephone by teenagers was emphasized in Illinois Bell commercials this year, here illustrated by stills from a spot in which teenaged daughter . . .



. . . speaks to her mother. N. W. Ayer agency used a light approach to basic telephone manners, stressed that teens not monopolize the family phone, but share party line

day, the same kind of a schedule is followed, making a total of about 14 televised hours out of the 31 played in the tournament. Of the total time during the two-day telecast, Hawley points out that about 30 minutes of commercial time are involved.

Time clearance on the 12-station lineup is another one of the agency responsibilities in connection with this marathon event. "Proper choice of affiliates is just as important to us as it is to any other network," says Hawley. The initial activity with stations occurs in July when the agency contacts them for costs, and outlines what will be required from the originating station in regard to air time and remote facilities for pick-up of the games which are played at the University of Illinois campus.

The 1962 tournament, last March, originated via WBKB (ABC-TV), Chicago, and was carried on these stations covering the state: WCHU, and WCIA, Champaign-Urbana; WICD, Danville; WTVP, Decatur; WSIL-TV, Harrisburg; WMBD-TV,

Peoria; WGEM-TV, Quincy; WREN, Rockford; WHBF-TV, Rock Island; WICS, Springfield; and KETC, an educational channel in St. Louis.

Illinois Bell, not interested in total sponsorship on Friday, makes arrangements with some of the stations for local sell-off on that day.

Exclusive television rights for games are purchased from the Illinois High School Association, an organization made up of high school principals. This association, and officials of the University of Illinois, must approve all commercial content of the telecasts early in March.

Aside from legal and technical details involved in televising the tournaments, there is also what Hawley calls the "romantic side" to the show—a few items that help make the production unique:

Illinois Bell's first sponsorship of the tournament in 1952 was the first time a telecast ever originated from the University of Illinois.

During early telecasts, the majority of Illinois Bell commercials were live, produced in Chicago and put

into the network feed. Because of the obvious problems connected with live commercials, and with the advent of videotape, the practice was discontinued. "As far as we know," Hawley says, "we were the first to use videotape commercials on an insert basis."

A desire for innovation—the wish to bring something new and different to each year's tournament telecast motivates the phone company and Ayer, in the areas of both commercial production and game production.

During the past season, some of the commercials were aimed at teenagers, demonstrating courteous usage of the telephone, and emphasizing basic telephone manners. Ayer used a very light approach in creating these commercials which stressed don't-monopolize-the-family-phone, and share-the-party-line.

Hawley says that although telephone extensions and second lines are on the increase in homes covered by Illinois Bell, there are no figures available on how much of this increase is due to teenage demand. In addition, he points out that research of tournament viewers shows the audience as predominately adult.

Ratings for the games average about 2.9 or 3.0, often out-pulling the Saturday night network blockbusters on final game night. Illinois is an enthusiastic basketball state, Hawley reports, a fact proved by the mail response to give-away offers.

Of the mail pull, William Stern says that after each tournament his company receives hundreds of thank you letters, some of them mentioning appreciation for the soft-sell commercials.

Stern says, too, that although tournament ratings are not taken each year, the cost-per-1,000 is about \$1.00. The company feels that sponsorship of such a well-received show works well for them because of the image building for which Illinois Bell strives.

"Each year we try to bring something new and different to the telecast," says Hawley. "In former years we've gone down into the dressing rooms to pick up winning teams, giving..."  
(Please turn to page 50)

## TvAR GOES A-TILTING

➤ Station rep firm's new 'daytime tilt' study shows 'greater tilt' among tv nets' a.m. shows than p.m. shows

➤ TvAR executive hits 'apples vs. oranges' comparison in reply to NBC attack on 'nighttime tilt' presentation



PAUSING to answer NBC, TvAR v.p. Robert M. Hoffman is back from a 'tilt' tour

In its 22 January issue, SPONSOR ran an article on a TvAR presentation entitled "Tilt—the After-Math of Network Television." The study—to be painfully brief—claimed that tv networks not only do not reach the audience potential in the top 20 markets which contain 55% of all U. S. tv homes, but rather "tilt" away from reaching this potential. NBC refuted this study in a six-page bulletin, "Leveling Out the Slant in the TvAR Tilt Study," reported in SPONSOR, 18 June. The network claimed that the station rep firm overstated coverage of the top 20 markets with its 55% figure. It also said the top 20 markets consist of "metro" and "outside" areas, of which the latter are a bonus to advertisers who buy the top 20. The web also mentioned the favorable cost of network tv advertising in the top 20. In the current issue, the "third round" comes up as TvAR refutes NBC's refutation.

"We certainly have no intention of getting into a paragraph-by-paragraph 'research war' with NBC over its 'bulletin' attacking our 'tilt' study." TvAR's marketing and research vice president, Robert M. Hoffman, told SPONSOR.

"We believe that NBC has missed the point of our presentation," he continued, "which is aimed at promoting the more effective use of television by national advertisers. What we're saying—and we can prove it—is that network television delivers unequal advertising pressure from market to market. For that reason, a combination of network and spot is a 'must' if advertisers are to derive the maximum benefits from television."

In analyzing the NBC bulletin which rebutted the TvAR study, Hoffman charged the network, at one point, resorts to an "apples vs. oranges" comparison.

Having stated this and other disagreements with the bulletin, he then went on to claim that there exists not only a "nighttime tilt" for network programs, but also a "daytime tilt" which is even bigger than nighttime's.

The table and chart dealing with this "daytime tilt" have just been completed after months of work and are presented here exclusively.

What disturbs Hoffman most about the NBC bulletin is what it does not say, particularly the absence of any comment pertaining to that part of the "tilt" study which claims that "similar-type programs whose audiences are virtually equal on a national basis are wholly unpredictable on a local basis." (See table on page 39.)

In a four-page correspondence to the TvAR staff, Hoffman also con-

# IN NET TV'S DAYTIME LISTS

tends that "regardless of whether the top 20 markets contain 55%, 52%, or 50% of the television homes in the United States, the fact remains:

"Almost half of the nighttime programs TvAR checked have a serious tilt . . . away from the markets where

advertisers need the most pressure. (As pointed out in our presentation, 31 of the 65 nighttime network shows receive only 35% to 45% of their audience for the top 20 markets.)

"NBC's own analysis," the inter-office memo continues, "relating to

metropolitan areas within the top 20 tv markets, claim that these areas account for 36% of the tv homes in the country. This same analysis reveals that over 1/3 of the network programs (23 out of 65) attract only 23% to 31% of their national audi-

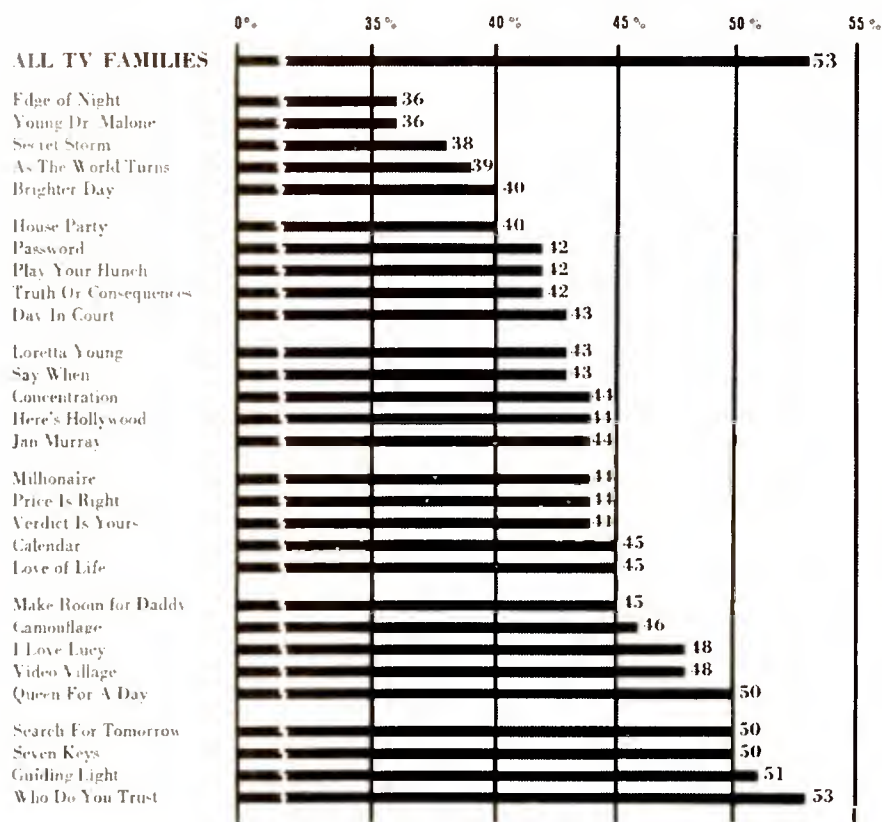
## TvAR table implies 'equal' programs see-saw in some markets

	Homes Reach (000) Nov. 1961		Audience Variation Make Room For Daddy vs. Loretta Young
	Make Room For Daddy (NBC)	Loretta Young (NBC)	
<b>TOTAL AUDIENCE</b>	<b>3,333</b>	<b>3,321</b>	<b>LT</b>
NEW YORK	311	323	- 4%
LOS ANGELES	54	130	- 58%
CHICAGO	141	149	- 5%
PHILADELPHIA	142	145	- 2%
BOSTON	170	117	+ 45%
DETROIT	69	39	+ 77%
SAN FRANCISCO	40	61	- 34%
CLEVELAND	119	76	+ 57%
PITTSBURGH	64	37	+ 73%
WASHINGTON	34	36	- 6%
ST. LOUIS	47	50	- 6%
DALLAS-FT. WORTH	21	35	- 40%
MINNEAPOLIS-ST. PAUL	29	21	- 38%
CINCINNATI	44	40	+ 10%
BALTIMORE	46	23	+ 100%
HARTFORD-N. HAVEN-N. BRITAIN	14	10	+ 40%
PROVIDENCE	30	24	+ 25%
INDIANAPOLIS	56	46	+ 22%
MILWAUKEE	50	42	+ 19%
CHARLOTTE	19	15	+ 27%

LT--Less than 1%.

Source: ARB, November 1961. Computed from individual market by market audience data in ARB's Television Market Summary.

## Exclusive: TvAR's 'daytime tilt' chart



**DERIVING** its percentages from ARB's Television Market Summary (November sweep), TvAR claims that 28 of 29 daytimers fail to deliver 'top 20' markets audience potential (53%)

ence in these 'inner' areas.

"This points up the sizeable tilt that exists even within the narrow confines of the 'metro area' where there are no coverage differences."

Hoffman's missive gives short shrift to the web's "cost" argument: The cost factor is entirely irrelevant insofar as tilt is concerned. Its inclusion by NBC appears to be nothing more than an attempt to placate advertisers who may have qualms regarding their network buy as a result of tilt.

He then speeds on: In criticizing TvAR's coverage factor for the top 20 television markets (55%), NBC uses an "apples vs. oranges" comparison between individual network coverage and market coverage. NBC points out that its effective coverage with these markets is 48%.

"However," the TvAR veep continues, "in the same breath, NBC presents the prime reason why such a comparison is invalid by stating:

*'No single network has the best station in every market.'* Because of this, top 20 market coverage cannot be equated with coverage provided by any single network's lineup of affiliates."

Hoffman further comments that "this NBC statement also provides one of the basic reasons why network advertisers must include spot tv in their media plans if their campaign is to achieve maximum effectiveness."

He ends his communication to the staff by stating, "Our initial statement which accompanied the release of 'Tilt' still applies: 'Network programs, when used alone, do not permit market-regulated advertising pressure!'"

Turning aside from the NBC bulletin, Hoffman said that he and Robert M. McGredy, TvAR's executive vice president, have been traveling extensively (over 12,000 miles coast-to-coast) with the "Tilt" presentation.

"We have been 'Tilt-ing,'" Hoffman said, "for the past five months before 63 agencies and 33 national advertisers. We have shown the Tilt presentation to 502 people and have distributed over 1,000 copies of the Tilt booklet."

Most of the agencies and advertisers who have been reached are those who "put the bulk of their tv dollars into network programs," Hoffman said. They include:

National Biscuit Co., Quaker Oats, S. C. Johnson, Armour, Kaiser Industries, Kraft, Gulf Oil Co., Aluminum Co. of America, Olin-Mathiesen, Carnation Co., and International Shoes.

Meanwhile, back at the station rep firm while the two execs were on the road, the TvAR staff was analyzing "the network tv tilt for daytime programs in response to queries from agencies and advertisers."

This study (see chart alongside) embraces 29 programs, aired from 9 a.m. to 6 p.m., whose appeal is primarily adult.

The measurement of "daytime tilt" required examination of each of the local ARB reports issued in November (when ARB conducts its national sweep) to derive the market-by-market audiences for each daytime program. This means that the audience was totaled for each of the 29 programs in each of ARB's 242 markets where a program was carried.

This tabulation gave a national audience total for each program. A similar total was then derived for each of the top 20 markets. Thus when the top-20 figure for a program is divided by that program's total, TvAR is able to list that program's percentage of national audience in the top 20 markets.

Parenthetically, TvAR notes that "Since the release of our tilt survey, revised county-by-county figures on tv ownership have been issued by ARB. From these figures, we find that the 'top 20' tv markets which previously accounted for 55% of all the tv homes in the country now contain 53% of these homes."

From this analysis, TvAR claims that "there is a greater tilt among network daytime programs than was

(Please turn to page 51)



NBC's PRESS department is sending these "Personally Yours Attache Kits" to tv newspaper editors and station promotion men in the top 30 markets. CBS promotion department will mail a styrene container kit with press, promotion, and advertising matter for each program to each station

## Tv turns to tv to build audience

- ✔ Fewer dollars in print, more on on-the-air promos is the formula the networks will follow this season
- ✔ Increase in the number of tv stations, rise in set ownership, and cost factors are behind recent shift

**T**here was a time, as recent as three-four years ago, that Labor Day brought a bonanza of tune-in advertising to the daily newspapers of the top 25 markets. For, early in September, when the new fall program schedule came across the video tubes, the networks and the local stations fought for audiences with display space on the tv listing pages.

At its peak these insertions cost each of the networks as much as \$1 million a year. And the cumulative effect was chaos as the insertions cancelled each other and confused the viewer.

What these insertions did do, and had been doing since 1949, was

building the total television audience, getting people to buy sets and, at the same time, helping to get sponsors and get station clearances.

This year, those million-dollar budgets are going into on-the-air promos rather than into tune-in advertising. And into more intensive promotion and publicity campaigns.

Not that tune-in advertising will disappear this fall. But most of the tune-in insertions will be placed by affiliates using network co-op advertising dollars and the network advertising will be more institutional in content and will appear in fewer papers in fewer markets.

As one network executive put it,

"A network program promo today will reach 19-20 million viewers, all with a set and each one interested in television. And the price is right."

Or, as another promotion man explained, "When set ownership reached saturation, we were happy to get away from the pressure of sponsors asking 'What are you going to do for my program?' and crying for tune-in insertions."

And a third network policy maker said, "Each year we are in the position of being an advertiser introducing 10 or 50 new products in the horribly short time of six to eight weeks. We know all advertising media are effective. We found we can get more rating points for fewer dollars and get them faster by using on-the-air program promos. We use newspaper advertising but not to build audience. We use it to reach special, articulate groups of people who are important to the industry."

Obviously, so pregnant a shift in promotion emphasis did not happen



**THE HEARTBEAT HEARD 'ROUND THE WORLD**



**FULL PAGE** institutional advertising, similar to this NBC insertion, in selected papers and few markets replace the big tune-in space that flooded the tv page up to three years ago

overnight. And a number of developments influenced the end result.

One of these was the increase in the number of tv stations. This meant more single-network affiliations and more competition between affiliates in more markets. And more emphasis on the need for and value of good local station promotion. Thus the networks now can and do work with and through the advertising, promotion, and publicity men of the affiliated stations in most of the 200 markets.

Another factor was the 160 or more stations owned entirely or in part by newspapers. In most of these markets the newspaper and station

have a time for space swap deal similar to the promotion tie-up between *TV Guide* and the individual stations. The networks, one of which has 53 affiliates that are associated with newspapers, could leave the local scene to the local men and take a long, hard look at things.

And that look, the single most significant factor in the change in emphasis, showed that it was time to wonder about the value of newspaper tune-in ads. It showed tv set ownership at close to saturation and network audiences so big as to need insertions in almost every daily paper if the rating were to be upped.

One of the first looks was taken in

1959 by CBS. Using available information they learned that an average program with an average audience of 9 million homes would increase its audience by one-third of a rating point: that a "special" show would go up by one rating point. Granted this was based on the readership of a 300-line ad in nine newspapers with a total circulation of 6 million — it was still reason enough for CBS to start checking.

The CBS field test, done in 1960, consisted of an expenditure of \$250,000 for 200-line insertions in 110 markets. The result: A greater share of the audience increase for NBC! And NBC did no tune-in advertising!

The next look came in April 1960 when DuPont did a test of the effectiveness of tune-in advertising for its *Show of the Month* series. According to an article by James C. Becknell Jr., of DuPont's advertising research section, in the *Journal of Advertising Research* for March 1961:

"Twenty-one cities were randomly assigned to groups receiving normal, double and no tune-in advertising for a special tv program. Coincidental viewing measures indicated that the ads had no effect on audience size, but may have served to decrease audience variability."

Then in 1961 NBC appropriated \$100,000 to test the effectiveness of on-the-air saturation promo campaigns. With the help of 20 affiliated stations who used the promos and five different program producers who keyed their programs to the test, NBC saw the experiment deliver a 15 to 20% increase in share of audience.

That was followed early in 1962 by a full-fledged study of the relative value of tune-in ads in newspapers vs *TV Guide* vs on-the-air promos. As NBC explained to its affiliates:

"The research consisted of a carefully controlled test market plan in which the programs, markets, and advertising treatments were systematically rotated so that each market and each program received each type of advertising. To insure reliability the test involved 16 programs, 20 markets and a sample of 115,000 coincidental telephone interviews."

Each medium was analyzed in terms of cost-efficiency, i.e., the cost

(Please turn to page 51)

Media people:  
what they are doing  
and saying

# TIMEBUYER'S CORNER

Gerdon Fahland, who was media director at Y&R, Los Angeles, has been transferred to the New York office . . . Rowena Pearl has been appointed media director of Dumay, Hirsch & Lewis, where she'll supervise Emence toys and others . . . National Export Advertising Service made Klaus Werner its radio/tv director . . . Bob Lazatera is now a media supervisor at D'Arcy, handling Plaid Stamps, Gerber, General Tire, and Studebaker.



**DISCUSSING** a presentation made by KELO-TV, Sioux Falls, South Dakota, at a recent luncheon in New York, are (l-r) Lawrence Barmatel and Steve Heller of Benton & Bowles; and Evans Nord, who is the station's vice president and general manager

*Things you should know about Fuller & Smith & Ross, New York:* Donald E. Leonard, v.p. and director of media of the New York office, which handles 38 accounts, emphasizes, "Our type of accounts require that we use qualitative measurements, not just quantitative. We consider audience characteristics and analyze the demands of each client's marketing objectives."

The agency has a good working relationship with reps and believes in keeping them well informed. Everyone says this, of course, but F&S&R actually practices it. The media department frequently has an open house and other affairs to acquaint reps with advances in media research and techniques.

F&S&R also believes in a planned program of education in media for personnel. Regularly scheduled sessions are conducted throughout the

(Please turn to page 44)



Maybe you haven't seen our newspaper ads and taxi posters — the ones that say "Music to Hug Bumpers By" and "Music to Sew Buttons on By" and things like that, but the idea of them is to remind people that WEZE's Wonderful World of Music is the sort of music everybody enjoys, whether they're businessmen or housewives, suburbanites or city-dwellers, newly-weds or grandparents. Thinking up the headlines wasn't hard at all — the trouble came when our secretary got carried away and began submitting headlines of her own.

"How about 'Music to Wave Bye-Bye By,'" she suggested.

"Too young," we said. "That'd be the toddler group and our audience is a bit older. People old enough to earn money and spend it, that's our listeners."

"All right, then," she said. "Try 'Music to Be Inaugurated By.' That's older."

"Too narrow," we pointed out. "Only one person can be inaugurated at a time, but our audience is enormous."

Our secretary isn't a girl who gives up easily, though, and the suggestions are still trickling in at the rate of one or two a day. Only thing that bothers us is that now they're mostly along the lines of "Music to Bawl Out Your Boss By." Do you suppose that means something?

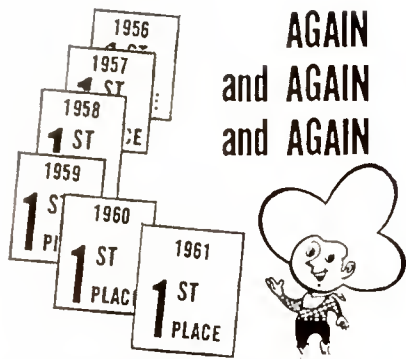
Sincerely,



Arthur E. Haley  
Arthur E. Haley  
General Manager

P.S. We can back up all this business about how large WEZE's audience is, and what a lot of money they have to spend, and how much they like to spend it, with actual facts and figures if you'd like to see them. Just write or phone me at WEZE, Statler Office Building, Boston, Mass., Liberty 2-1717, or contact your nearest Robert E. Eastman representative.





AGAIN  
and AGAIN  
and AGAIN

## KAKC is FIRST IN TULSA

and the 21 County Advertiser Area

Now in the  
**6th YEAR** of  
CONSECUTIVE 1ST PLACE RATINGS

QUALITY • COMMUNITY SERVICE



Represented nationally  
by Adam Young, Inc.

Another Station of

**prc**

PUBLIC RADIO CORPORATION

One of America's

Fastest Growing Radio Groups

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

## VERY IMPORTANT PEOPLE . . .

are always  
found in  
Timebuyers  
of the U.S.

(Don't be fooled by the handy, pocket-sized format. This directory is packed with a complete listing of timebuyers and their accounts, in 21 cities which represent 95% of all radio/tv spot business.)

**\$1.50**

## SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

OF THE U.S. 1961

# TIMEBUYER'S CORNER

(Continued from page 43)

year for its media people, ranging from estimators through buyers, to discuss the reasons for specific media decisions.

The all-media buying system is used. Says Bernard Rasmussen, who is associate media director, "We feel that a buyer should be experienced in what the ad dollar buys in all areas." Among the agency accounts which Rasmussen supervises are Alcoa, Borden Chemical, and the National Cotton Council.



BRAINSTORMING it while getting some fresh air after lunch are (l-r) Roger Morrison, assistant buyer on Ford at JWT; Frank Ragsdale, general manager of WTVM, Columbus, Ga.; Harold Veltman, head buyer on Ford; and Bud Curran, Adam Young staffer

They promote from within, wherever possible. Dorothy Shahnian began as an estimator and now is executive assistant to Leonard. She is in charge of buying on such accounts as Coats & Clark, Commerical Solvents, and GENESCO. Frank Delaney, another buyer with years of experience, buys on all the Lehn & Fink products. Handling a great range of accounts is Donald Scandlin, whose accounts include Alcoa Steamship and the National Association of Homebuilders.

Peter Borkovitz, assisted by Howard Lelehuk, works on American Optical, Cool-Ray, Renault, and other accounts. Annette Young is export media mgr. and supervises the buying on all buying done for F&S&R International, which has 72 affiliates in 79 countries. Heading up a group of six estimators is Lucille Giorelli.

There is unusual cooperation between media and the account group at F&S&R, and media director Leonard affectionately refers to his department as "a one-stop shopping center for account executives."

# RADIO RESULTS

## HOTELS

SPONSOR: Patrick Henry Hotel

AGENCY: Direct

**Capsule case history:** Herm Reavis' plan to help the Hotel Patrick Henry have better relations with the local clubs and groups gave WSLS-FM, Roanoke, Va., sales manager a handsome across-the-board sale. Reavis approached the management with letters from local business and professional men in the Roanoke area, indicating they tuned to daytime fm. He told the hotel officers that by promoting on-premise functions, they could stimulate more attendance, and perform a public service. They bought the idea, and signed on a run-through of their daily activities listings each Monday through Friday between 8:55 a.m. and 9:05 a.m. It was a deal, said Reavis, which would make any salesman "happy to be in the fm business." Reavis carried the hotel's association with WSLS-FM one step further. He convinced them his station's PBS programs would be a welcome addition to their individual room radio system. WSLS-FM gained increased exposure and a client in one time at bat.

WSLS-FM, Roanoke, Va.

Announcements

## DEPARTMENT STORE

SPONSOR: Lakewood Country Store

AGENCY: Direct

**Capsule case history:** The Lakewood Country Store, located in Lakewood Center just south of Tacoma, Washington, has been in business for over 22 years, and is just finishing its first year as a consistent radio advertiser. A major portion of its budget has been spent with radio station KMO, Tacoma. To test the effectiveness of its radio advertising, the store ran a campaign during the three weeks prior to Father's Day, concentrating on the hardware and sporting goods departments. KMO was unaware that the campaign was a test. Items advertised included fishing boots, compasses, life lites and unusual items. For the three-week period, the hardware and sporting goods departments were up 130% over the same period in 1961. The Saturday before Father's Day was the best in the store's history. KMO was the only medium used to promote the department, and received full credit for the success of the sale. It subsequently increased its budget on the station.

KMO, Tacoma

Announcements

## LAUNDRY AND DRY CLEANER

SPONSOR: Our Laundry and Cleaners

AGENCY: Direct

**Capsule case history:** Our Laundry and Cleaners is a medium sized establishment, and solicits business from a comparatively wide area in Charlotte. The service operation bought participations in WSOC's morning show for an 18 month period, and achieved very satisfactory results. Said David W. Allen, manager of the laundry, "During the time of our radio advertising on WSOC our business has been very successful and has shown a remarkable growth. I credit much of this success a direct result of your fine program of informing the public of our services, and also to your very friendly personable manner of announcing." At one point during the laundry's association with the station, the contract terminated and for six weeks the laundry business showed a steady decline. Needless to say, the laundry service reserved the schedule quickly. The laundry considers radio advertising to be an integral part of its marketing and coordinate its sales efforts with the schedule.

WSOC, Charlotte

Participations

## FLOORING

SPONSOR: Armstrong and Thruway  
Shopping Center

AGENCY: Direct

**Capsule case history:** The mobile unit of Armstrong Flooring recently stopped in the Thruway Shopping Center in Winston-Salem, N. C. In cooperation with the center, they bought 103 spots (10- and 60-second) on WSJS radio. Julia Caudle, of Thruway, chose WSJS radio as the major outlet because she felt that the station had a "better audience, and reached further into the northwestern part of the state than other media. Her confidence was reconfirmed by the results. Pick Hawkins, the Armstrong representative, reported: "We had the best showing in the country in Winston-Salem." The results seem even more spectacular when it is noted that the unit was in the Thruway Center on very rainy Monday and Tuesday, instead of Saturday, which is usually the biggest day. As an added bonus, WSJS radio provided the Armstrong unit with a public address system of thirty minutes of continuous playing from the trailer, with cut-in commercials provided by the WSJS radio staff.

WSJS, Winston-Salem

Announcements

## PUBLIC SERVICE

(Continued from page 27)

lis Pageant also was sponsored by Kahn's Meats.

Both in tv and radio, Westinghouse Broadcasting Co. stations have emerged with a batch of honors and a stalwart list of sponsors for public service shows. On television, *The American Civil War* is currently re-running over WBC outlets and syndicated for commercial sale by Trans Lux Television Corp. in 108 markets. Original sponsors were full, half and alternating week, rather than participating spots and included General Foods, Duke Cigarettes, General Mills, Renault-Dauphine and Nationwide Insurance. *Interrel* is for commercial sale and all stations to date have sold it on a participating spot basis. WBC has syndication rights to these hour-long tv documentaries, *Washington Viewpoint*, another WBC package, has among its national advertisers Simoniz, Kent Cigarettes, Procter & Gamble and General Foods.

The WBC Radio public service shows which have captured national sponsors include *Memoirs of the Movies*, *Here's How*, *Democracy in America* and *Peace Corps Plus One*. Na-

tional sponsors buying spot campaigns on three or more stations for these programs include Lipton, Clairol, Gillette, Procter & Gamble for Dash, Kellogg's Pet Milk, Quaker Oats, Alka Seltzer, Standard Oil, General Motors, TWA and Andrew Jergens.

CBS owned tv stations obtained a number of regional sponsors for its array of public affairs programs. WCBS-TV's (N.Y.) *The Invisible City* was sponsored by F&M Schaefer Brewing Co.; *Survival* on KNXT, L.A., by Southern California Studebaker Dealers; *I See Chicago* on WBBM-TV, Chicago, by Illinois Bell Telephone Co. and *Captain Kangaroo at McCormick Place* by Certified Grocers of Illinois; Foremost Dairies sponsored *Captain Kangaroo at Robin Hood Dell* over WCAU-TV, Philadelphia, and repeated with *Gene London's Wonderful World of Sound*. Tasty Baking Co. co-sponsored *Dead End 1975?* over WCAU-TV. *Channel 10 Reports*, a once-a-month companion piece to *CBS Reports*, was sponsored by Nationwide Insurance. KMOX-TV, St. Louis, fashioned an impressive series on St. Louis history with Vincent Price and Franchot Tone as host-narrators which the

Union Electric Company sponsored.

Public service programming continues to find many sponsors, according to Donald J. Quinn, director of national sales for RKO General, Inc. On WOR-TV, New York, for example, the record is most impressive. *Space Flight* had such national sponsors as M&M Candy, Uncle Ben's Colgate Dental Cream and L&M Cigarettes; *A Time for Living* was sponsored by Dubonett and Alka Seltzer. Rheingold backed both *Perspective on Greatness* and *Meet the Mets*; *The Other Walls* had Uncle Ben's Rice and American Chiclet Co. An up-to-the-minute analysis on *What's With the Stock Market* had such national advertisers as Colgate Fab, American Chiclet and Minute Maid Orange Juice. Volkswagen sponsored *Perspective on Greatness* over WNAC-TV, Boston.

No account of present-day public service programming under commercial auspices would be complete without a report on what is currently happening to Television Affiliates Corp. (TAC), subsidiary of Trans-Lux Corp. TAC is a clearing house for locally-produced public affairs programs.

Robert Weisberg, vice president of

# DYNAMIC GROWTH!

the Key to the  
SOUTH'S FASTEST GROWING TV MARKET

FOOD SALES \$243,581,000

GENERAL MERCHANDISE SALES  
\$177,033,000

AUTOMOTIVE SALES \$203,955,000

CROSS  
ROADS  
OF THE  
SOUTH

JACKSON,  
MISSISSIPPI

**WJTV** channel 12 : KATZ • **WLBT** channel 3 : HOLLINGBERY

TAC, told SPONSOR last week that Liggett & Myers is using 12 TAC programs in Los Angeles and that Kimbrough Phillips Real Estate has bought a series of six TAC shows over the facilities of WLAC-TV, Nashville. Both Phillip Morris Tobacco Co. and Kimberly-Clark are sponsoring TAC features over WTCN-TV, Minneapolis-St. Paul.

In addition, Turf-Co Lawn Sprinkling Co. has been a sponsor of TAC programing in San Diego and Chevrolet Dealers have sponsored the programs in Rapid City, South Dakota. In Weisberg's opinion, "the tail has begun to wag the dog with regard to public service shows."

TAC, which has been functioning since last January and has 50 members and more than 150 programs in its library, is planning a two-day meeting in Chicago on 20 and 21, August, to discuss various aspects of public service programing, among them the all-important subject of sponsorship on the local level by national clients.

No matter where one turns in the broadcast sphere, one finds heartwarming examples of numerous sponsors for public affairs shows. Plucked from a long list of such examples is WBAL-TV, Baltimore which won the Lasker Award for *The Dark Corner*. This program was sponsored on its original run by Read's Drug Stores and on its repeat by Handler Creamery Co. Moreover, the entire *Perspective of Our Times* series is sponsored by Read's Drug Stores. The station's *Election Night Coverage* was sponsored by the Maryland Savings and Loan League. Don Peacock, director of advertising and promotion for WBAL-TV, said this was a unique buy since the savings and loan institutions were prime targets during the election campaign. At KTVU, San Francisco, Gateway Chevrolet sponsored *Navajo*, film documentary, and Tuttle Ice Cream and Cheeses sponsored the station's live coverage of *Little League Championships*. Mohawk Airlines was a co-sponsor of a program of performing arts from the Munson-Williams Proctor Institute over WKTV, Utica. Regional dairies, it appears, are particularly susceptible to public service programs. Typical is Muller's Pinehurst which sponsors *Space Patrol* over WREX-TV, Rockford, a series in behalf of school safety patrol.

CBS-owned radio stations also possess a number of public service programs with an abundance of participating advertisers on them. WEEL, Boston, offers *Sounding Board* with Bayer Aspirin; WCBS, N.Y. has *Opinion Please* and its participating advertisers include Piels Beer, Balantine Beer, Castro, Canada Dry, Rheingold Beer and Greater New York Racing; KNX, Los Angeles, has *Purolator* on *The Communist Challenge*, *Ask Mayor Yorty* and *Question Please* and Kent Cigarettes. Duffy Mott Figure Control and Labco are on *Opinion Please*; KCBS, San Francisco, has Bayer Aspirin, Wonder Bread, Best Food Mayonnaise and Listerine on such programs as *Ask the Doctor*, *Ask the Clergy* and *Ask the Lawyer*. At KMOX, St. Louis, similar programs have such participating advertisers as Falstaff Beer and Monks Bread.

Also, there are glittering examples of sponsored public service features on the Metromedia stations. WNEW-TV, New York, is particularly outstanding in this field of accomplishments with such programs as *Festival of Performing Arts* (Standard Oil, N.J.), *An Age of Kings* (Standard Oil N.J.), *Biography of a Rookie* (F&M Schaefer Brewing), *Bullfight* (Mennen) and *Nervous Tension* (Upjohn).

Other Metromedia stations which have racked up a handsome array of sponsors for public service programs are WTVP, Decatur; KOVR-TV, Stockton-Sacramento; WTTG-TV,

Washington and WTVH, Peoria.

One of the first to recognize the commercial potential of local public service shows was Crown Stations. Otto Brandt, v.p. of Crown Stations said, "Results produced by documentaries are the most elegant proof of tv's effectiveness. They, in turn, documented that tv has greater impact than any other medium. Happily, advertisers are becoming appreciative of this development."

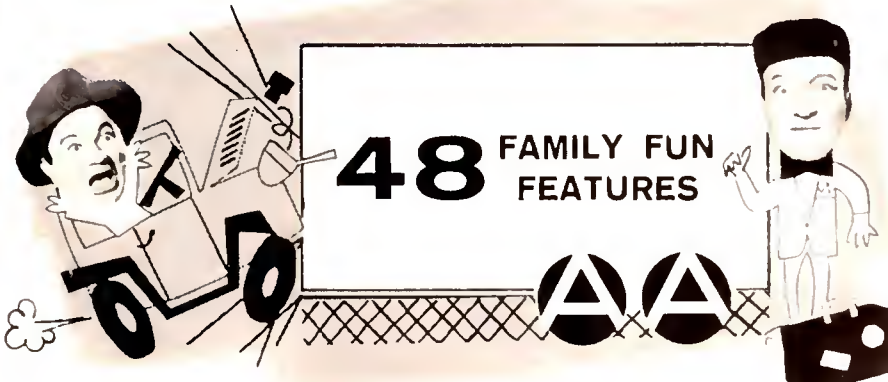
Another development on the public service front, this time in relation to radio, is the tendency of some large advertisers to sponsor public service broadcasts in areas related to their business. Wells H. Barnett, station operations manager, John Blair & Co., told SPONSOR that this, of course, has been done for many years in radio by farm advertisers. However, in recent times, the General Motors Acceptance Corp. has sponsored traffic and road condition announcements over weekends during the summer. More recently, Eastern Airlines has established *Flite-Facts* which present in capsule form, 19 times a day, on the hour, a report on flight conditions for the area. There is a three-way benefit from this kind of use of radio, Barnett said.

Among other things, Barnett observed, this approach is an imaginative and creative use of the radio medium and presumably with the examples set by these two companies, other advertisers will search for ways to identify themselves with public service related to their business. ▀

PROVED IN 342,000 THEATRE ENGAGEMENTS

# The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



48 FAMILY FUN FEATURES

ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

## CARSON'S CREDO

(Continued from page 29)

There'll be comedy, discussion, a loose, informal show, with plenty of horsing around."

The comedian is insistent that many commercials would prove far more effective and with infinitely more sales points scoring if there were less "haranguing and shouting. These irritant factors drive me nuts," he sighed.

He alluded to one toothpaste commercial and implied that if he was to see those "kids once more" with their "certain percent less cavity" pitches, it would also drive him nuts. "Yet, don't get me wrong," he said earnestly. "I buy this toothpaste. It's a good toothpaste, but the way they do that commercial—that's what gets me down."

Among the commercials presently on the airwaves that go over big with Carson are a Chiffon liquid detergent made by Armour out of the Young & Rubicam shop and a number of Johnson & Johnson baby product pitches emanating from the Foote, Cone & Belding agency.

"Real clever, those Chiffon commercials," Carson exclaimed. "And there's excellent good taste in the J&J commercials dealing with their baby products." Time and again, Carson paid tribute to Stan Freberg of Freberg Ltd. in Hollywood and the skill with which the man creates his commercials, notably the Chun King Corp. ones of recent origin.

In a philosophical mood, Carson noted that many commercials today are based on sex and romance and the social acceptance theory, particularly in the soaps, cosmetics and cigarette copy.

"If you want to be loved, you must use a certain brand soap," he observed. "And there is implied sex in some of our cigarette commercials today. Why, you even get the sex and romance angles in cosmetic commercials for grey hair. The woman is cheered with the news that 'Your husband will feel younger, too,' when the lady used the grey hair product."

Another commercials which upsets Carson immeasurably is the one displaying the inner workings of the human body. "I get so tired of the drip-drip of stomach acid."

"People get confused with all the claims and counterclaims they hear on the air," he said. And he was insistent that television was no place to sell relief for the sufferer of hemorrhoids. "Tv is no place for this kind of stuff," he repeated.

"I would like to see less advertising on television," he said. "But you can't dismiss advertising. Television exists on it and it does one terrific job in this country. I'm not one of those chic guys knocking television. There's a lot of junk on the air but there's also a lot of wonderful stuff for the people. There's a lot of junk in newspapers, magazines and the movies. There's rape, lurid details in the newspapers but on the editorial page they attack tv. I'm not against newspapers, either, but I think this is unfair."

In the not-too distant future, Carson also hopes to come across a soap commercial which will sound believable. The copy will most likely, say:

"This soap is not going to get you a girl friend, nor a boy friend. But it will get you pretty clean!"

Carson was positive that such a commercial would go over big. "It is the kind of commercial that should sell a lot of soap," he maintained. "I'm sure it will."

The comedian did not object to doing his own commercials on the air but in the case of *The Tonight Show*, starring Johnny Carson, he'll do the lead-ins. "If you work in television as a star, you must do endorsements," he said. He also noted that he's had few arguments with sponsors over the copy handed him. In most instances it was nowhere as "unrealistic" as some of the commercials he's heard on other programs.

Carson spoke affectionately of several famous radio/tv salesmen of today and yesterday. He singled out Arthur Godfrey as one of the greatest on the air. "Moreover, Godfrey is one of the few figures on the airwaves who has such fun with the copy," he said. Another fine spokesman for American products is Don Wilson. "The fellow has a fine voice," Carson said. Then there's Harry Von Zell. "He was a great announcer and salesman in his day," Carson recalled. He also describes Ken Carpenter as a particularly outstanding exponent of the commercial sales message.

"Some of today's announcers are too slick, too smooth," Carson said. "They are so studied in their casualties. In fact, they are so smooth they don't sound like normal human beings talking."

As an old hand at announcing, performing and writing commercials, Carson appears more than eminently qualified to pass judgment on other announcers and writers of commercials. For one, he was one of the best writers in Lincoln, Nebraska, where he worked for KFAB. He did nearly everything but pick up cigarette butts at the station. He was a staff announcer; worked with a cowboy act slugged *The Radio Rangers*, conducted a children's amateur hour and wrote commercial copy. Among his writing assignments were prose epics in praise of Rosedale Monuments, a highly regarded Nebraskan tombstone maker.

Carson's first network video program, *The Johnny Carson Show* started in the summer of 1955 and ran to 1957. He then switched to the East Coast with "Who Do You Trust?" on ABC TV and since then he's made numerous appearances on other programs as a panelist, stand-up comedian, and dramatic actor. In addition, he made a number of appearances on *The Jack Paar Show* as substitute host, an experience that will stand him in good stead when he marches in as permanent host of NBC TV's glittering late-night attraction.

## METRECAL

(Continued from page 31)

ard of the presentation of the program preceding our sign-off. It was this which dictated our treatment of the United Nations, the Lincoln Memorial, the Constitution, and Independence Hall.

It was in this same frame of mind that we decided to devote the entire three commercial minutes to such a message in the concluding episode of the series.

All of these points were debatable at the time and under the circumstances—and in varying degree. The big question, of course, was not so much the integrity of our intent, or the desirability of our objectives, or the validity of our assumptions. The one thing which did concern us and

which was very serious indeed: We wanted no accolade for "an artistic triumph but a failure at the box office."

Our relief, therefore, was very considerable indeed and quite chastening—when we began to receive a large number of unsolicited letters of approval. Three things interested us greatly about these. The fact that they represented people from all walks of life (sophisticated letters of two and three pages of typed script and short ones with a stubby pencil on ruled paper); the fact that they came from all parts of the country; and, finally, the fact that the great majority of these devoted about equal space to appreciation of the series as such, and for the style and method of our commercial treatment. As to the latter, the intrinsic interest of the commercials were frequently mentioned; also the fact that the intelligence of the audience was not insulted.

Against the background of this experience, we undertook next to engage in an advertising schedule of program-embedded spot commercial participation in a wide range of shows on prime time. Here, we were aware of certain new risks. The shows were, obviously, of a different tone and quality from the majestic Churchill series, and—being on prime time—they were obviously intended to reach a far more massive audience.

Two questions came up, therefore. Were we entitled to believe that the same type of commercial would fit equally well in these new and different kinds of programs? And would we be entitled to believe that the kind of people who would listen to such different types of programs would spark also and to the same extent to these same standards of commercial presentation?

Our answer to both questions was "Yes." Responding otherwise would have involved walking away from all of the considerations as to our company, its product and our convictions about the quality of the American public, whatever their station in life and whatever their presumed listening and viewing interest might be.

Hence, our commercial treatment would continue—limited only by our imagination and resourcefulness—to


be of the same kind, consistent with the same standards, out of the belief that this is the way to go.

Finally, of course, came the box office. Do we think this viewpoint works for us? Here again, I think that on the record and to date the answer must be "Yes." It is a fact that Metrecal, product and concept, continues to be the predominant product in the field it was privileged to pioneer.

I do think, however, that one conclusion pretty much stands out, which is this: The question is not so much literate style and how well it works vs hard-talk and its relation to the hard-sell; it is not so much artistic use of visuals vs memorable repetition that lingers in the subconscious; it is not quality of presentation vs the hard-hitting pitch. We are not as television advertisers confronted with a choice of this set of opposites.

It is, in short, quite possible to have something that is literate, artistic and of high quality which can go over exactly like a lead balloon. This *does not* prove that the public is allergic to these criteria. If this happens (and it always could), it

simply means that the job was not well done—it was not brought off—and the public is the first to know. One may desire to be respected for standards of this kind; but he is still obligated to use them in a way that attracts attention, engages interest, states the proposition, and closes the sale.

Our thinking at this stage is one of both relief and satisfaction that there are those who approve of what we have done and the way we have set about doing it. This grows out of our realization that while it is true that commercialism has to be reconciled with integrity and good taste—the degree of the success with which this is done is something one never knows until the chips are down and the returns are in. 

#### FM PROGRESS

(Continued from page 35)

go into here, but in the main it was because fm development would adversely affect their profits—or equalize the opportunity of their competitors in the market place. But fm did

# WLDM

## DELIVERS

- 80% of Detroit's FM Audience
- Full Range FM Stereo
- 165,000 Watts
- Established 14 Years

# The Selective Sound of Music



New York's  
pace-making  
independent FM  
station appealing  
to the  
discriminating  
tastes of modern  
young adults.  
Established  
1953

# WBFM

the listening gem of FM  
105.1 MC New York

not die on the vine. It has had some setbacks and close calls but it has survived like a cat with nine lives. It has survived because it is too good a thing to kill off."

Bartley also issued a warning: "Whether the world continues to beat a path to the door of fm stereo depends largely, I believe, on whether its *quality* is maintained. Remember, in fm stereo, the quality's the thing. It is the very foundation of the medium. But, if quality is sacrificed for economic expediency, it has lost its birthright."

Illustrative of how equipment manufacturers themselves are working with stations to promote the new sound is the dealer-oriented commercial schedule of Harman-Kardon, Inc., high fidelity component manufacturer, on KMLA, Los Angeles. With a series of *Stereo Award Showcase* programs Monday through Friday, 7-8 p.m., Harman-Kardon believes it is killing two birds with one stone. "The programs offer the listener a superior source of fm stereo programming," says Murray Rosenberg, the company's vice president in charge of sales. "At the same time, they provide the dealer with the opportunity of demonstrating fm stereo during evening hours, so his merchandise can be sold with assurance." Participating Harman-Kardon dealers are given a predominant role in the advertising messages during the course of the programs.

Other encouraging signs along the fm front this summer:

1. The FCC campaign to shift potential radio station operators from am to fm, disclosed in May, is meeting less resistance than industry observers originally predicted. In explanation of its partial freeze on new station grants in the overcrowded am band, the Commission asked am license applicants to "give consideration to the greater coverage possibilities, both day and night, in the fm band."

2. Expansion of the QXR network—aiming for 50 stations by the end of 1962, 100 by the end of 1963—is gaining considerable momentum. QXR plans also to create a nationwide spot sales organization, FM Spot Sales Inc., as well as develop both new programming and new engineering and technical standards for stereo transmission. Another net-

work, Heritage Music, Inc., has a list of more than 40 fm stations. There is also talk in the fm community of yet a third, and even a fourth, national network.

3. Buoyed by the MPI-QXR and Pulse projects, fm broadcasters see another shot-in-the-arm in a new MPI research project now in the works, which proposes to find the relationship between consumer media usage and brand buying decisions, a project described by QXR officials as the first comparative media study ever to contain fm data.

4. Sales of fm sets are indicative of mounting public interest. Rising from 1,000,000 in 1959 to 2,500,000 last year, latest estimates place the current output of factories at nearly 100,000 per month. A survey completed recently for KPFM, Portland, Ore., shows that 38 out of every 100 households in the Greater Portland area alone now own fm sets. This is equivalent to 93,980 families, an increase of 30% during the past 18 months.

5. The rise not only in fm consumer magazines (*Playback FM Guide*, *FM Listening*, etc.), but in attention being focused on the medium by such mass-circulation periodicals as *Time*, *Newsweek*, *Life*, etc., has helped make the fm broadcaster's promotion job easier.

Perhaps closest of all to the fmer's heart is the appraisal given it in the 12 May issue of *Saturday Review*:

"The reason for fm's increasing success is that owners and advertisers have discovered it is not necessary to starve with quality broadcasting, and that money, maybe a lot of it, lies buried in the fm hills. It has even been surmised that some people who live in small towns and cities have the same yearning for quality on-the-air as do people in large cities. . . . In another five years or so, the nation will be blanketed with fm networks and independent stations, and the quality audience in every area will be tapped."

## ILLINOIS BELL

(Continued from page 33)

ing sort of a world series atmosphere. We've even turned the cameras around on ourselves to show the audience how we go about covering a tournament."

This year's production highlight was the establishment of Tv Tournament Central, which brought the sportscasters from behind the cameras and to a desk backed by monitors and clocks. This device served to convey the impression of major sports coverage, and to highlight the sportscasters as tv journalists.

The remote crew required for tournament televising numbers 36 at full operating strength, and breaks down this way: four producers, five assistant producers; three sportscasters, an engineering supervisor, two technical directors, 15 engineers, three floor managers, two stagehands, a director, and an associate director.

In spite of the production intricacies and the overall administration of the annual event, Illinois Bell and N. W. Ayer feel that the project is exceptionally worthwhile for the company's special public utility advertising needs, and it's one they hope to continue for a long time. Of the venture, William Stern says: "We believe that even if the tournament telecasts contained no commercials at all, there would still be a great deal of sponsor identification impact and much good will generated for Illinois Bell."

#### 'TILT' STUDY

(Continued from page 40)

the case among nighttime shows."

The station rep firm explains that "of the 29 programs analyzed, 28 fail to deliver 53% of their audience in the 'top 20' tv markets. (The one exception *Who Do You Trust?* parallels the tv population, with a 53% score, because of a relatively short station lineup. It was only aired in 100 ARB-measured markets.)"

Furthermore, TvAR claims, "21 of the 29 programs receive only 36% to 45% of their audience in the 'top 20' markets. This means that 72% of the daytime programs we checked have a serious tilt (falling in the 45% or lower category). This compares with 48% of the nighttime programs measured in the initial tilt study where the audience in the 'top 20' markets ranged from 35% to 45%."

To more clearly illustrate its argument that there are uneven and unpredictable variations in local audiences from market to market, TvAR

pairs off two NBC daytimers, *Make Room for Daddy* and *Loretta Young*, in which the total national audience for each is almost equal (based on a summary of all local ARB reports).

"The audience," TvAR points out, "for these two programs which are aired within a two-hour period on the same network, varied by 25% or more in 12 of the top 20 markets."

"For example, *Make Room for Daddy* had a 2-to-1 audience advantage over *Loretta Young* in Baltimore, but was 58% lower in Los Angeles."

Leaning forward toward his desk, Hoffman put all his papers and charts into one pile and summed up:

"These typical market-by-market variations underscore what we've been saying all along—there is a strong need for spot tv on the part of network users. With spot tv, an advertiser can correct for the 'hit or miss' characteristics of network tv and strengthen his advertising pressure in the markets where he needs it most."

#### AUDIENCE PROMOTION

(Continued from page 42)

of adding a given amount of extra audience. The results showed that tv itself was by far the most efficient tune-in medium. Of the print media, *TV Guide* was the more efficient but its cost-per-1,000 of added audience was several times higher than tv it-

self; and adding audience through newspapers was almost three times as costly as *TV Guide*.

Obviously everyone concerned realized that this evaluation applied only to national circulations, costs, and audiences; that it was not applicable to individual local market situations and conditions. But it was the final factor in moving all three networks into greater use of on-the-air promos and a cutback in their newspaper advertising for adding viewers.

NBC this year will be in print with big space in fewer papers and only the most major markets. But the copy is institutional, not tune-in. The big promo push is in on-the-air where \$1 million will be spent to provide the film or tape promo footage to fill the 300 promo availabilities each week.

In addition to the advertising and promo announcements, which come under the aegis of John Porter, NBC's director of advertising, that network has a plus in the operation of its promotional services department, headed by vice president Alexander S. Rylander.

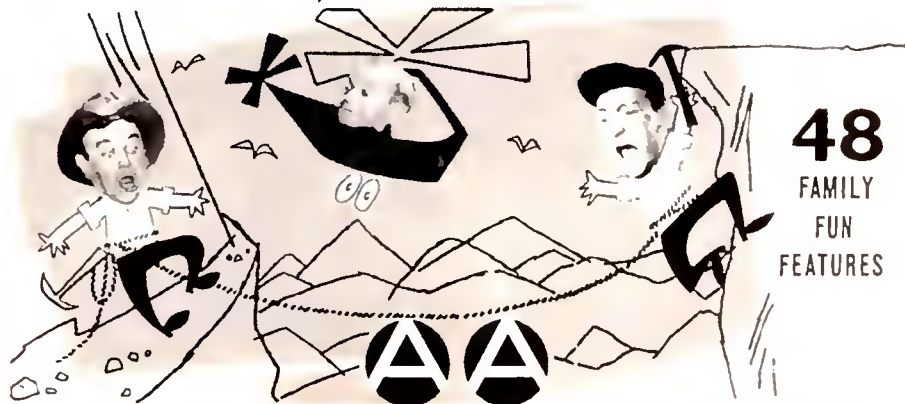
This unit, unique among the networks, puts the razzle-dazzle of exploitation and press agency into the year-round battle for a bigger share of the audience.

Promotional services, for example, developed the use of an audio promo-over the credit crawl at the end of each network program. Since affiliates (Please turn to page 63)

348,000,000 PEOPLE PAID TO SEE

# The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



**48**  
FAMILY  
FUN  
FEATURES

ALLIED ARTISTS TELEVISION CORP., 166 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530



# SPONSOR WEEK WRAP-UP

## WBC's Steve Allen

(Continued from Sponsor Week)

I, Indianapolis; KRNT, Des Moines; KATU, Portland, Ore.; WGAN-TV, Portland, Me.; WNHC-TV, New Haven; KOLO-TV, Reno; KOOL-TV, Phoenix; KOLD-TV, Tucson; WTVN-

TV, Columbus, O.; and WHYN-TV, Springfield, Mass.

All but two of the stations have signed for 39 weeks firm. Two thirds play programs on the very same night and the remainder play shows a week later. WBC's commitment to the show is for 2½ years.

## Advertisers

Schick, via the manufacture of two new products, is taking its first diversification step since its formation in 1930.

Added to the line of electric shavers will be a portable hair dryer and an electric shoe polisher.

These products, plus new twin electric shavers for men and a new shaver for ladies will be supported by a 6-month multi-million dollar advertising, merchandising and promotion campaign which includes network and spot tv.

Spot tv will continue to be a bene-



**PURGE** of unsightly political posters tacked on trees, poles, signs, etc. was goal of WAPI, Birmingham clean-up campaign. Listeners delivering posters rewarded with S&H Green Stamps



**STAFF BEJEWELED**—Stations WSJS-TV and radio said thank-you to staffers with 14 carat gold lapel pins and charm bracelets, proudly worn by Phyllis Davis and Charles Noell



**GOSPEL FAVORITES**, show originated on WFBC-TV, Greenville and now syndicated, won host Bob Poole (I) an award presented by South Carolina Gov. Ernest F. Hollings

ficiary of the Pan-American Coffee Bureau business.

The Bureau, which poured \$1,340,000 into the medium last year, has voted to continue its aggressive campaign to boost coffee consumption in this country. Advertising budgets will be kept at approximately the same levels as in 1961.

**Campaigns:** Ideal Toy's ITC division will make the largest expenditure ever for a single toy product in the New York area for its model electric roadways. Included in the campaign are four 90-minute tv specials on WCBS-TV between 4 November and 16 December. Agency is Smith/

Greenland . . . Thousands of shiny silver dollars will be mailed to housewives this summer in a "Silver Dollar Payoff" to promote Sta-Flo liquid starch, Sta-Puf laundry rinse and Sta-Flo spray starch by the A. E. Staley Manufacturing Co. CBS Radio and TV will be used to promote the products . . . **H. J. Heinz** is running the strongest advertising program for ketchup products in its history. It extends through 31 August and includes 24 minutes in NBC TV daytimers via Maxon Detroit.

**PEOPLE ON THE MOVE:** Jeffrey S. Milam to general advertising manager, biscuit division of National

Biscuit . . . **Benjamin C. Carroll** to assistant advertising manager at Aerosol Corp. of America . . . **John J. Coady** to director of marketing at Mars, Inc.

## Agencies

The formation of a new west coast agency to handle the Y&R-resigned Union Oil account has been confirmed after three months of speculation.

As was reported here 9 April (page 49), when Y&R dropped the \$3 million Union business because of a Gulf Oil extension to the west coast which created a product conflict, it

**CHANGING OF THE GAVEL** takes place in St. Louis as Robert Hyland (r), CBS Radio v.p. and KMOX, gen. mgr. takes over as president of the city's 800-member Advertising Club from retiring pres. John Lamoureux. Hyland heads the advertising group until 1963



**BULLISH OUTLOOK** for Metromedia, owners and operators of 10 stations, which was recently listed on the New York Stock Exchange. Flanking Exchange pres. G. Keith Funston are Metromedia pres. and chmn. John W. Kluge (l) and specialist Francis G. Lauro



**PLACARDS PARADED** through downtown Omaha on peak shopping nights of June carried by 40 beautiful girls proclaiming KMOX's 40th anniversary. Gen. mgr. Jay Spurgeon (in long pants) gives route



**APPOINTMENT** of H-R Television as rep for new station in Tampa-St. Petersburg, WTSP-TV, signed by (l-r) Farris Rahall (WTSP-TV, Inc.); Frank Pellegrin, H-R exec. v.p.; Joe Rahall, of stn. management; Dwight Reed, H-R v.p.; Sam Rahall, pres. of new station management

was rumored, but denied by the advertiser, that top executives from Y&R Los Angeles would set up their own agency to handle the account.

The new firm is Smock, Debnam (cq) & Waddell and principals are Jack W. Smock, Robert G. Debnam and Paul R. Waddell. Nineteen more former Y&R employees, all previously assigned to the Union account, are involved in the new agency.

Amicable note: as a result of a motion by Y&R, the 4A's has voted to consider the new agency a split-off from Y&R and thus eligible for membership immediately.

Another Y&R alumnus has gone into the agency business on his own, this time in concert with a McCann-Marschalk executive.

A. O. Buckingham, who retired 1 July as senior vice president of Y&R and W. J. McKeachie, ex-president of Mc-M have formed Adjunct-to-Management, Inc. a firm designed to help American companies evaluate and develop their profit opportunities abroad.

Campbell-Ewald Detroit has a new system for screening tv commercials and shows.

It's a tv control center which includes a video camera chain operating in conjunction with three projectors and monitors in four agency

conference rooms and several executive offices in the General Motors and Argonaut buildings.

Another feature of the system: a coaxial cable link with WJBK-TV which permits playing of video tapes from the station's videotape machines directly in the agency monitors.

**Appointments:** American Cyanamid (\$2.5 million) to **Dancer-Fitzgerald-Sample** from Erwin Wasey, R&R . . . The Island Finance Corp. to **Robert Otto** . . . The Columbus Parts Corp. to **The Jaqua Company** . . . Magnavox to **K&E** for its tv and radio receivers and high fidelity stereo products and to **Ellington & Co.** for its electric organ. The Biddle Co. retains industrial products . . . The Florida Citrus Commission to **Campbell-Ewald** Detroit for grapefruit advertising (\$1 million). Benton & Bowles retains orange advertising (\$3 million) . . . James G. Gill Co., Coffee Roasters, to **McCurry, Henderson, Enright, Norfolk** from Cargill, Wilson & Acree. Richmond . . . Citroen Electronics, Los Angeles tape recorder manufacturer to **Adams & Keyes** . . . Capitol Car Distributors Ltd. to **Doyle Dane Bernbach**.

**Merger:** Dreves-Arendt & Associates and **Holland Advertising** of Omaha, with combined billings of \$1,250,000.

New name is **Holland, Dreves, Arendt & Poff**.

**New name:** Ross Roy—B.S.F. & D. has become just plain **Ross Roy** and the Detroit-New York agency has moved its New York office to 500 Fifth Avenue. Another new development for Ross Roy: the addition of the Chemical Materials Department of General Electric to its account list.

**New quarters:** **Hutchins Advertising** and its **Hanford & Greenfield** division are in new offices at 1000 Midtown Tower, Rochester, New York. Telephone number is HA 6-1160 . . . Concluding 34 years of operation in one location, **Klau-Van Pietersom-Dunlop**, Wisconsin, has moved to the new Milwaukee address of the Marine Plaza.

**New v.p.'s:** **J. Lewis Ames** at Kudner . . . **Larry Semon** at Compton, Chicago . . . **Benjamin J. Green** at Geyer, Morey, Ballard for the food and grocery division of the agency's western division . . . **Tom E. Harder** at K&E . . . **Don Moone** at SSC&B in charge of the marketing department . . . **Charles H. Felt** and **Bruce Unwin** at MacManus, John & Adams . . . **Gordon Hull** at Compton.

**PEOPLE ON THE MOVE:** **Patrick O'Rourke** to account executive at F&S&R Los Angeles . . . **Richard Pell** to account executive on the Bulova account at SSC&B . . . **Laurence A. Price** to the public relations department of Ayer, New York . . . **George M. Cornwall** to account representative at Ayer, Chicago . . . **John E. Deserale** to the plans department of Ayer . . . **Richard Eskilson** to copy chief at MacManus, John & Adams New York . . . **Martin Vogelfanger** to research project supervisor at K&E . . . **Russell G. Brown** to MacManus, John & Adams New York office as director of marketing services . . . **Robert L. Thalhofer** to account executive at K&E . . . **Harold E. DeMun** to associate media director for F&S&R, Cleveland . . . **Al Gary** to manager of K&E Los Angeles.

(Please turn to page 59)

AUDIENCES KEPT COMING BACK FOR MORE OF

# The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.

48 FAMILY FUN FEATURES



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

# WASHINGTON WEEK

9 JULY 1962

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SPONSOR  
PUBLICATIONS INC.

**Delay in reappointment of FCC Commissioner John Cross to another term, or an appointment of a successor is being interpreted as a very bad sign for Cross.**

As July began and the Cross term officially ended, it was felt that if the decision had been for reappointment it would already have been announced. Under a change of law at the time Commissioner Robert E. Lee was up for and secured reappointment, a Commissioner may serve beyond the end of his term until his successor is duly named, confirmed and sworn in.

Even before the change in the law, there had been delays in naming new commissioners, but the commission was then shorthanded for varying periods while the new commissioner was being qualified.

Probably the most significant aspect of the current situation is that it reflects without question FCC Chairman Newton Minow's strong "in" at the White House. Cross had the unqualified backing of the entire Arkansas Congressional delegation, including powerful Oren Harris, Democrat, who heads the House Commerce Committee.

Cross is for "soft" regulation, Harris for "hard." Alternate possibility for the seat, FCC broadcast bureau chief Kenneth Cox, would be in the Minow corner more emphatically than any present commissioner. It had been believed that Cross would be reappointed in the interest of good relations with Congress and that Cox would get the T. A. M. Craven seat next year. The announcement delay leads to suspicion that Cox will get it now, without regard to possible repercussions in Congress.

**The Federal Trade Commission probe of the entire pain-killing industry's advertising is another move aimed on the surface at a better working relationship with the industry.**

However, all of these actions whether by coincidence or not will enable the FTC to clamp down harder without increasing manpower. By no coincidence whatever, the same Congress which periodically criticizes the FTC for not doing a stronger job of policing also consistently fails to vote the money for the personnel which would be needed.

In the analgesic case, the FTC had moved against four leading companies (American Home for Anacin—Bristol-Myers for Bufferin and Excedrin—Plough for St. Joseph's Aspirin—and Sterling Drug for Bayer Aspirin). Challenged were claims for faster, longer lasting and more effective relief from pain, no stomach upset, tension relief, value in treating colds and flu and as anti-depressants.

In this advertising case, as in many others, the FTC was open to a charge that it was picking out some companies while permitting others in the same lines and using the same ad claims to continue unchecked. Withdrawal on a temporary basis of the complaints in favor of an industry-wide probe would meet these charges of giving unequal treatment to competitors.

It will also have the effect of permitting the FTC to deal on a shotgun basis with an entire industry with the use of no more manpower than would have been needed for individual complaints.

Just about the same aspect of surface cooperation with industry, accompanied by greater ease in pressing complaints, can be attributed to other recent FTC moves. Chief among these are the recent increased emphasis on trade practice conferences, and the offer to withdraw prosecution on ads cleared after voluntary submission at least until the advertiser has a chance to make changes the FTC might request after second thoughts.

In brief, any conclusion that the FTC might be softening can be an extremely dangerous miscalculation. It appears quite definitely that the trend is in the other direction, toward tougher enforcement.

*(Please turn to page 57)*

# SPOT-SCOPE

9 JULY 1962

Copyright 1962

SPONSOR  
PUBLICATIONS INC.

**Cotton cultivators are not the only ones with watchful eyes on the antics of the boll weevil this summer.**

Shell Chemical (OBM), which supplies insecticide to dealers for distribution to troubled cotton growers, is basing its spot tv buying patterns on the baleful movements of the beetles. In other words, the length of Shell schedules on stations spotted throughout the cotton belt hinges on how badly hit the crops are in that area.

What enables Shell to exercise this degree of mobility is the mobile nature of the insecticide business itself. Dealers have the potent plant panacea posed in heavy tanks that are ready to depart on a moments notice to the hardest hit areas.

**As Gulf Oil (Y&R) gears up for its annual September spot tv start, reps look forward to an availability call from the oil firm on a grander scale than ever.**

The recent marketing expansion to the west coast means that when Gulf starts ordering up 40-second spots late this month or early August markets will extend coast to coast for the first time.

Also expected to stir late July or early August with a call for minutes and prime 20's to start early September: **Folger's coffee, out of Cunningham & Walsh.**

**A plus factor of the spot radio medium has soared into the spotlight as an interesting twist in the Eastern Airlines campaign.**

Almost the entire Eastern advertising program was grounded as a result of the flight engineers strike. The one exception: radio spots in 10 major markets originally designed for the "Flite Facts" series but converted immediately to "Strike Bulletins" every-hour-on-the-hour from 6 a.m. to midnight, seven days a week.

(For background on this see SPOT-SCOPE, 18 June, page 60.)

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

## SPOT TV BUYS

**Standard Brands** is seeking a host of markets on behalf of Fleischmann's Margarine. Campaign has a 26 August kick off date. Time segments: fringe minutes. Agency is Ted Bates New York.

**Continental Baking** starts 19 July for Wonder Bread. The campaign is set for six weeks and time segments are day and night minutes, prime 20's, I.D.'s and live kid shows. Agency: Ted Bates. Buyer: Alex Seastrom.

**American Home Foods**, division of American Home Products starts today, 9 July with a long-term campaign for Chef-Boy-Ar-Dee. Schedules of nighttime minutes, fringe minutes and prime 20's are set for 23 weeks, five-10 spots a week. The buying's being done out of Young & Rubicam by Ricki Sonnen.

**International Latex Corp.** is lining up a host of markets for a campaign on behalf of its Playtex Baby Nurser. The call is for late night minutes and special daytime women's shows. Schedules begin in August and run through 21 November. Agency: Lynn Baker. Buyer: Mary Mehan.

**Chescbrough-Pond's** is going into a small group of scattered markets with schedules for Pond's cold cream. Placements start 17 July and run through 1 August using day and night 60's. Agency: J. Walter Thompson, New York. Buyer: Helen Davis.

Colgate-Palmolive kicks off a new campaign for Wildroot this week in west coast markets. Day and night minutes will run for eight weeks. The agency is Ted Bates, New York. The buyer is Eileen Greer.

## SPOT RADIO BUYS

The Michigan Blueberry Growers Assn. is going into 25 radio markets for six weeks starting the end of the month to promote its 1962 cultivated Great Lakes crops this summer. Some tv will also be scheduled but heaviest concentration is in radio. Agency: Charles W. Hoyt. Another Hoyt account, New Jersey's Tru-Blu Cooperative Assn. will also use radio (minutes), but on a limited basis in New York, Boston and Philadelphia.

DuPont, which is seeking tv avails for a fall start on behalf of Zerex is also buying radio for its automotive anti-freezes. The call is for a 1 September start with schedules to run for six weeks. Time segments: 10- and 20-second spots in prime time. Agency: BBDO, New York.

Fresh California Bartlett Pears, Sacramento is planning a campaign in a number of top markets. The start dates and length of schedules will vary according to the market. Agency: Cunningham & Walsh, San Francisco. Buyer: Dick Clark.

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

Also, from the trend of recent false ad complaints, it appears that the FTC despite its many disclaimers of any such intent, has clearly **embarked on a toughening toward tv advertising** not matched by any equal toughening with respect to the print media.

**Under the difficult suspension of the rules procedure, the House passed easily the presunrise bill for daytime-only radio stations, and approved with difficulty the clear channel station resolution.**

The clear channel resolution expressed the sense of the House, and the vote completed action, but in the case of the daytimer measure it was a bill which **must still be considered by the Senate.** The element of finality might have made the difference.

Suspension of the rules permits a measure to be considered out of turn, and so expedites it. The catch is that it requires a two-thirds vote. The measure to permit pre-sunrise operation for daytimers unless interference is established passed by a voice vote.

The resolution expressing the sense of the House that the FCC should hold off for a year on putting second stations on any of the clear channels (the FCC had decided to permit second occupancy of 12 of the 25, with dual occupancy already an accomplished fact on a 13th), barely squeaked through. The same resolution also asks the FCC to consider superpower, up to 750 kw as opposed to the present 50 kw limit, on a case-by-case basis.

This one was subjected to a roll-call vote and passed 198-87, a large margin under usual procedures, but if only eight had shifted their votes and one in favor had been absent, the **resolution would have failed under suspension of the rules.**

Significance of both resolution and bill are clouded with doubt. The bill may not move in the Senate this late in the session. As to the clear-channel resolution, there is **some question about what weight the FCC will give it.**

Talk about the old Senate Commerce Committee resolution against higher power is predicated on the false assumption that the FCC has still been observing it after all these years. Fact is, the current FCC is **not as much disposed to bow to such resolutions as predecessor commissions were.**

And the FCC several times in recent years has considered higher power without regard to the ancient resolution.

It is considered rather sure that the Commission will **hold off on assignment of new stations on the clear channels for a year**, but it is considered quite doubtful that any present clear channel station will be permitted to go above 50 kw in the near future.

# SPONSOR HEARS

9 JULY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

A report that seemed to take hold on Madison Avenue last week was that the impending import by the Curtis Publishing Co. of Joe Culligan as president suggested CPC may be headed in the direction of diversification into the broadcast field.

That would make it unanimous for the kingpins in the magazine field. To tick off the others: **Time-Life, Cowles, Crowell-Collier, Meredith, MacFadden-Bartell, Hearst.**

Reports have it that Leonard Tarcher will be part of the package when Lestoil decides on the New York agency for its \$6-7 million account.

Tarcher is v.p. in charge of media at Sackel-Jackson, the Boston agency which now presides over Lestoil's advertising affairs.

Where the stock market seems to have some effect on tv is in the institutional areas.

Network sellers say that corporate activity for the 1962-63 season in the direction of public service and informational commitments is being deferred until the market shows signs of a stable upswing.

This type of programing has been often used, even though indirectly, to sell both the stockholder and the prospective investor on the company.

There's an agency on Madison Avenue—it's in the \$40-million bracket—that certainly can't expect to win popularity polls from among reps and tv stations.

It's because of the periodic false alarm atmosphere it creates in connection with pitches to a client.

Like calling on reps to query their stations on whether they'll subsidize the other half of a syndicated half-hour if one of the agency's clients buys 26 half-hours over 52 weeks.

The reps go into a tizzy with TWXs, wires and phone calls. They relay the response to the agency. Two weeks pass by and not a word from the agency.

Less timid reps then get in touch with some one on the account. What they learn is this: the company's plans never entail long range spending of spot money. It only buys according to brand needs as they come up.

Stations aren't the only ones in the air media selling community that have over the many years established quickly recognizable trademarks: reps also belong in that category.

To cite examples of rep firms and their trademarks:

**Avery-Knodel:** an outline of the U.S., with soundwaves extending from it.

**Eastman:** clasped hands.

**H-R:** a cutout of five little figures, symbolic of the five original partners.

**Katz:** a block and two attached pennants which form the letter "K."

**PGW:** the pixyish-looking southern colonel with the big white mustache.

**Edward Petry:** three adjacent circles with the company inscribed across them.

**Paul W. Raymer:** the hands of a clock with the company name on the periphery and the founding date (1932).

**TVAR:** the letters within a stylistic box.

**WRAP-UP**

(Continued from page 51)

**Associations**

A bill now pending in the House to limit operation of community antenna tv systems in areas where they compete with tv stations is sure to get heavy support from the NAB.

The association's tv board of directors, led by William B. Quarton, WMT-TV, Cedar Rapids, recommended efforts be intensified to win Congressional approval of regulation legislation. Grounds are that in some areas audiences are deprived of local tv service, a detriment to the public interest.

The bill was first introduced at the request of the FCC.

Twelve broadcasters have been named to the 1962-63 Freedom of Information Committee of the NAB.

Frank P. Fogarty, Meredith Broadcasting executive vice president, was reappointed to another term as committee chairman. Named to serve with him were:

Grover C. Cobb, KVBG, Great Bend; John W. Guider, WMTW (FM & TV), Poland Spring, Me.; James C. Hagerly, ABC; Jack Harris, KPRC (AM & TV), Houston; William R. McAndrew, NBC; Stephen J. McCormick, MBS; Weston C. Pullen, Jr., Time; Richard S. Salant, CBS News; J. W. Woodruff,

Jr., WRBL TV & AM), Columbus; Ann M. Corrick, Westinghouse Broadcasting; Robert H. Fleming, ABC Washington.

Howard H. Bell, NAB vice president for industry affairs, serves as staff executive for the committee.

The NAB Radio Board of Directors has approved a proposal to help further radio's public prestige.

The idea is to keep active the theme of last May's National Radio Month—"Radio, the Sound Citizen" through the use of a special sound effects promotional disc which will be aired by NAB member radio stations.

The proposal was part of a multi-point prestige building program outlined to the Board by Hugh O. Potter, WOMI, Owensboro, Ky., chairman of the NAB Radio Public Relations Committee.

**PEOPLE ON THE MOVE:** Howard Caldwell, president of Caldwell, Larkin & Sidener—Van Riper, Indianapolis, to president of the National Advertising Agency Network . . . Richard C. Lynch president of the Richard C. Lynch Advertising Co. of St. Louis to the Board of Governors of Transamerica Advertising Agency Network . . . Willard Schroeder, president and general manager of WOOD, Grand Rapids, to chairman of the

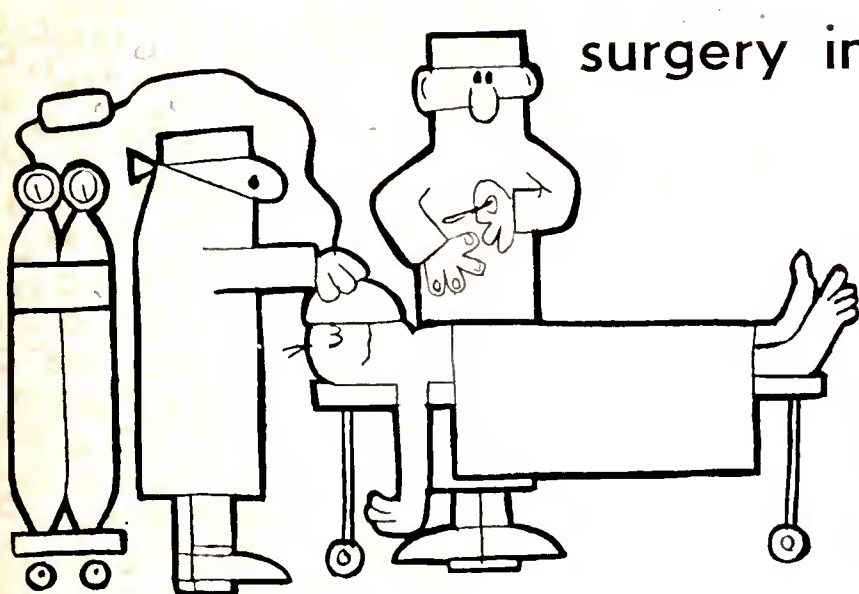
Radio Board of Directors of the NAB. Ben Strouse, president and general manager of WWDC, Washington, D. C. was elected vice chairman of the Radio Board . . . Clair R. McCollough, president and general manager of the Steinman stations was reelected chairman of the Board of Directors of the NAB . . . Ward L. Quaal, executive vice president and general manager of WGN, Chicago and president of WGN, Inc. and president of KDAL, Inc., Duluth-Superior, has been elected president of the Broadcast Pioneers, succeeding Gordon Gray, general manager of WKTV, Utica.

**Tv Stations**

Advertisers in four different product classifications — building materials, horticulture, radio-tv sets and sporting goods and toys—more than doubled their use of network tv in the first quarter of 1962.

According to TvB, gross time billings for building materials were \$1,011,805, up 143.3% over the like quarter a year ago. Horticulture billings rose 767.3% to \$103,693; radio-tv sets, phonograph showed billings of \$1,343,377 against \$565,094, a 137.7% rise, while sporting goods and toys rose 105.1% to \$1,877,480.

**PEOPLE ON THE MOVE:** Lawrence H. M. Vineburgh to director of com-



**surgery in a snowstorm?**

If picture quality isn't too important, viewers *could* watch another station in this market, but most people prefer to stick with us. Metro share in prime time is 90%, and homes delivered top any other station sharing the other 10%. (ARB, March, 1962) Your big buy for North Florida, South Georgia, and South-east Alabama is



**WCTV** TALLAHASSEE  
THOMASVILLE

BLAIR TELEVISION ASSOCIATES



mercial marketing in the New York area for C-E-I-R . . . **Sprague Vonier** to sales manager at WTMJ-TV, Milwaukee . . . **David Shefrin** to director of news at WABC-TV, New York . . . **William C. Duffy** to controller of Capital Cities Broadcasting . . . **Jack Gilbert**, station manager of KHOL-TV and KHPL-TV, Kearney-Holdrege, Neb., to manager of his own station, KEYR, Scottsbluff, Neb.

## Radio Stations

Eight stations in the San Francisco area have completed their 1962 tape recorded sales presentation, to promote radio as the selling force in the San Francisco Bay Area.

Called "The 3R's of Bay Area Radio—Repeat, Remember, React," its the third successive year the stations have combined their efforts in this way.

The quarter-hour tape uses all of the aural techniques of radio to tell the medium's story. Portions of outstanding commercials are used to highlight radio's ability to evoke images and the tape compares radio's coverage and costs with newspapers and television.

### Ideas at work:

- Radio went to the movies in line with a schedule run by United Artists on WABC, New York to announce its new policy of showing first-run mov-

ies at 13 selected movie houses throughout the New York area simultaneously. The first five people entering each of three cooperating houses immediately following the broadcast announcements (ticket sellers had radios in the box office) were admitted free.

- Baseball got a new twist when **KDKA**, Pittsburgh held its Big K Tiny Twist contest for some 200 youngsters prior to a Pirates-Mets game at Forbes Field.

- Looking for a different type of promotion to announce its opening, a Chevron Gas station in the area of **WHEB**, Portsmouth, N. H. got in touch with the station. A contest was run between the WHEB executives and the station's announcers to see who could pump more gas on the day of the opening. Contest was promoted over the air for two weeks prior to the opening.

- **WHN**, New York is running a series of monthly documentary vignettes called "Documentary 10-50" utilizing on-the-scene reports on such things as racial discrimination and housing problems.

- To celebrate its 40th birthday, **WNAC**, Boston will award a special birthday cake to anyone celebrating his 40th birthday during the month of July.

**PEOPLE ON THE MOVE:** **Patrick Crafton** to manager of KGW, Portland, succeeding **Jackson Fleming**

who has resigned . . . **Jack Ryan** and **Kent Jones** to account executives at WTEN, Albany . . . **William Holm**, general manager and **Roy Kurkowski**, sales manager have resigned from WLPO, La Salle, Ill. to establish a commercial photocopy shop . . . **Gerald A. Spinn** to operations director of KQV, Pittsburgh . . . **Calvin P. Copey** to account executive at KNBC, San Francisco . . . **Byron K. Adams** to director of sales for banking and finance at WPAT, New York . . . **Douglas Brickford Rider** to director of news and programs for WRVA, Richmond, succeeding **Jack B. Clements** who moves to production manager for WCAU, Philadelphia . . . **W. C. "Bud" Blanchette** to general manager of KFBB (AM & TV), Great Falls . . . **Jack Palvino** to promotion manager of WBBF, Rochester . . . **Jack Burke** to general sales manager of WBBM, Chicago.

**Kudos:** **Jules Dundes**, CBS Radio vice president and KCBS general manager, was reelected to the board of directors of the United Cerebral Palsy Assn. of San Francisco . . . **Ben Strouse**, president of WWDC, Washington, has been reelected chairman of the D.C.-Maryland regional board of the Anti-Defamation League of B'nai B'rith . . . **John F. Box, Jr.**, managing director of WIL, St. Louis, was honored by the St. Louis "American" Newspapers with the Man of the Year award . . . **KMOX**, St. Louis, three-time winner of the Golden Bell of the Catholic Broadcasters Assn. as the nation's outstanding radio station, received two new honors from the CBA at the association's national convention . . . **Edward Lockwood**, chief engineer of WGBS, Miami, was honored by The Institute of Radio Engineers at a recent banquet for "effective contributions and energetic leadership" . . . **Lee Fondren**, manager of KLZ, Denver, got the AFA's Silver Award for outstanding service to advertising in 1962.

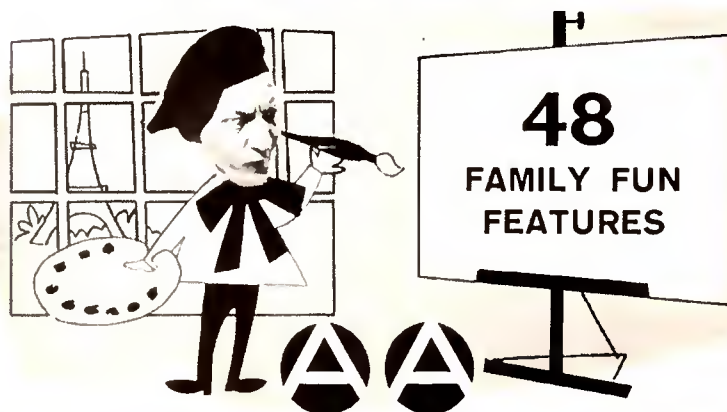
## Networks

NBC International (NBI) has instituted a sort of "Marshall Plan" in

MOST POPULAR SERIES OF MOVIES IN HOLLYWOOD HISTORY...

# The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

the field of public affairs tv programming.

The NBC international division is offering, free to overseas nations on the threshold of television. film prints of NBC TV shows such as "White Paper," "Project 20" productions, "The World of . . ." series and Huntley-Brinkley specials.

The two-year project has been designated "Operation: Documentaries" and applies to nations where tv is now in the planning stages and where the initiating of programing poses economic problems.

Countries involved include Kenya, Sierra Leone, Jamaica, Aden, Tanganyika, Gibraltar, and Uganda.

Only actual mailing or print costs will be charged by NBI for the programs.

## Representatives

**Harrington, Righter & Parsons is the latest rep firm to go in for branch and personnel expansion.**

In recent weeks PGW expanded its Chicago office, Petry expanded its tv department and ABC National Station Sales opened an office in St. Louis.

Now HR&P has moved to St. Louis, with offices at 915 Olive St. under the helm of Richard M. Gardner, formerly on the HR&P staff in Chicago.

**There's a progress report from Advertising Time Sales after its first year of operation.**

ATS has added nine tv and five radio stations to the station list it acquired when it bought out the broadcast interests of The Branham Company.

Billings for original charter stations jumped some 11%, says ATS, since the takeover.

Forecast: ATS expects an overall billing boost of 40% in the second year of operation.

**Rep appointments: WCAW, Charleston, W. Va. to Ohio Stations Representatives for sales in Pittsburgh . . . WTEL, Philadelphia to National**

**Time Sales . . . WCIV-TV, the new third tv station in Charleston which goes on the air this fall to Advertising Time Sales . . . WPTR, Albany-Troy-Schenectady reappointed Robert E. Eastman . . . WCCA-TV, Columbia, S. C. and WCCB-TV, Montgomery, Ala. to Advertising Time Sales . . . WICE, Providence-Pawtucket to Robert E. Eastman . . . WICE, Providence to Eckels & Company for New England sales . . . WHAV (AM & FM), Haverhill, Mass. to Eckels & Co. for New England sales.**

## Station Transactions

**WAIT, Chicago has changed hands, to the tune of \$1 million cash.**

Members of the purchasing group: Maurice Rosenfield, Chicago attorney and president of WFMF; his wife, Lois; Howard A. and Robert G. Weiss, whose family established Weiss Memorial Hospital; the Chicago law firm of Devoe Shadur Mikva & Plotkin.

The purchase was made from the Miller family, owners of the station since 1954.

**WRIT, Milwaukee has been sold, subject to FCC approval, to The Air Trails Network.**

The outlet has been one of the Balaban stations, who's managing director is John Box, Jr.

Air Trails, headed by Pat Williams, includes WING, Dayton, WKLO, Louisville, WCOL, Columbus. Williams is also principal owner of WEZE, Boston.

**Connecticut-New York Broadcasters, operators of WICC (TV & AM) and WJZZ (FM) have purchased the assets of the Central Connecticut Broadcasting Company, operator of WHAY, New Britain-Hartford.**

Aldo DeDominicis, Central Connecticut's president will become a substantial stockholder in the new stations and will be active in their combined operation.

Surviving corporation will be Con-

## CENTER OF ATTRACTION!

Oakland's classic Kaiser Center, home of Kaiser Industry's world-wide operations, is symbolic of the economic growth of the Big-and-Booming Bay Area.

This Market is important because it's the Nation's sixth 6th in Population; 6th in Consumer Spendable Income; 6th in Total Retail Sales; 6th in Food Sales; 6th in Drug Sales; 6th in General Merchandise Sales; 6th in Apparel Sales; 6th in Auto and Automotive Sales.

**KRON IS TV IN SF!** Find out why—ask your Peters, Griffin, Woodward Colonel, or



**KRON-TV**  
Channel 4 San Francisco

\*SROS, April, '62



necticut-New York Broadcasters with Kenneth M. Cooper as president; John E. Metts, vice president; DeDominicis, treasurer and a director.

Months of negotiations have ended with the sale of KAKC, Tulsa for approximately \$600,000.

New owner is S. Carl Mark of Trenton, New Jersey.

Seller is Lester Kamin and Associates of Houston who presently own KXYZ, Houston and KBEA (AM & FM), Mission, Kansas.

Blackburn brokered the deal.

The sale of WALE, Fall River, Mass. to Milton E. Mitler for \$245,000 was handled by Blackburn.

Mitler formerly owner WADK, Newport and WYNG, Warwick, both Rhode Island, plans to manage the Fall River station.

Sellers are George L. Sisson, Jr. and J. Roger Sisson who originally founded the station in 1948. The latter, who presently holds 20% ownership in the station, will remain on with the new owner in an executive capacity.

WKBN Broadcasting Corp. has applied to the FCC for authority to more than double the power of WKBN-TV, Youngstown.

Approval would give channel 27

one million watts or roughly four times that of any other Youngstown station.

**PEOPLE ON THE MOVE:** G. Bennett Larson has joined the media brokerage firm of Blackburn & Company as an associate.

## Film

It seems that post-1950 films on tv are able to sustain high-rating levels in even when rerun only four-seven months following their original airings.

Such was the finding of a special New York Arbitron study of the Seven Arts Warner Bros. films on WNBC-TV's "Movie Four" (Saturday, 11:15 p.m.). Eight different features scored 81% of their average first run ratings and 94% of their average first run shares-of-audience.

**Sales:** Twentieth Century-Fox Tv's "Adventures in Paradise" to WFIL-TV, Philadelphia, WMAL-TV, Washington, KGO-TV, San Francisco raising the total to 34 markets. Twentieth also sold a block of post-48 films to WAPA-TV, San Juan and series to stations in Venezuela, Argentina, Peru and Uruguay . . . Seven Arts post-1950 Warner Bros. features to

10 more stations, raising the totals to 126 markets for volume one, 99 for volume two and 66 for volume three. In addition, SA's 13 one-hour tv concert specials sold to KSHO-TV, Las Vegas and WHA-TV, Madison, bringing the total number of sales for this series to 17 . . . Ziv-UA's "The Story of —" to several sponsors raising the market total to 63.

## Public Service

CBS owned stations in California have extended a "great debate" invitation to gubernatorial candidates Richard M. Nixon and Edmund G. Brown.

Stations involved are KNX and KNXT, Los Angeles and KCBS, San Francisco.

The proposed hour-long show would be made available to California affiliates of the CBS Radio Pacific Network and the CBS TV Pacific Network and any other stations in the state that desire to carry the special program.

The City of New York has given its support to WMCA in the station's effort to obtain Federal Court review of the apportionment of the State Legislature.

The city has submitted a request for a hearing similar to the one filed by the independent station on 21 June. The hope is to obtain the hearing before the state elections.

### Public Service in Action:

- **WCOP.** Boston has completed arrangements for a series of exclusive interviews with all major candidates for public office in the state. Kickoff interviews will be with Senate hopefuls Kennedy, Lodge and Hughes.

- With a hot Democratic primary scheduled for Georgia on 12 September, **WMAZ** (AM & TV), Macon have set up plans to stage a giant, old-fashioned political rally on 18 August complete with a barbecue dinner. Over 40 candidates for state and local offices have been invited to the six-hour rally.

### Outstanding values in broadcast properties

This is a fulltime station and serves a vast agricultural area. Outstanding local acceptance makes it a profitable operation. Requires a 29% downpayment.

This powerful daytimer, with a consistent earnings record, is being sold because of owner's health problems. \$50,000 down and a reasonable payout.

### NORTHWEST

\$150,000

### NEW YORK STATE

\$175,000

## BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

### WASHINGTON, D. C. CHICAGO

James W. Blackburn  
Jack V. Harvey  
Joseph M. Sitrick  
Gerard F. Hurley  
RCA Building  
Federal 9-9270

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

### ATLANTA

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

### BEVERLY HILLS

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

## AUDIENCE PROMOTION

(Continued from page 51)

cannot cut these credit crawls they are an important part of NBC network program promotion.

This same department will also bring 20 stars into New York for four days of a whirlwind of personal appearances on 10 different NBC day and nighttime network tv programs, plus press interviews, plus taping sessions for NBC Radio's *Monitor* program. Each of these stars will hit New York 10 days before his program premieres and may also be moved into other cities if their production schedules permit.

The key to this gimmick is that four days in New York, with a multitude of exposure on day and night network tv, weekend network radio, plus press interviews, delivers maximum exposure for wire services, magazines, and tv editors and keeps the star out of production for a minimum time of one week.

And to show these 20 stars at their best David Tebet, v.p. for talent, hired Art Linkletter to m.c. *Tonight* show for two weeks commencing 10 September. During these two weeks the stars will be on the New York merry-go-round.

Promotional services also runs a station promotion managers competition that picks 20 winners among its affiliates for doing the best job of exploiting, promoting, advertising and publicizing network programs. Since the top ten ad agencies pick the winners, and since the top winners get a week in Hollywood and Las Vegas, all expenses paid, the stationmen really go all out.

The final arrow for the NBC bow is its publicity department. This year it is sending seven of its staff into the top 30 markets with a "Personally Yours Attache Case" loaded with stories and pictures on the new fall schedule. Each tv editor and station promotion man gets a case, with his initials on it, plus a briefing on what is upcoming.

At CBS, where the emphasis is on the public image, there is a minimum of hoopla. Their press operation has men traveling the year round, keeping in contact with the affiliate promotion and publicity men, and visiting the tv editors. And, during the summer, other staffers join the circuit talking-up the fall schedule.



## Sponsor backstage (Continued from page 44)

speech or any of his subsequent speeches ever were on the industry here. It described many commercial television shows as "cheaply sensational, sordid, unsavory, vapid and puerile." It flatly accused commercial television in England of forcing the BBC to lower its own standards.

It at least implied criticism of the kind of profits and tremendously successful commercial television interests run by the Independent Television Authority were garnering. The report estimated that commercial television's gross income in 1961 ran close to \$130 million and a strongly advanced guess was that commercial television's own profit after taxes in 1961 ran close to \$10 million.

The report recommended that the Independent Television Authority take over full responsibility for planning shows and selling time.

The Independent Television Authority had been hoping that it might secure approval for a second channel, but the Pilkington report urged against this and in favor of giving the BBC authority to start a second national television service. It not only didn't give the commercial television interests the second channel they were seeking, but it recommended that new and stronger control over the commercial television operations be placed in the hands of a government appointed person or group on the highest operating level.

The report took the position that no commercial radio at all should be permitted to operate in England and that the BBC's present monopoly in radio should be continued.

Sir Harry's group also urged that pay television should be kept out of England entirely. It did recommend that color tv should be introduced and developed quickly on a 625-line definition system.

### Broadcast problems differ

American broadcasters, with all of their problems, certainly don't have the problems of the commercial groups in British broadcasting, but then everything is relative, and in these trying times gets to be more so every day. Russia, for example, is considerably rougher on businessmen than anything an American or English executive can possibly envision.

The Revlon Bros. in all the difficulties they may have encountered in building their Revlon empire surely never encountered anything like a lipstick manufacturer named Nikolai Kotlyar in Moscow last March. According to the Soviet newspapers Kotlyar had set up a private lipstick factory in the cellar of his house in Ostankino. He had a deal going with the director, the chief engineer, and two bookkeepers in a government cosmetics plant in Riga.

The government investigators found that these employees had their own automobiles, villas at the beach in Riga, and blew large quantities of rubles in Riga cafes. Kotlyar himself was no playboy, but was found to be putting his money into gold, diamonds, silver and government bonds, all of which he stashed away in his home.

Kotlyar was accused and convicted of "theft of government property." The penalty was death.

We may have our problems with the FCC, the FTC and other government agencies, and the British commercial broadcaster may find himself put down by Sir Harry Pilkington, but at least we don't have to fret about a firing squad.

# Tv and radio

## NEWSMAKERS



William J. Hendricks is returning to WXYZ-TV, Detroit in the post of general sales manager. Since July of 1961 Hendricks has been the manager of the Detroit office of ABC TV National Station Sales. Prior he had been with WXYZ for 16 years. He started in 1945 as director of advertising and sales promotion and in 1948 became an account executive in the sales department, a position he held until he joined the station sales division last year.

**Edward T. Parrack** has been elected president of Ketchum, MacLeod & Grove, succeeding George Ketchum, who was elected chairman of the board and continues as chief executive officer. Parrack has been executive vice president of the agency. Parrack joined KM&G in 1936, following his graduation from the University of Pittsburgh. He became assistant to Ketchum in 1940 and was named a vice president in September, 1950, and executive vice president in May, 1955.



**Harold Wheelahan** has been named manager of WDSU (AM & FM) in New Orleans. Wheelahan, formerly commercial manager of WDSU, is a veteran of 15 years in the radio broadcasting field. He first joined WDSU in 1951. Announced by executive vice president of the Royal Street Corp. A. Louis Read, Wheelahan's appointment is part of a general executive realignment which includes the promotion of John Screen from manager of the station to an executive post with the parent company.

**W. C. "Bud" Blanchette** has taken over as general manager of KFBB (AM & TV), Great Falls. Blanchette began his broadcast career in 1936 as an announcer for KGVO, Missoula. He later joined KUTV, Salt Lake City as radio announcer, returning in 1946 to KGVO as program director and assistant manager. Blanchette served as executive secretary to Governor John W. Bonner from 1948 to 1952. He joined KFBB as assistant manager in 1953 and subsequently served in the other executive capacities.



Under the guidance of Lou Dorfman, advertising and promotion director, the promotion objective is twofold.

The primary objective is to build audience for sponsored programs and to gain new viewers for every program. The secondary target, and CBS alone defines it, is to win support for television among opinion makers such as writers, performers, educators, business executives, and public officials.


CBS approaches these via program promos with a saturation campaign so heavy as to make more than two billion home impressions each week, and through the promotion departments of its 201 affiliated stations.

The stations get, for each network program, a superbly packaged and organized kit that carries slides, 20- and 60-second trailers, glossy slide art, 40- and 160-line ad mats, repro proofs, photos, promo announcement copy, press release matter, etc.

In addition CBS is producing four half-hour feature films—each budgeted at \$100,000—for on and off air showing by the affiliates. One of these will be about the new nighttime schedule, another about the new sports programs, a third about network news and public affairs, and a fourth will be about the new CBS research project.

CBS will also be in print this season with a \$100,000 24-page magazine supplement in Sunday editions of *New York Times* and *Herald Tribune* ballyhooing its new schedule. To follow through, CBS will distribute 500,000 reprints to its opinion maker mailing lists, to advertiser distribution channels, and to affiliate stations for their local use.

What ABC will do is still being hatched by Don Foley, who took over as advertising & promotion director on 1 June: but since he came from NBC it is probable that the new ABC campaign will resemble what John Porter, for whom Foley worked, has set for NBC.

One thing is certain. The prime ingredient for contemporary television promotion is the trailer, on film, tape or live, in 60-, 20- or 8-second strips, and the day of the sketchpad and comprehensive proof is gone. Long live the viewfinder and the extra spot at station break time! 

## The seller's viewpoint

*"To initiate an idea today is to create an opportunity tomorrow," says Clifford J. Barborka, Jr., vice president in charge of radio for Adam Young Inc. Formerly v.p. of Creative and Marketing Services division of John Blair and Co., and more recently president of Better Broadcast Bureau. Barborka is noted as one of the industry's most creative time salesmen, and a specialist in the use of sound to sell sound. He is an arch advocate of "demonstrating that radio is an exciting, creative medium that can solve marketing problems."*



### The salesman's opportunity to create

**"C**reativity . . ." The word has been used, misused, and abused. According to Webster, the word is a derivative of the word "create," meaning "to cause to come into existence; make, originate; to cause, produce; bring about." It can also be spelled "w-o-r-k."

Creativity is composed of individual ideas. Ideas are needed to stimulate and trigger sales thinking, but first they must be conceived and produced and then communicated to the right people and finally be made to work. A good formula for successful media selling might be:

IMAGINATION + EFFORT + DESIRE TO SUCCEED + CONFIDENCE + WILLINGNESS TO INVEST IN NEW IDEAS = PROFITS.

But any treatise on radio must unfortunately return to the basic question: why has national spot radio come to take a back seat to other media? To date we have berated the agency, the client, the media buyer, the rating service, the station manager. Let's complete the circle and include the media salesman.

His research-heavy sales pitches have made him a slave to an IBM machine. His great cost-per-1,000 story has come back to haunt him in the competitive media arena and has turned his rate card into a fluid, self-adjustable series of numbers. The jargon he invented to sell against his competitor is a stigma that a novel on the subject could not erase.

Are we soon to have, along with the automatic washer and dryer, an automatic salesman? Will he walk into an agency, put his statistics into an electronic computer and within a few minutes have a "yes you have the order" or a "no you do not have the order" card in his hand? Unless his takes a close look at the meaning of the word "create"—(to cause to come into existence) he could even be replaced by a reliable messenger service.

Then how do you make a creative sale? You do not take "no" for an answer, but you take "know" for an answer. You take off the rose-colored glasses that make

the 490% increase in spot radio billings from 1940 to 1960 a success story, and you analyze the why's of local radio billings that are double the spot radio billings in spite of the fact that in many cases the rates are lower.

It is a foregone conclusion that a salesman knows his product thoroughly but to be an advertising counselor he must know how to apply his product to the client's needs.

One of the most basic rules of salesmanship is too frequently broken, "be interested in the other guy and talk about his interest," and in this case you can rest assured it is his business.

Each day the national radio salesman is in contact with local radio station operators. He knows what and why accounts have successfully used his medium. He is constantly aware of commercials, programs, etc., that sell at the local level, but all too frequently this information is not communicated to the advertiser. This then leaves the advertiser to rely only on the mountains of statistics that are fodder for the IBM machine. The fact that radio is seldom given creative consideration at the plans board meeting is evidence that the selling of radio has not been the selling of statistics and so belongs in the research and media departments of agencies.

In a recent survey among advertising managers of major companies they were asked why they did not use radio, and some of the answers were, "Our local men don't know how to use it" . . . "I really don't know enough about radio" . . . and "I haven't seen a radio salesman in a long time." This is the creative salesman's opportunity to "cause to come into existence" or "create." The stature of an industry is determined only by the stature of the men in it. The creative consideration of radio starts not with the buyer but with the seller.

To be given an order is a luxury. Getting an order because money has been allocated to the medium is a convenience; and, creatively selling the radio story is a necessity.

# SPONSOR SPEAKS

## Needed: more dreamers

The other day we got a letter from Campbell-Mithun in Minneapolis asking for information on articles, speeches, statements, predictions, and pronouncements by industry leaders on the subject "The future of Tv."

Darned if we weren't stumped by the agency request!

Offhand, you might think that, in such a loquacious industry as ours, dozens of far-seeing guys must have issued voluminous crystal ball prophesies.

The fact is, except in two specific areas, we have had very few Nostradamuses.

The first area—the scientific and technical—has produced a wealth of predictions on such items as satellite tv, Telstar, wall-size receivers, and other goodies.

The second—color tv—has had a number of exuberant prophets. But when you look for professional predictions about such overwhelmingly important subjects as programing, advertising sales, commercial selling techniques, you find very slim pickings.

What's the matter? Haven't we enough dreamers?

Seriously, we think there's a tremendous need for educated plotting, planning, and prediction in these areas. Concern for the future is one mark of a truly vital, progressive industry.

SPONSOR would love to print articles by qualified industry leaders on the future of the broadcast media.

Think it over. Send us your best guesses, along with the reasons you predict as you do.

## 99% in Quebec City

The hottest statistic unveiled by the new TvB of Canada in its first presentation to an American audience week before last was the fact that 99% of the homes in Quebec City now have tv sets.

This staggering tidbit dramatizes the tremendous gains which Canadian tv has scored in recent years. Five years ago, only 63% of homes across the border were tv-equipped. Today the figure for Canada as a whole stands at 88% with major cities well above 90%.

Here, surely, is a tremendous new market for tv advertisers. And we're delighted that Canada has its own TvB to help spread the good word of new sales opportunities.

## 10-SECOND SPOTS

**Politics:** Billy Sol Estes is obviously a man of great imagination and if he'd ever gotten into the ad business, doubtless he would have conceived some unique campaigns. According to *Time* magazine, he went to his hometown bank during the Eisenhower-Stevenson campaign and asked for a loan to buy and train thousands of parakeets to fly over cities throughout the country chirping. "I like Adlai." When the bank's officers advised him that his plan wasn't very practical, Estes accused them of being for Eisenhower and stormed out of the bank in a rage. Bankers, you know, don't have much imagination.

**Marriage:** A SPONSOR editor recently found in his desk drawer a dated publicity release reporting a Garry Moore CBS TV brainstorm session on the subject "What wives can do to help their husbands live longer." Willard Pleutgner, then with BBDO, Lee Bristol of Bristol-Myers, and Dan Goldstein of Schenley Distillers were among those who suggested that wives do these things for their husbands:

- Sneak a love note into his pocket in the morning.
- Increase his allowance as he gets older.
- Write "I Love You" on the mirror in lipstick.
- Give him a puppy, so he'll do more walking, get out more.
- Every so often, give him a stag party at home.

**Burglary:** Jerry Lewis, who just had \$195,000 in jewels stolen from his suite, joins David Merrick as a guest on CBS TV's *Talent Scouts* program, Tuesday 10 July. Lewis told Merrick, "The only ring they left was in the bathtub."

**Travel:** On his *Who Do You Trust* show on ABC TV, Johnny Carson advised those planning a transoceanic boat trip this summer, "Do not lower soiled laundry through the port hole, please . . . If you're a stow-away, no wild parties . . . If you insist upon being frolicsome in the evening, shout 'No time for pajamas we're sinking.'"

# **KDAL** **Duluth-Superior** **Plus\*** NOW 63rd IN AVERAGE HOMES DELIVERED!

\*KDAL-TV now delivers Duluth-Superior plus coverage in three states and Canada—through a recently completed chain of fifteen new, licensed “translator” stations!

With this unique operation, KDAL's picture is clearly received by such distant communities as Fort William and Port Arthur, Ont. (211 miles), Walker, Minn. (136 miles), International Falls, Minn. and Fort Frances, Ont. (168 miles), Bemidji, Minn. (155 miles) and White Pine, Mich. (110 miles).

This very important plus ranks KDAL 63rd among CBS affiliates in average homes delivered! (ARB—Nov. 1961)

So take a second look at the Duluth-Superior plus market. It's bigger than you think! And only KDAL—serving over 250,000 television homes—delivers it all!

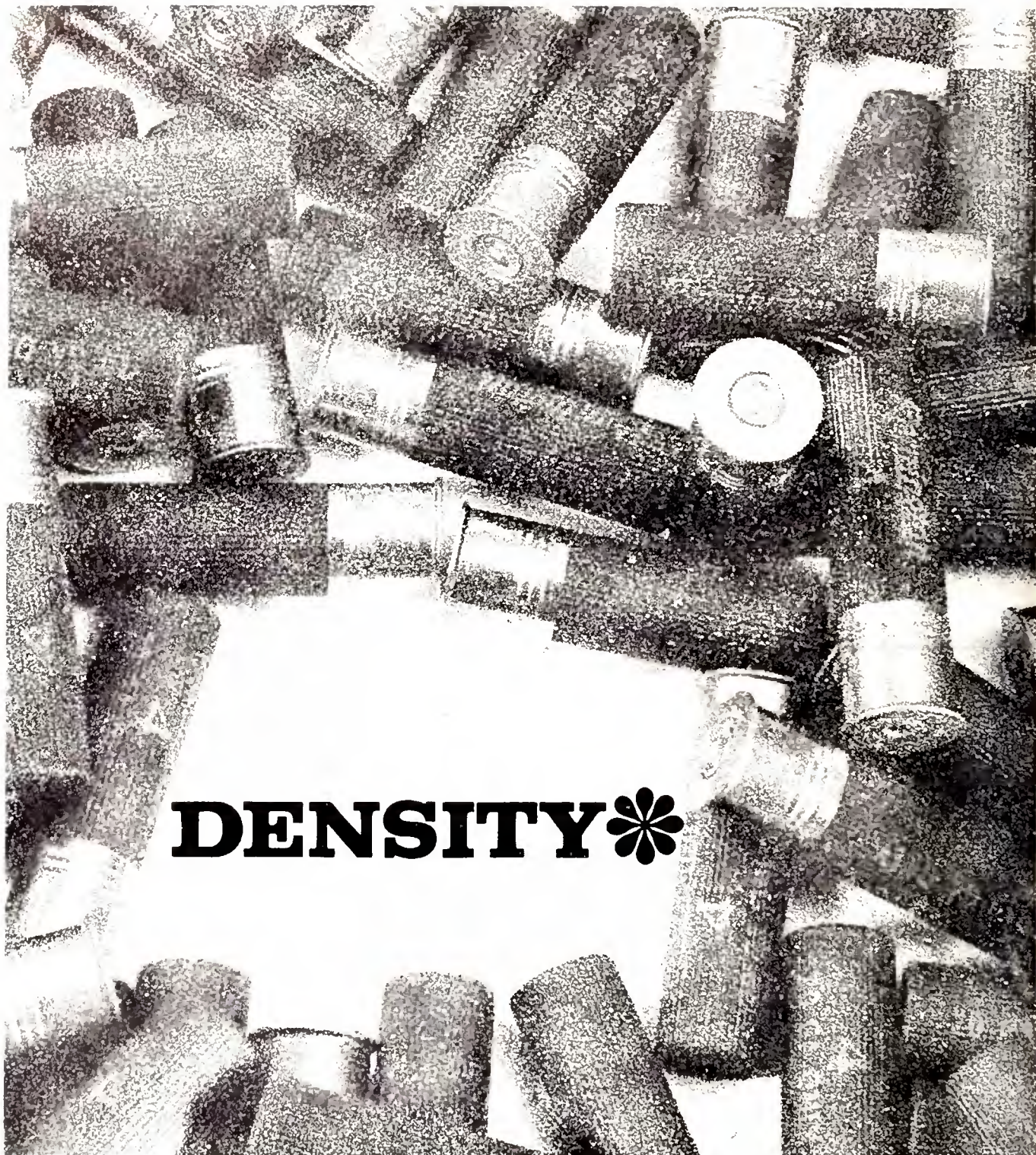
**KDAL**

CBS RADIO/TELEVISION/3  
AN AFFILIATE OF WGN, INC.

Represented by  
Edw. Petry  
& Co.,  
Inc.







# DENSITY\*

Providence . . . most crowded television market in the country where the buying habits of a particular mass audience total "test market". Here, the audience reach of WJAR-TV underscores the coverage dominance and sales penetration behind Your Fall Sales Safari.

\* ARB TV Homes

## WJAR-TV

NBC • ABC — REPRESENTED BY EDWARD PETRY & CO., INC.  
OUTLET COMPANY STATIONS IN PROVIDENCE — WJAR-TV, FIRST TELEVISION STATION IN RHODE ISLAND — WJAR RADIO IN ITS 40th YEAR