

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Speaking of increases!...



GARMENTS BY LANE BRYANT, MILWAUKEE

SPORTS: AIR MEDIA'S \$200 MILLION GATE

The ante goes higher every year as webs, stations compete for rights to the events

Page 35

Ad agencies mull over ARB coverage study

Page 39

An agency memo on tape vs. film for commercials

Page 44

The two-minute plug on tv: is it coming?

Page 47

DIGEST ON PAGE 4

We're proud to tell about ours.

and Nielsen agree . . . 'LUK has struck the Green Bay Market!

AUDIENCE INCREASE STORY	
in 112 prime quarter hours 6-10 pm Mon.thru Sun.	
ARB reports	WLUK-TV 75 audience increases
NIELSEN reports	WLUK-TV 77 audience increases

NEW VIEWER PATTERN	
in 112 prime quarter hours 6-10 pm Mon.thru Sun.	
ARB reports	WLUK-TV 1st or 2nd place 92 times
NIELSEN reports	WLUK-TV 1st or 2nd place 85 times

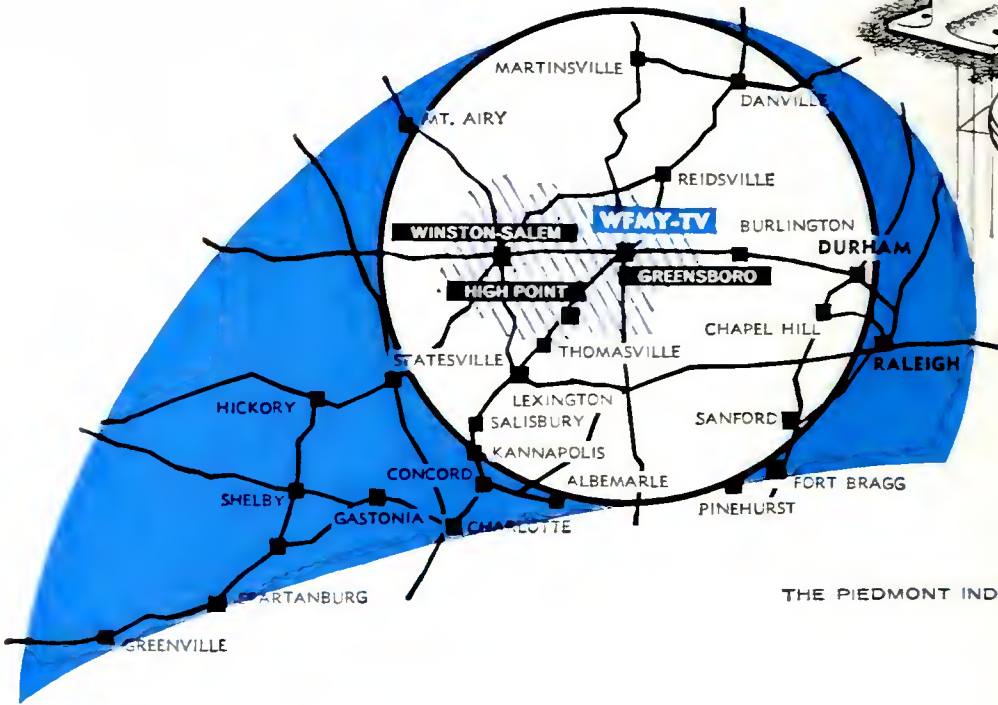
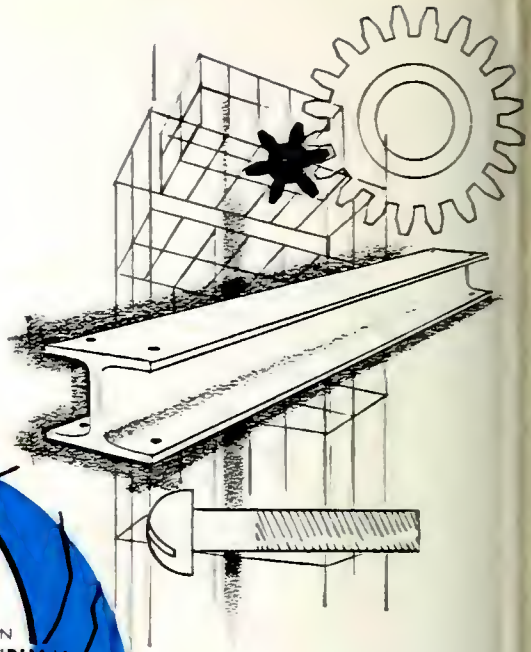
Proof that WLUK-TV is first twice as often and second three times as often as the third station in the market.

"Congratulations Lady 'LUK'.
You're sure cutting a fabulous
figure in Wisconsin's second market.
I'm glad to be on your side.

Preliminary U. S. Census reports
20% population increase in
Green Bay. For the lowest cost per
family, see your Hollingbery man.



LUK-TV



THE PIEDMONT INDUSTRIAL CRESCENT

the **STEEL** industry . . .

creates buying power in the Piedmont Industrial Crescent !

The South's expanding steel industry is **another reason why** WFMY-TV . . .
 located in the heart of the industrial piedmont . . . is the **dominant selling influence**
 in this \$3,000,000,000 market. WFMY-TV serves . . . and sells in this heavy
 industrial 54-county area where 2,250,000 people live, work and buy.



wfmy-tv

GREENSBORO, N. C.

"NOW IN OUR 11th YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.
 New York, Chicago, San Francisco, Atlanta, Boston, Detroit





LEADING THE LEAGUE

in **HBI's***

A glance at the ARB or Nielsen score card tells you all you need to know about Mid-Michigan's number one power hitter—proving once again that in MICHIGAN'S SECOND MARKET WJIM-TV IS FIRST BY FAR!

* Homes Brought In
Nielsen, Feb. 1960
A R B, March 1960

WJIM-TV

Strategically located to exclusively serve
LANSING..FLINT..JACKSON



represented by **BLAIR TV**



BALANCED
PROGRAM-
MING



MEANS
LISTENER
LOYALTY

... and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

KTRH

50,000 WATTS - 740 KC

-CBS-

HOUSTON, TEXAS

Represented by Peters,
Griffin and Woodward, Inc.

© Vol. 14, No. 20 • 14 MAY 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Sports: air media's \$200 million gate**
35 More than 10% of all programing time is devoted to sports—from World Series to the high school basketball game. Here's the latest low
- Ad agencies mull over ARB coverage study**
39 First national coverage study to buck Nielsen in eight years is being given the once-over with figures set for publication around 1 August
- Resort strikes local gold with year-round tv**
41 Mountain hotel goes after untapped local citizenry with tv spots; raises area tab from \$8,000 to \$55,000, is able to remain open year-round
- Swiss watch's merchandising coup**
42 Watchmakers of Switzerland boost radio budget from 0 to 100% in less than year's time: devise new merchandising plan to build retail trade
- Memo to four group supervisors on vtr**
44 Hicks and Griest executive producer Dick Rendely writes a memo on tape vs. film to group supervisors Skoog, Hicks, Grunewald, and Kogut
- Are two-minute spots in the cards for tv?**
46 Here's the reaction by both agencies and stations to long commercial following P&G query, via Benton & Bowles, for an unnamed food product
- Timebuying tips from the winners**
48 Recipients of the SRA timebuying awards, Genevieve Lemper, FC&B, and Harold Simpson, Esty, discuss the qualifications of a good timebuyer
- There's a run on night radio in Cedar Rapids**
49 Station salesman teams up with d.j. to sell spots on late night program; tallies up 112 new accounts (65% for nighttime) in first six months

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SUMMER: It's the coolest time of the year on WJW-TV! Beginning in June, channel 8 kicks-off its exciting **SUMMER FILM FESTIVAL**... a cool summer treat of the best feature films from Paramount, Warner Bros., 20th Century and United Artists. It's a time for gigantic contests with prizes from automobiles to miniature poodles. It's a time when WJW-TV advertises, publicizes, and devises top exploitation. The price is right too, in fact, it's the best time money can buy.

YOU KNOW WHERE YOU'RE GOING WITH **WJW TV**
CBS CLEVELAND

A **STORER** STATION • REPRESENTED BY THE KATZ AGENCY

We have
an eye for
the ladies



and they
have an eye
for us



It is always pleasant to learn that you are more appealing to women than the next man—and if you are a broadcaster or an advertiser it has its practical advantages.

During the average minute of the day, for example, 3,932,000 women have their eye on the CBS Television Network—some 524,000 more than are watching our closest competitor and 2,329,000 more than the third network. (Among young women our plurality is respectively 461,000 and 937,000.)*

This ability to catch a woman's eye can be attributed in large measure to the variety and dramatic quality of the Network's daytime schedule. It presents the three most popular daytime programs in television, including AS THE WORLD TURNS and THE EDGE OF NIGHT, both of which recently celebrated their 1000th broadcast on the same day. Equally, such courtroom dramas as THE VERDICT IS YOURS and such special documentary programs as WOMAN! seem to be uniquely responsive to the needs and interests of most women. The first has been widely acclaimed by bar associations for illuminating the processes of the law, while the second has provided clear insights into the complexities of raising children and the recent tendencies toward early marriage.

In the hours when television presents programs primarily designed to entertain and inform America's housewives (10 am to 5 pm) the CBS Television Network now attracts 4 per cent more of them than it did a year ago. And it reaches them at an 11 per cent lower cost per thousand than any other network.†

This is why the nation's advertisers are currently spending 2.1 million more dollars a month sponsoring programs on the CBS Television Network than on any other.

*Based on Nationwide Nielsen (AA) Reports, January-April 1, and ARB January-March data, Monday through Friday, 10 am-5 pm. †NTI, January-February.

CBS Television Network

WKOW-TV

MADISON'S

abc **Action**

BUY FOR:

PEPSI-COLA

The most "sociable" homes are delivered at Madison's lowest cost per thousand. WKOW-TV's frequency pays off in HIGH TURNOVER.

FOLGER'S

Quality food products are well within the means of Madison families whose average income is \$8,345. Madison market EBI approaches a billion dollars.

KING MIDAS FLOUR

Dealer calls, letters to retailers, and window displays are provided by WKOW-TV, with Madison television's only full time merchandising staff.

IF ACTION IS

your aim in Madison coll Gen. Mgr.
Ben Hovel or Heodley-Reed.

WKOW

TV abc
in MADISON, WIS.

NEWSMAKER of the week

A significant move in line with the continuing trend for centralization of broadcast management in the hands of businessmen rather than showbusiness types took place a fortnight ago as Payson Hall was named president of Meredith Broadcasting Co. and executive v.p. of its parent, Meredith Publishing, which operates five radio and four tv stations.

The newsmaker: Payson Hall is a 44-year-old broadcast executive who has had some 24 years of active, professional business experience in terms of ledger and budget analysis and balancing. As president of Meredith Broadcasting, a newly designated division of Meredith Publishing, Des Moines, Ia., he will be responsible for broadcast policy involving five radio and four tv stations.

Actual operations, however, will be handled by Frank Fogarty v.p. and general manager of WOW-AM-TV, Omaha, who is new executive v.p. of the broadcast division. The other stations include KCMO-AM-TV, Kansas City; WHEN-AM-TV, Syracuse; KPHO-AM-TV, Phoenix, and KRMG, Tulsa.

Payson Hall's second new post as executive v.p. of the publishing company will call for his policy-making abilities as well as administrative skills in the publishing of *Better Homes & Gardens*, *Successful Farming*, 17 book titles and six idea publications, as well as operation of other concerns.

Hall has been with Meredith since 1947, director of tv and radio since 1952, Meredith treasurer since 1953. He's had many years of fiduciary experience since graduation from Cornell in 1936 (economics, political science) and from the School of Business at Columbia (accounting, auditing).

He started in business with a CPA firm, moved successively to assignments as financial secretary at a college, senior credit statement analyst of Chase National Bank, chief accountant of Bridgeport Brass and industrial engineer and budget manager of TWA.

His job, he told SPONSOR, will be "to run a group of good stations and to possibly expand the number of properties" with an eye to their over-all value rather than the price alone. Hall lives in Des Moines with his wife and four children (two girls, two boys). Active in both professional and civic affairs, he's a board member of TvB and NAB, served as co-chairman of the latter's annual convention in Chicago last month. He's a member of the Chamber of Commerce and a trustee of the Central Presbyterian Church.



Payson Hall

BEN FRANKLIN

could have been "The Mr. Big" of WPTR

Because Ben wouldn't run "formula radio" any more than he ran a formula publication. We believe his concept (like that of WPTR) would be to create the type of responsible broadcasting that would serve its community best. The transmission of news, the intelligent interpretation of news and the courage to take stand on issues is GRASS ROOTS RADIO AT ITS BEST. This is WPTR.

WPTR originated "Action — Central News"—it has a minimum of 48 newscasts every day—it pioneered "radio editorials". "Public opinion polls" are among its regular features. It delivers more public service time to its area

than any other radio station in this 2,000,000 plus market. People trust it.

Perhaps it's why WPTR has more local advertising than the next 3 stations combined; more total advertising than the next 2 stations in the market put together.

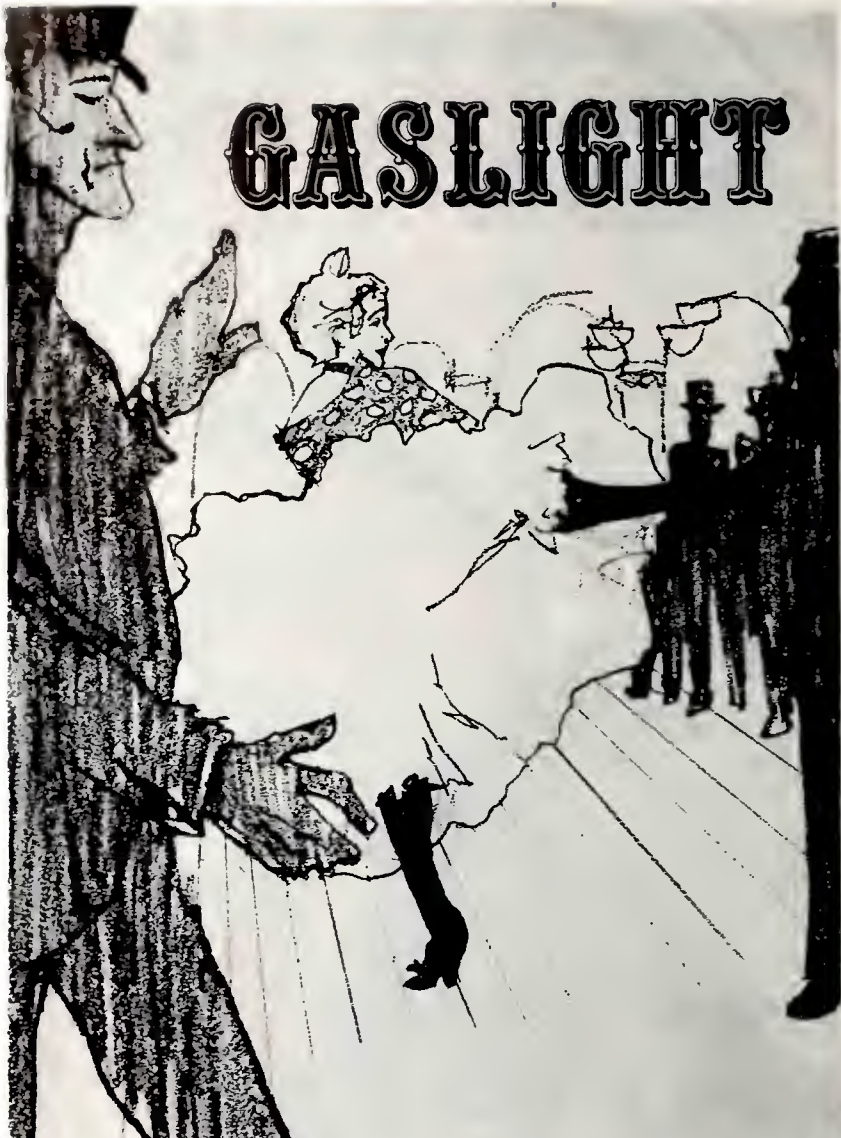
WPTR 50,000
PEOPLE **PEOPLE WATTS**
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. Represented nationally by Robert E. Eastman & Co., Inc.



DUNCAN MOUNSEY EXEC. V. P. OF WPTR
A division of SCHINE ENTERPRISES

GASLIGHT



K S D O has no comparable competition
in the San Diego area . . .
more listeners stay tuned to KSDO,
the only station scheduling consistently
Fine Radio— Full Time. GASLIGHT PREVUES,
10:00 am - 2:00 pm, with the News in Depth
broadcast at 12 Noon, together with
GASLIGHT REVUE for late evening listening,
gets outstanding results for sponsors. KSDO listeners
appreciate uninterrupted quarter-hour programming of fine
music . . . with advertising limited timewise — screened tastewise.

Best Fine Radio Buy In The Booming-Buying Southwest

KSDO

Sold nationally by Daren F. McGavren & Co.

RADIO

The Gordon Broadcasting Company
KSDO San Diego AM KBUZ Phoenix AM and FM

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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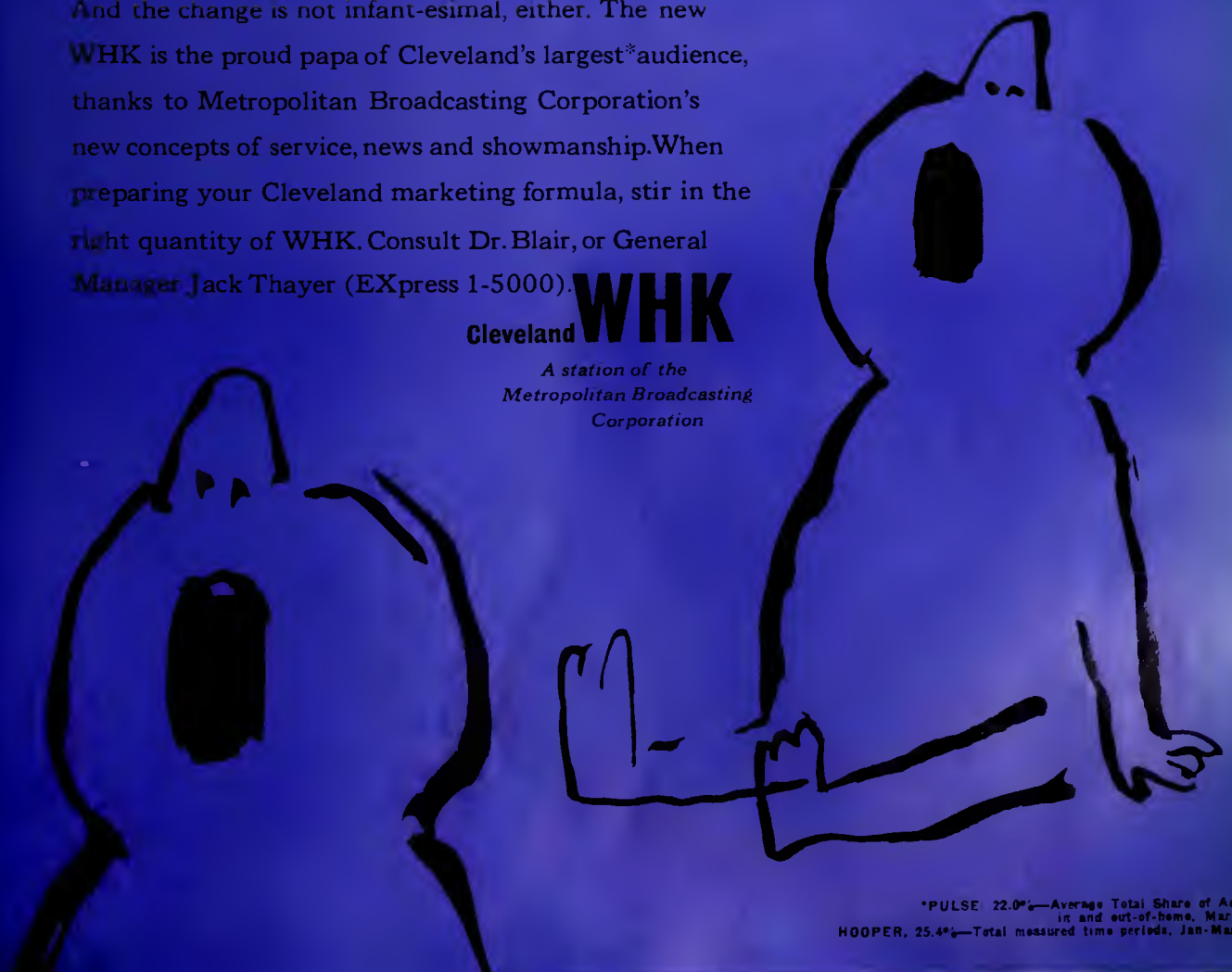


In Cleveland, particularly...


LISTENING HABITS HAVE CHANGED!

And the change is not infant-esimal, either. The new WHK is the proud papa of Cleveland's largest* audience, thanks to Metropolitan Broadcasting Corporation's new concepts of service, news and showmanship. When preparing your Cleveland marketing formula, stir in the right quantity of WHK. Consult Dr. Blair, or General Manager Jack Thayer (EXpress 1-5000).

Cleveland WHK
*A station of the
Metropolitan Broadcasting
Corporation*



*PULSE 22.0%—Average Total Share of Audience, in and out-of-home, Mar., 1960.
HOOPER, 25.4%—Total measured time periods, Jan-Mar., 1960



And *Emphasis* is the popular new NBC Radio feature heard eight times each day, between 9 am and 5 pm, immediately following "News On The Hour."

Emphasis' perceptive five-minute close-ups on people, places and events provide attractive, enlightening background for women about the home . . . and for a broad cross section of America. Proof comes, day after day, in the form of letters. Thousands of letters — completely unsolicited from housewives, truck-drivers, engineers,

educators, professionals and laborers—asking for copies of favorite *Emphasis* programs they have heard.

What explains *Emphasis'* universal appeal? Its discerning commentators and their wide choice of lively subject matter. Every day listeners can hear Morga Beatty, David Brinkley, Alex Dreier, Pauline Frederic Wilson and Lee Hall, Chet Huntley, Robert McCormic and Ray Scherer reporting on topics that are as varied, and informative . . . as they are entertaining.

Advertisers, too, will find emphatic reaction to *Emphasis*. Just one week 10 announcements will deliver more than 16 million commercial impressions for only 51¢ per thousand. And during that week your message will reach more than 3½ million unduplicated homes.

Experience the selling power of *Emphasis* on your advertising schedule . . . as part of the Sound of the Sixties on

THE NBC RADIO NETWORK

**the
word
is
emphasis**



LONG ISLAND IS A MAJOR MARKET!

WHLI
THE VOICE OF LONG ISLAND

THE GREATER
LONG ISLAND MARKET
(Nassau-Suffolk)

**MORE FOOD
IS SOLD ON
LONG ISLAND
THAN IN
NEWARK,
NEW HAVEN AND
NEW ORLEANS...
PUT TOGETHER!**
\$764,361,000
(Sales Mgt.)

WHLI

Dominates the Major Long Island Market (Nassau)
... Delivers MORE Audience than any other
Network or Independent Station!
(Pulse)

→ 10,000 WATTS
WHLI A M 1100
F M 983
HEMPSTEAD
LONG ISLAND, N. Y. *the voice of
Long Island*
Represented by Gill-Perna

| by Joe Csida

Sponsor
backstage

Pay tv calls for very blue chips

I remember like it was yesterday the flurry of excitement Matty Fox stirred up when he announced his Skiatron deals with Sol Hurok, and the San Francisco Giants and the Los Angeles Dodgers a few years ago. And now, last Thursday the Securities and Exchange Commission placed in the record of its hearings on the stock dealings of Skiatron Electronics and Television Corp., a stipulation which gives some interesting, heretofore un-revealed data on Fox's Skiatron of America deals. It indicates, for example, that the distinguished impresario, Mr. Hurok, and/or one or another of his companies actually received more than \$160,000 from Skiatron for using his best efforts to negotiate agreements between Skiatron and performers affiliated with Hurok. The contract made plain, however, that neither Hurok nor any of his firms had the right to make agreements for any of the artists. At any rate, since Skiatron never became a reality no talent deals were ever made. Hurok's contract called for a fee of \$260,000 per year, and was washed out finally by mutual consent.



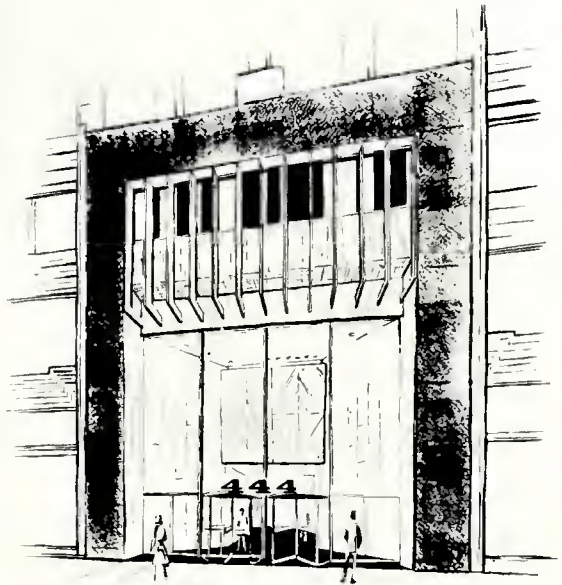
The Giant ball club, says the stipulation, got three-quarters of a million dollars from Skiatron of America, and this was only partial payment on a contract which called for the pay tv firm to pay the Giants \$2 million a year. The Dodgers were able to pick up only a paltry \$370,000 in their deal, but according to the SEC papers, this was an advance to the club to keep the negotiations between it and Skiatron of America open.

Skiatron of America, of course, is the licensee on an exclusive basis of the scrambled signals Skiatron pay tv system owned by Skiatron Electronics and Television Corp. The SEC paper said that the licensee firm has liabilities of \$4,650,000 and that the parent firm lacks the financial resources to put over the pay tv system. Fascinatingly enough the stipulation reveals what some of the required resources would be. To install the Skiatron system in the homes of a little over 100,000 subscribers would cost roughly \$13,000,000. This is purely the installation cost, and reckons nothing for running the company, programing costs, etc. The chips, as I've said on many occasions need to be very blue in this pay tv business.

Setting new highs in wage scales

And there seems to be a tendency on the part of the pay tv operators to make quite elaborate deals. I mean, of course, to indicate no similarity whatsoever between the present International Telemeter Division (Paramount Pictures) pay tv operation and the messed-up Skiatron situation. But Telemeter has just concluded a deal with the musicians' union, which Herman Kenin, president of

(Please turn to page 18)



YOU ARE INVITED...

to visit our new offices in the Newsweek Building—444 Madison Avenue, New York City—national center for Bartell Broadcasting Corporation and headquarters of WADO radio.

We've taken the fourteenth floor—complete with outdoor terrace—and made of it a model of beauty and efficiency.

Come see us soon!

BARTELL BROADCASTING CORPORATION

444 MADISON AVENUE, NEW YORK 19, NEW YORK



WADO New York
WOKY Milwaukee
WAKE Atlanta
WYDE Birmingham
KYA San Francisco
KCBQ San Diego
TeleHaiti
TeleCuracao
TelAruba

NETWORK PROGRAMMING

AIR POWER • CODE THREE • SAN FRANCISCO BEAT • NAVY L
SHOTGUN SLADE • TRACKDOWN • THIS MAN DAWSON • 26 M
THE CALIFORNIANS • THE HONEYMOONERS • MR. ADAMS AND
MEET McGRAW • DEADLINE • BOLD VENTURE • COLONEL FLA
SILENT SERVICE • FLIGHT • PANIC • POLICEWOMAN DEC
IT'S A GREAT LIFE • INTERPOL CALLING • YOU ARE THE
HIRAM HOLLIDAY • MIKE HAMMER • BOLD JOURN

WPIX

the
prestige
independent



WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! There are more opportunities to sell in a "network atmosphere" on WPIX-11 during *prime evening hours* than on *any* other station. And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc. are *the same* as on the leading network station! You'll never find "mail order" or over-long commercials on WPIX-11. You *will* find important looking programs, only the best advertisers and a proved quality audience... *on* a station that has a healthy respect for the rate card. *Where are your 60-second commercials tonight?*

NETWORK AUDIENCES

Nielsen recently studied his entire New York sample, both Audi- and Recordimeter-Audilog homes, and found "no significant difference" between the kind of people who watch WPIX 11—New York's leading independent station—and New York's leading Network station. Nielsen "WPIX AUDIENCE PROFILE" study provides a direct comparison of audiences for the prime qualitative categories of: FAMILY SIZE • HOME OWNERSHIP • AUTOMOBILE OWNERSHIP • SIZE OF CITY • AGE OF HOUSEWIFE • OCCUPATION, HEAD OF HOUSEHOLD 7:00-11:00 PM, seven nights a week. Qualitatively they are equal. Nielsen states: "NONE OF THE COMPARISONS YIELDED A SIGNIFICANT DIFFERENCE!"

NETWORK ADVERTISERS

The Procter & Gamble Co. • General Motors Corp. • Bristol-Myers Co. • General Foods Corp. • Chrysler Corp. • American Airlines, Inc. • C. & G. Gate-Palmolive Co. • R. J. Reynolds Tobacco Co. • Warner-Lambert Pharmaceutical Co., Inc. • United Air Lines, Inc. • General Mills, Inc. • National Biscuit Co. • U. S. Rubber Co. • Brown & Williamson Tobacco Corp. • Ford Motor Co. • The Coca-Cola Co. • General Cigar Co. • Borden's • Trans-World Airlines, Inc. • Vick Chemical Co. • P. Lorillard Co. • Best Foods • U. S. Tobacco Co. • Texaco Canada Limited • Kellogg Company • Miles Laboratories, Inc. • The American Tobacco Co. • Cannon Mills, Inc. • International Shoe Co. • Firestone • Gulf Oil Corp. • Sterling Drug, Inc. • Lever Brothers Co. • and many more



WPIX

new york

The ONLY New York independent qualified to display the SEAL OF GOOD PRACTICE.



NEGRO
Community
Programming



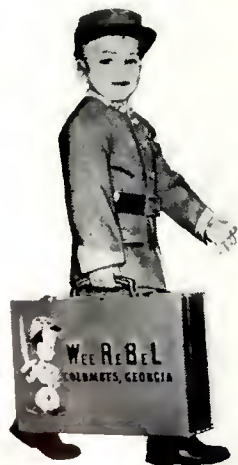
SPANISH
PUERTO RICAN
Programming



of Whirl-Wind
sales action

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM



The Station
Viewed the Most
CHANNEL 4
ONLY VHF IN COLUMBUS
172,870 TV Homes, in 47 Counties

Per family income
in Metropolitan Columbus
is eighth highest in the nation

WRBL-TV
COLUMBUS, GEORGIA

the American Federation of Musicians proudly announced last week. International Telemeter (about whose current Canadian pay tv experiment I did a piece a while back) signed an agreement with the AFM which says that Telemeter will use live music *only* in all of its pay tv productions. The deal was made specifically with reference to the full-length production of Gian Carlo Menotti's *The Consul*, which Telemeter is taping for showing in Canada, and in which they are using 28 musicians. Pay scale for the men, \$60 per session, announced the AFM president, is the highest ever paid union musicians, and the contract further makes it necessary for Telemeter to make the same 5% welfare fund contribution to the union, which the commercial record companies now make.

This is obviously a rough deal. And you may be sure it is not unknown to other talent and craft unions in show business. Maybe there's just so much money in pay tv, or at least maybe the anticipated profits are so great, that the pay tv entrepreneurs don't consider it very important if they set new highs in wage scales and other conditions in their union agreements. Or, maybe they just can't help themselves.

Theater men quote Consent Decree

The Skiatron episode and the rough AFM deal announced by Mr. Kenin have some anti-pay tvers scoffing somewhat cockily, and claiming that they never did think pay tv was anything to be taken seriously. On the other hand theater exhibitor groups still are concerned enough to keep battling any and all pay tv efforts. Last week, as the SEC was winding up its current Skiatron hearings, an exhibitor group called the Congress of Exhibitors raised a beef with the Department of Justice, concerning the present and potential participation of motion picture production companies in the pay tv field. The theater men claimed that the Consent Decree had found that production and exhibition of entertainment under single ownership was improper, and that pay tv is exhibition just as precisely as showing a film in theaters in exhibition.


Troubles or no, however, I still am of the firm opinion that in one form or another, via homes and/or theaters, pay tv will show up. It may not pop up in any significant form or to any large degree today or tomorrow, but it must come. And in spite of Skiatron's dilemma, and the exhibitors' protests, I do know that a number of top motion picture producing companies (among others) are still exploring the potential of the pay tv business, and possible avenues of entry.

Correction

In telling a little story about Bill Hedges a few weeks ago I made the misstatement that Bill is retiring in July. He's not. He was supposed to retire in July, but since he's handling the political conventions for NBC, he's not going to retire till January. Bill wanted me to make this correction, and I'm happy to do so.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.



**WHY
OKLAHOMA CITY
IS A GOOD MARKET
IN WHICH TO DO
MORE BUSINESS...**

**And why WKY RADIO AND
TELEVISION are good stations
on which to do more business.**

If you are engaged in marketing of products, market lists present a problem. You need information on what is happening NOW in the market. Not only nose-counting, retail sales and income figures, but also the flavor and feeling of the market. How about vitality? How about the mental eagerness of the people? How about their outlook for the future?

To give you an idea of the tremendous opportunities in the Oklahoma City market, WKY RADIO AND TELEVISION is devoting the major part of its trade efforts to the story of the industrial, economic and "people-growth" of the Greater Oklahoma City Market.

As for WKY RADIO and WKY-TV, the story is simple. As the prime-communicator in the market, we are a powerful sales force among the people enriched by the market growth.

This, the first of the series on our market, deals with . . .



Industrial Development... **Diversified!**

Growth of a market depends upon industrial development. Stability depends upon industrial diversification.

The Greater Oklahoma City Market has both!

The result is a steadily increasing flow of money into the hands of people who can buy more of the products you have to sell.

Facts

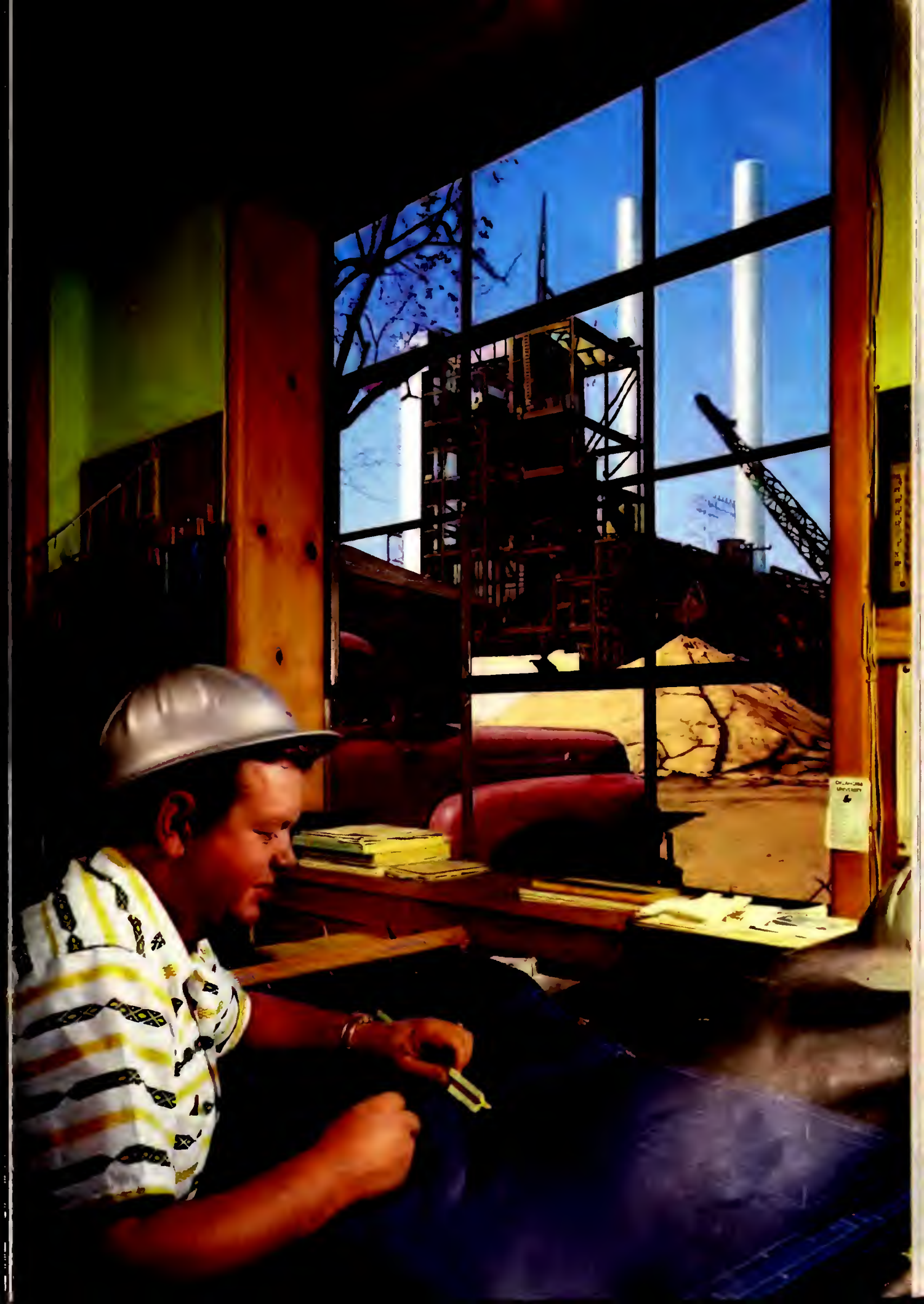
- Well over one billion dollars were invested in Oklahoma City for capital improvements (1950-1959).
- 1959 set the record with \$206,688,252 spent for industrial expansion and community improvements.
- A typical indicator of community growth is the increase in electric consumption — 147.5% in the past ten years.
- Non-agricultural employment increased 28%.

The future is even brighter because of diversified expansion. No one industry shutdown can cause cash-register-cobwebs. And more businesses are moving in monthly, mainly because in the Oklahoma City Market, *the quality of labor is not strained*. People have enthusiasm, confidence, a dollar-for-dollar sense of values and a dynamic desire for the advancement of their families and community.

WKY RADIO AND TELEVISION is the prime communicator to over a million and a half of these people in 56 counties. One reason is on page 4.



WKY-TV





ON BEYOND RATINGS...

In convincing you of the prime importance of WKY RADIO AND TELEVISION in the Greater Oklahoma City Market let us make one thing plain:

Both stations have more coverage than any competitive media (54 counties for TV, 56 for radio). Both stations have proved rating stories. By the accepted slide rule criteria, we're "number one" (or else we probably couldn't afford to be selling the market rather than the stations).

But beyond the ratings and the coverage is where you find the full impact of WKY RADIO AND TELEVISION.

*In the pride of operation...we do it better or not at all!
In our living code of ethics...stricter than average because it is formulated upon personal conscience rather than fear of control.
In our audience loyalty. Good programs can attract audience to us...or away from us. But our audience loyalty makes people more inclined to come TO us.*

So, look on beyond ratings in measuring the full value of WKY RADIO AND TELEVISION. Look to SALES!

We make more sales to the people in this rapidly expanding market than any other communicator. We are established in the minds and hearts of the audience as the *prime* communicator.

Good Stations on which to do More Business

WKY

RADIO AND TELEVISION

OKLAHOMA CITY

The WKY Television System, Inc.
WTVT, Tampa - St. Petersburg, Fla.
Represented by The Katz Agency

SPONSOR-SCOPE

14 MAY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Something new and highly significant has been added at NBC: RCA's president John L. Burns has moved into the network business picture with an objective reminiscent of the pioneering radio achievements of the late Deke Aylesworth—first NBC president.

Burns' big ambition: to bring back under the NBC canopy the top hardgoods giants, like General Electric, DuPont, U. S. Steel, and even Firestone.

The first coup in this personally blueprinted campaign: the signing up of Westinghouse for the Friday 8:30-9 p.m. period, effective 6 January.

According to a source within RCA the deal was made by Burns at the highest Westinghouse level. (The last time Westinghouse had any billings relations with NBC was in the fall of 1951, involving 13 NCAA football games.)

Meaning of the Westinghouse defection from CBS TV: (1) an end of 12 steady years of sponsor relationship, starting with Studio One; (2) the loss of what amounted to \$10 million in annual billings.

National spot tv billings in April set up another record month for that medium, according to what SPONSOR-SCOPE was told in a crosscheck of reps this week.

It was also learned that the business at hand was ample enough to register a record second quarter, and that despite cutbacks by Lorillard, Colgate Dental Cream and Revlon. Lorillard's explanation: it was spending \$740,000 on the summer Olympics.

A business ritual that seems to be hobbling some of the leading spenders in network tv these days is rule by committee.

The methods, agencies are complaining, is too cumbersome for the speed and dynamism of tv, with the result that shows are sold from under. As a result, attractive time periods are lost as, first, the client's committee finds the time to get together and, then, ponders a decision.

Strange as it may seem, two titans that have felt the rub of this type of operation are Lever and P&G.

Colgate's H. E. Little has had a sobering second thought with regard to his wish to return to exclusive sponsorship of his tv network nighttime programs.

Apparently Little is facing up to the hard facts of network advertising life and decided that, in effect, it is too late in the season to fight City Hall.

The shift in gears now entails Colgate's remaining with Perry Mason (but from six to four minutes alternate weeks), continuation with Ed Sullivan as an alternate sponsor, alternate sponsorship of Band of Gold and Twilight Zone and a possible minute in Father Knows Best—all on CBS TV.

Little's willing to spot Sister Eileen in the Wednesday slot, if CBS yields its 50% hold on the series, as effected with Screen Gems. Otherwise he'll continue the Millionaire, beefing it up with guest names.

Now even the once dour Maverick has gone spot carrier.

This fall on the week that Kaiser isn't holding the fort the show will be shared by R. J. Reynolds, Noxzema and a third account to be recruited.

SPONSOR-SCOPE *continued*

The flow of new business in both spot tv and spot radio the past week suggested anything but a seasonal lull.

The tv activity included: U. S. Royal Tires (Fletcher Richards, C&H); Mennen's Brake deodorant (Grey); Decaf (McCann-E); Kleenex (FCB); Geotz Brewing (J. H. Shaw); P&G Secret (Burnett); Chung (BBDO Minneapolis); Kellogg (Burnett) nine weeks of minute participations.

Among radio buys: Volvo (Anderson & Cairns); John Hancock Insurance (McCann-E); Nescafe (Esty); Hill Bros. (Ayer); Tuberoso chewing tobacco (Bates), southern markets.

The sellers of spot tv better get busy with some proselytizing on the upper executive levels at Bates, which is still pretty much of a stalwart in that medium.

The reason: More of its clients' money is being poured into network spot carriers—money that would have ordinarily gone into spot—as the result of information from the Bates media department that there are not enough good spots available from stations.

Retorted one rep to this statement: "Inertia could be one of the answers. Maybe when the agency goes buying, the spots it wants aren't all to its liking. But that doesn't prevent it from sweetening the schedule as it goes along."

As a significant index to the enveloping concept of the multiple-station buy in national spot radio: Esso's current (and initial) wave of announcements are being carried on an average of close to four stations per market.

The apparent motivation: the radio audience has become so fractionalized that in order to reach an ample number of gasoline buyers the local budget must be spread among several stations.

Philadelphia, with seven, ranks as the market topping Esso's numerical list. Only two markets were limited to two stations.

Norelco (LaRoche) is keeping its fall tv plans under the tightest of wraps: in other words, it's got a new shaver and a secret campaign weapon.

The account deems itself No. 1 in the men's electric shaver field.

Not that anybody is going to be surprised, but during the first quarter of 1960 there were more homes tuned into tv—per average minute—morning, afternoon and evening than the like quarter of the year before.

Nielsen comparison of homes using tv total day, as coming from TvB:

MONTH	1960	1959	% CHANGE
January	14,780,000	14,256,000	3.7%
February	14,600,000	14,168,000	3.0%
March	14,464,000	13,772,000	5.0%
Quarter	14,615,000	14,065,000	3.9%

At the moment it looks like the non-o&o stations left when CBS TV Spot Sales gets out of the representation business next year may wind up in the pockets of a couple Spot Sales executives.

These executives haven't decided whether they'll set up their own organization or merge the representation of these three stations with an established rep firm: WTOP-TV, Washington, WJAX-TV, Jacksonville and WBTW-TV, Charlotte-Florence. In the meantime the three stations are the target of a lot of outside rep bidding.

Also meanwhile WLS-TV, Salt Lake City, has decided to go with Blair and KOIN-TV, Portland, with Harrington-Righter-Parsons. WHOU, Houston, switches to H-R, as part of the Corinthian parcel.

SPONSOR-SCOPE *continued*

ABC TV this week had but 24 minutes out of a total 155 commercial minutes still available for sale for the fourth 1960 quarter.

In terms of percentage sold: 84-85%.

What makes the nighttime sales swathe cut by ABC TV particularly notable is the fact that the network is still loaded with nighttime clearance problems.

An analysis made by a top-rank agency which uses ABC shows:

- 1) The network still can't clear full time in 53 important two-station markets.
- 2) Of 33 shows it cleared but 16 in these markets on the average this season.
- 3) Of the 16 only five were on the average cleared live—the other DB.
- 4) The average rating for the live clearances was 34 and the delayed 21.

Note: These 53 markets constitute about a quarter of all sets (11 million).

P.S.: In the past year ABC has made substantial strides in overcoming the clearance situation by acquiring its own affiliates in such markets as Atlanta, Dayton, Binghamton.

It may not be so fantastic after all to envision the Detroit giants using the basic marketing principles of P&G to sell their cars.

Look at how far the automotives have gone in adopting the philosophy of spreading the tv network risk by buying into various types of participations.

Chevrolet is already in network spot carriers and so far Dodge, Plymouth and Pontiac have elected for next season to share their programs with other sponsors. Pontiac will make it an alternate week of *Surfside 6* on ABC TV and Plymouth will be in a Friday night half hour as well as the Garry Moore show—both participations on CBS TV.

Credit Gail Smith, formerly with P&G, with having had lots to do with the co-sponsorship trend at General Motors.

Observed a marketingman to SPONSOR-SCOPE this week anent a possible kinship between package goods and automobiles in selling methods: "Compacts have brought prices down to the point where the prospect is inclined to much less heavy wheeling and dealing before making a decision. They've also made it tough on maintaining brand loyalties."

Hollywood producers of tv film will net well over \$200 million from the network phase of advertising during the 1960-61 season.

You can figure the producer's share as averaging \$95,000 for an hour's show and \$55,000 for a half-hour show—covering both original plays and second-runs.

The studio production sources, numerically, of the 79 film series (24 of them 60-minute affairs) already scheduled for commercial sale on the three networks:

PRODUCER	ABC	CBS	NBC	TOTAL
MCA-Revue	1	4	8	13
4-Star	4	4	4	12
Warner Bros.	9	0	0	9
Screen Gems	4	4	0	8
CBS owned or partnered	1	7	0	8
NBC owned or partnered	0	0	5	5
Edelman	1	2	1	4
20th Century-Fox	2	1	0	3
Desilu	3	0	0	3
MGM	1	0	2	3
Ziv-UA	0	1	1	2
Miscellaneous	5	3	1	9
Total	31	26	22	79

SPONSOR-SCOPE *continued*

BBDO expects to have ready by July for intra-mural distribution an updated study on the dimensions of spot tv.

The tabulations will deal with day, night and fringe time, chart the cost-per-thousand and audience obtainable in typical uses of the medium and point out the various trends prevailing in that facet of the medium.

The agency is also making a study of the status and future of film syndication.

Listerine (Lambert & Feasley) is cutting loose with a 50-market campaign in spot tv which will run from 1 July to the end of the year.

The product will also be on the Loretta Young Show this fall, and, during the baseball season sponsor Mutual's version of game of the week.

Incidentally, Warner-Lambert has also picked up *This Is Your Life* for the 1960-61 season and the Hudnut DuBarry Division will carry a George Burns Special on NBC TV in June.

Altogether it looks like a record spending year for the combine in air media.

The Saturday Evening Post (BBDO) may battle tv for the advertising buck, but that hasn't prevented it from embracing the medium as a seller of its product.

For the next four weeks, starting this Tuesday (17), the SEP will use an ABC TV day time quarter-hour to promote the issue hot on the stands.

The three weekly commercial minutes, figuring at about \$2,600 per minute on an average of 98 stations, will be spread over three programs the same day.

Unlike other tv buyers, the SEP can tell within 48 hours how well the medium has done for it. The barometer: the additional orders from newsdealers.

Coca-Cola's (McCann-Erickson) patience in waiting in line for a piece of Ozie & Harriet has finally paid off; this fall it will have the alternate week now held by Quaker Oats.

Show's new title: *Adventures of the Nelsons*. The new price for the series: \$55,000 for originals and \$25,000 for repeats.

The Nielsen national on the Academy Awards showed just as many homes tuned in this year on the telecast as prevailed for the event last year.

The match-up was 24 million homes, even though the rating was lower this time. The average tune-in for '60 was 45.8 and the total audience rating per minute, 53.6.

TvB's latest tack in pitching to automotives: matching tv's market coverage as compared to newspapers from the viewpoint of cost efficiency.

Point stressed: the newspaper's concept of metropolitan area coverage ignores the vast burgeoning of suburbia and is obviously obsolete.

Case highlighted: it would take scores of newspapers to match the circulation delivered by a single Los Angeles tv station.

On the spot tv side this same TvB presentation relates that if Plymouth in December '59 had completed the Steve Allen show with five spots a week in 28 markets at pro rata the network cost the Plymouth ratings and frequencies would have fared thuswise:

PERIOD	EFFECT ON RATING	AVG. FREQUENCY REACHED
One week	From a 21.5 to a 55.3	From a 1 to a 1.8
Four weeks	From a 38.6 to a 79.1	From a 1.9 to a 5.1

For other news coverage in this issue, see *Newsmaker of the Week*, page 8; *Spot Buys*, page 52; *News and Idea Wrap-Up*, page 72; *Washington Week*, page 63; *SPONSOR Hears*, page 66; *Tv and Radio Newsmakers*, page 82; and *Film-Scope*, page 64.

Only Kprc-TV?

Yes, only KPRC-TV. Because only KPRC-TV has CH-2,
most effective selling agent put in television. Thousands
rely on KPRC-TV and only KPRC-TV to stimulate
sales. Only KPRC-TV—the station for people who
like results.



Aren't you
glad you use
Kprc-TV!



(don't you wish nobody else did?)

Courtesy of
Dial



The George Foster Peabody Award won by "Great Music from Chicago"



For the second consecutive year!

WGN television wins Peabody Award



The 1959 Peabody Award for television entertainment (musical) was won by WGN-Television's acclaimed series of live, color telecasts, "Great Music from Chicago."* With Deems Taylor as commentator and such renowned artists as Fritz Reiner, Sir Thomas Beecham, Andre Kostelanetz, Howard Barlow, Dorothy Kirsten, Byron Janis, Woody Herman, Count Basie, Sarah Vaughn and many others—WGN-Television brought to Sunday night television a new breath of life.

One year ago, WGN-Television's "Blue Fairy" won the coveted Peabody Award for "the nation's outstanding program for children in 1958"—the only Peabody Award given to a television station!

"Great Music from Chicago" also won the Radio-TV Mirror Award for the "best musical program in the Mid-West."

Awards are wonderful proof that devotion to excellence has paid off. But an equally important reward is growth in both audience size and audience loyalty—a direct result of WGN-Television's policy of quality programming presented with integrity.

*Now available for syndication in your market.

WGN-TELEVISION



441 N. Michigan Avenue • Chicago

Quality - Integrity - Responsibility

How Come **CHANNEL 10** Stays Perennially On Top in the **Rich Rochester N. Y. Area?** COULD BE BECAUSE:—

**49th and
Madison**

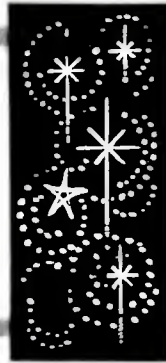
we have the **POWER**

Yes, thanks to our new 316 KW (maximum power) transmitter, we now speak to more than a million Western New Yorkers with a stronger voice—look at them with a brighter eye! Our primary coverage area is considerably extended!



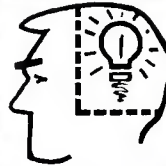
we have the **SHOWS**

We offer our viewers the very finest programs of two major networks—CBS and ABC—a galaxy of great stars in a brilliant host of new shows and old favorites! We also offer News-Weather-Sports, complete and accurate, twice nightly at 6:30 and 11:00 P.M.—plus many other fine, live local shows, and the great MGM movies.



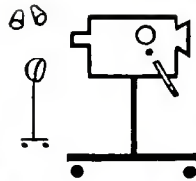
we have the **KNOW-HOW**

Not only do we possess the technical know-how that guarantees best-quality production, but being Rochester-owned, we understand the wants and whimsies of the people of this area, give them what they want, know how to promote our station and our programs in the most effective manner.



we have the **FACILITIES**

Now that we have the very latest in Videotape, our facilities, both in equipment and personnel, leave nothing to be desired. Our well-trained engineers and production staffs welcome the constant challenge of handling live shows and live commercials in truly expert fashion.



we have the **WILL**

Perhaps our BEST quality is our ceaseless will to please! We are intensely proud of our consistent leadership in Rochester, and we are determined to maintain it!



Adequate power, top-notch programming, expert know-how, modern facilities and the resolve to please and satisfy—every one of these things is *essential* to a successful television station—and these are the things that attract and hold our ever-increasing number of sponsors.

CHANNEL 10

(WVET-TV • WHEC-TV) CBS BASIC • ABC AFFILIATE

THE BOLLING CO. INC. • NATIONAL REPRESENTATIVES • EVERETT-McKINNEY, INC.

Sounding the fm trumpet

YOUR SPLENDID ARTICLE ON FM IN APRIL 30 ISSUE ONE OF THE FINEST AND MOST FACTUAL I HAVE SEEN IN ANY TRADE PUBLICATION. YOUR RESEARCH INTO ADVERTISING'S NEWEST AND MOST EXCITING MEDIUM IS HIGHLY COMMENDABLE. CONGRATULATIONS.

Charles Siverson
director
WROC-FM
Rochester, N. Y.

* * *

I found your lead article in the April 30th issue on fm most interesting and encouraging. As a fairly frequent fm listener, I am most enthused with regard to its future growth, and as you know, Triangle operates four fm stations.

I was, however, disappointed in finding no reference to the QXR Network with which our three eastern fm stations are affiliated. Our station in New Haven and Philadelphia functions as the key pick-up for the respective legs of the QXR Network, and Triangle has great confidence in its future development.

The network now consists of 17 stations covering major markets in New York State, New England and South to Washington. It seems to me that the scope of this operation should have justified some reference, if nothing more than inclusion in the list of networks you referred to.

Edward H. Benedict
dir., national sales
Triangle Publications
N. Y. C.

* * *

I had just about given up hope that your staff was keeping an eye on the booming fm situation. Then the 30 April edition arrived—hooray! Please send 100 reprints of "Why Fm is Picking Up Speed."

Jim Hodges
gen. mgr.
KHIQ
Sacramento, Calif.

Congratulations on your excellent article "Why Fm is Picking Up Speed," which you carried as the lead article in SPONSOR on April 30, 1960. Your wonderful research work certainly pinpointed the giant strides it has made in the last few years.

We would like to have 100 reprints of this article in order to distribute to Pittsburgh agency people and potential advertisers.

Thomas J. Daugherty
manager
WKJF-FM
Pittsburgh

* * *

We at Howard Marks Advertising enjoyed your recent article "Why Fm is Picking Up Speed."

Since we are in the process of selling fm to a selective clientele, we feel that it would be an effective sales aid. Consequently, we would appreciate your sending us 16 copies of that issue or reprints.

James N. Morey
tv dir.
Howard Marks Adv.
Cleveland, Ohio



Best convention in 20 years!

I couldn't disagree more with your editorial about NAB needing a better marketplace (SPONSOR, 23 April).

I have attended all conventions since 1941 and I would say that the 1960 meeting was by far the most serious, with sessions better attended and less extraneous interference than any in the past 20 years.

Having been on the convention committee of the NAB Board that sought more dignity and actual accomplishment in the management of the convention, I do not agree that it is necessary to have a scantily clad group of professional help roaming the halls of the hotel to publicize side-show attractions. From what I have been able to learn in personal visits during the 1960 convention, the equipment people, the music libraries, the news services, and many others were well satisfied with the accomplishment of business and the accommodations. In fact, some expressed relief over the elimination of the nightclub atmosphere of previous conventions.

Robert T. Mason
gen. mgr.
WMRN
Marion, Ohio

KBIG is loaded with advertisers who prove good copy and FRESH AIR just can't miss! Radio Catalina's new programming format is a potent sales weapon... hitting a responsive audience throughout Southern California at an average 71% less cost than other major regional stations.

FRESH AIR
triggers sales success

SHOPPER'S MARKETS:
 3 minute interview show brings "constant volume climb... over 2,000 inquiries a month."

VON'S GROCERY:
 after 7 years, expands program buy from 5 shows to 27 a week.

NATIONAL PAINT:
 minimum spot schedule "increases demand for decorating offer... builds store traffic for all dealers."

HOUSE OF NINE APPAREL:
 boosts 6 year spot schedule to all-time high of 192 a month.

NORTHWEST ORIENT AIRLINES:
 weekend programming "stretches advertising dollars... provides greater impact, and low-cost coverage."

Now available...
 complete new KBIG
 reference file.

KBIG
 740 kc/10,000 watts
 Radio Catalina

John Poole Broadcasting Co., Inc.
 6540 Sunset Blvd.
 Los Angeles 28, Calif.
 HOLLYWOOD 3-3205

National Representative:
 Weed Radio Corporation

BIG CHIEF SPEAKS

••Me look up in summer sky. Peachtree Street Atlanta. See smoke signal from big wigwam. Strange tribe. Me no can read.

Kind warrior

LOUIS READ

tell me this mean 'janitor AMBitious!' Louis say he come Atlanta to track down many timebuyers. I say, 'Good! 14TH show you how.'••



The Chief is wise.

If you know what he means by 14th write to BIG CHIEF c/o SPONSOR, 10 E. 49th St., New York 17, by 31 May. Win a prize you'll love for summer fun.

Timebuyers at work

Dick Olsen, senior timebuyer at Doherty, Clifford, Steers & Shenfield, Inc., New York, feels that radio is not always used properly by advertisers new to the medium. "We all know that radio has performed well for certain clients, but we don't always seem to bear in mind the reasons for that success. I believe that if radio is used, it must be bought in heavy frequency. Radio should be bought at saturation levels to be effective because of such factors as high audience turnover, listener loyalty, and the differences in program content. In order to adequately cover a market it's necessary in most cases to use more than one station. There are few markets, if any, where one station has more than 35% of the audience. Budgets have to be big enough to accommodate multiple station buys." Dick points out that the net effect of heavy flight activity is nearly as good as 52-week advertising on a smaller scale. "Studies indicate that the shortest cycle which is truly effective is for six weeks, and recall tests show remembrance for two weeks thereafter. In other words, use radio big for big results."



Mary Dwyer, Kenyon & Eckhardt, New York, thinks the networks could render a great service to advertisers, agencies, and local stations by keeping their affiliates better informed about the commercial scheduling of products. "In these days of cross-plugging and multiplicity of products under one huge company name, the placement of



local spots is a real problem. Proximity of competitive products is hard to avoid, and it keeps a spot buyer on his toes to stay abreast of the individual products advertised within across-the-board network shows. The turnover is constant and keeping a close check is absolutely essential. One week everything is fine and dandy, and the next week you find your local spots adjacent to a competitive network spot." Mary points out

that too close proximity can void the efforts of both advertisers, and since the networks and stations have a big stake in the success of any campaign, they should be on the alert to avoid anything that might lessen its effectiveness. "This goes for multiple spotting as well, of course, and makes it very important for every spot buyer to know what his client's competition is doing in the way of network activity."

HOW DO THE C-O'S STACK UP?

PROGRAM HIGHLIGHTS

KCBS

SAN FRANCISCO

Live concerts by "Masters of melody"; lively musical games on "Night Number"; frequent Community Editorials; Dave McElhatton entertaining daily; 57 sports reports each week.

PROGRAM HIGHLIGHTS

KNX

LOS ANGELES

"The Bob Crane Show" and "The Condytis & Grant Show," comedy; "Opinion Please," a modern town meeting on an open phone line; "This is Los Angeles," interviews interesting Angelenos; specials such as "Blackboard Dilemma."

PROGRAM HIGHLIGHTS

KMOX

ST. LOUIS

"At Your Service," a new information format; prime time public affairs features; 1,114 students in college credit courses; live local stereo concerts; Dr. Thomas Dooley's exclusive reports from Laos; news in depth; major sports.

PROGRAM HIGHLIGHTS

WBBM

CHICAGO

"Music Wagon," "The Josh Brady Show," "Supper Club," all live music; variety features; "The Paul Gibson-Joe Foss Show," with comments and records; "The Art Mercier Show," tips for sportsmen.

PROGRAM HIGHLIGHTS

WCAU

PHILADELPHIA

The Ed Harvey Show makes mornings springier; Bill Campbell Sports—better than locker room talk; Hugh Ferguson's "Rural Digest"; Bill Bransome's celebrity chats on "What Are They Doing?"

PROGRAM HIGHLIGHTS

WEEI

BOSTON

"Tom Russell (morning music) Show"; "Calder & Johnson Show," with comedy, live music and records; "Accent on Music" nightly with Bob Jones; News on the hour; Sports with Fred Cusick.

PROGRAM HIGHLIGHTS

WCBS

NEW YORK

Live entertainment with the Jack Sterling, Martha Wright and Freeman & Hayes shows, plus Dick Noel, Ed Joyce, Lee Jordan and Allen Gray. And New York's finest news and information broadcasts.

In the opinion of their listeners in seven of the top ten U. S. markets, the CBS Owned Radio Stations stack up high indeed! That's because the C-O's program for active listeners—not for the fringe hearing of people with their minds on other matters. The C-O's get attention because they ask for it, every hour of every day, with broadcasting designed for the alert adult mind. Look at our partial listing of locally produced programs and you'll see what we mean. And added to it is the unique strength of the CBS Radio Network with its schedule of great personalities, drama, comedy, complete news coverage and analysis, public affairs and special events. This is responsible broadcasting. It gets a responsive audience. And that means response to your advertising, too!

CBS OWNED
RADIO STATIONS
REPRESENTED BY CBS
RADIO SPOT SALES

C-O

Florence

is unique

She walks in beauty,
vital as the television market she
symbolizes. Florence is
unique—a single-station market
61 air miles from another
tv station. No other single medium
effectively serves this
agricultural-industrial market
of 1,300,000 people
in 30 counties.



WBTW

Florence, South Carolina

*Channel 8 • Maximum power • Maximum value
Represented nationally by CBS Tv Spot Sales*



A Jefferson Standard station affiliated with
WBT and WBTW, Charlotte, N. C.





WHAT THREE TV/RADIO SPORTS CLASSICS WILL PULL IN AUDIENCES

WORLD SERIES	125,000,000
KENTUCKY DERBY	40,000,000
ROSE BOWL	60,000,000

Prediction based on data from Gillette Co. and CBS TV

SPORTS:

AIR MEDIA'S \$200 MILLION GATE

- Network tv sponsorship alone amounts to nearly \$70 billion; regional tv raises tv total to about \$150 million
- Add radio from national to local levels and the whole staggering. Here's a look at latest sports developments

From crystal set days, trends in air media programing have been an ever-changing pattern. One year it's quiz shows, another season it's westerns. It like *Old Man River*, sports just keep rollin' along."

Itself a \$40 billion "industry," sports accounts for annual billings to and radio of close to \$200 million;

every year the advertising ante goes up a little higher. Networks struggle for coverage rights to the classic sporting events, stations vie for rights to local events, and sponsors compete for the chance to reach the sport fans. This year is no exception, although some rather exceptional things have occurred recently, some the past week.

- Saturday afternoon NCAA football games will not be on NBC TV this fall. The whole autumn collegiate schedule was deftly lifted from the network's pocket by ABC TV.

- The Summer Olympics Games in Rome have been grabbed by CBS TV, and U. S. viewers will get to see the events the same day they take place thanks to the double miracle of jets and tv tape.

- NBC TV has nailed down the World Series on a "long-term lease," and Gillette Safety Razor Co., whose name is synonomous with aired sports, has contracted to sponsor it for the next five years.

At SPONSOR presstime, the following situations had developed in the

TV/RADIO SPONSORS OF MAJOR LEAGUE BASEBALL

AMERICAN LEAGUE

NATIONAL LEAGUE

Team	TELEVISION		RADIO
	Origination	Sponsor	Origination
Baltimore Orioles	WJZ-TV (feeds 3 stas.)	Hamm Brewing Co. Local co-sponsors	WBAL (feeds 12 stas.)
Boston Red Sox	WHDH-TV (owns 2/3) (feeds 5 stas.)	Narragansett Brew. Atlantic Refining Ford Dirs. N.E.	WHDH (feeds 47 stas.)
Chicago White Sox	WGN-TV only	Hamm's Oklahoma Oil	WCFL (feeds 50 stas. for Gen. Fin.)
Cleveland Indians	WEWS (feeds 2 stas.)	Carling Standard Oil Ohio Central Nat'l Bank	WERE (feeds 47 stas.)
Detroit Tigers	WJBK-TV (feeds 6 stas.)	Speedway Petrol. Stroh Brew. Co.	WKMH (feeds 40 stas.)
Kansas City Athletics	WDAF-TV only	Schlitz Brew. Co.	WDAF (feeds 12 stas.)
New York Yankees	WPIX (feeds 3 stas.)	Ballantine R. J. Reynolds Atlantic Refining	WMGM (feeds 40 stas.)
Washington Senators	WTOP-TV only	Gen. Mills Gen. Cigar Household Fin. Colgate-Palmolive Nat'l Bohemian Beer	WTOP (feeds 12 stas.)
Chicago Cubs	WGN-TV only	Hamm's Okla. Oil	WGN only
Cincinnati Redlegs	WLW-TV (feeds 5 stas.)	Hudepohl Brew. Standard Oil Ohio Colgate-Palmolive	WKRC (feeds 50 stas.)
Los Angeles Dodgers	KTTV	American Tob. Union Oil	KFI (feeds 10 stas.)
Milwaukee Braves	(No television)		WEMP (feeds 40 stas.)
Philadelphia Phillies	WFIL-TV (feeds 2 stas.)	Atlantic Refin. Ballantine Bayuk Tasty Baking	WFIL (feeds 19 stas.)
Pittsburgh Pirates	KDKA-TV (feeds 3 stas.)	Atlantic Refining Pittsburgh Brew. Ford Dirs.	KDKA (feeds 21 stas.)
St. Louis Cardinals	KPLR-TV only	Anheuser-Busch	KMOX (feeds 71 stas.)
San Francisco Giants	(No television)		KSFO (feeds 8 stas.)

FOR THE 1960 SEASON

RADIO

Sponsor	Combined rights
Same as tv	\$450,000
Same as tv	\$500,000
Gen. Finance Gen. Cigar Gen. Tire Budweiser	\$350,000
Carling Richman Bros. Society Nat'l Bank	\$500,000
Same as tv	\$500,000
Richlitz Kelly Oil	\$300,000
Same as tv	\$900,000
Nat'l Bohemian Local co-sponsors	\$250,000
Dak Park Savings Heleman Brewing	\$450,000
Burger Brewing	\$350,000
Same as tv	\$600,000
Miller Brew. Clark Oil Orillard	\$220,000*
Same as tv	\$300,000
Same as tv	\$350,000
Anheuser-Busch Local participating sponsors	\$400,000
Alstaff Blger's Mer. Tob.	\$137,000*

world of sports events broadcasting:

- On 10 May, the new American League pro football schedule may be up for grabs. Because on that day, the ABC TV option on it expires, and no sponsors were in sight at this writing. Without sponsors, the network is naturally reluctant to break into its profitable Sunday afternoon line-up of sponsored shows.

If this happens, the new football pro league looks like it may wind up an orphan where sponsorship is concerned. CBS TV already has signed up for Sunday afternoons the National League pro football, and NBC TV will pick up a few of these games. Neither CBS nor NBC would have room for the American League schedule.

- ABC TV on its new NCAA collegiate football schedule has signed up three sponsors: Gillette, Humble Oil, and Liggett & Myers.

- CBS TV picked up this week the first of its sponsors for the Summer Olympic Games. P. Lorillard Co. has signed for one-quarter of the full sponsorship which leaves three-quarters still to be sold. The Lorillard buy amounts to about 20½ hours of Olympics sponsorship.

The coverage of the Olympics will be flown by jet to New York from Rome, and tapes will be played the same day. Slotting of Olympics will be in prime time. CBS TV, although it is working in cooperation with Italian tv, is not simply picking up their tapes; it has its own production crew on the site supervising its programming.

- Gillette Safety Razor Co. will put more than \$1 million in advertising behind its four-week 1960 Father's Day promotion of its award-winning 195 adjustable razor and dispenser of the new Super Blue Blades which have produced the greatest trade and consumer response in the company's history. Spearhead of the campaign will be *Friday Night Fights* (NBC TV), *Big League Baseball* (NBC TV), and its 200 disk jockeys of spot radio.

- ABC Radio just picked up rights from TelePromPter for next month's heavyweight championship fight between Johanson and Patterson for an estimated \$200,000 in rights (very high for radio rights to a single fight). Bristol-Myers has already taken half sponsorship. Tv will be closed circuit to theaters only.

• NBC TV will be programming more sports events this coming year in color than ever before. The World Series will be colorcast again as it was last year. Basketball—from which the bugs of colorcasting were re-

moved last year—will get the tinted treatment this year, along with a lot of other NBC sports. If racing from Hialeah is picked up again by the network, it probably will be telecast in color this year, too.

• On the regular NBC TV prime time network schedule next season is a Monday night stanza at 10:30, handed by comic Milton Berle, and devoted to championship bowling. The sponsor will be Bayuk cigars.

• ABC TV, while having stolen some thunder from NBC with its signing of NCAA football, nevertheless has no bowl games signed for the winter. They are divided between CBS and NBC. However, this week, the word was that ABC might come up with a brand new bowl football game—the proposed Gotham Bowl in New York.

• Bowl games next year that are slated for 1 January are being moved to 2 January because the First is on a Sunday. Some in the industry wonder whether this switch to a Monday (even though a legal holiday) will affect viewing.

• Gillette has moved its boxing programs from its long-time slot on Friday nights on NBC TV to Saturday nights on ABC TV. Some admen observers suspect they will find little or no difference at all in audience size and audience composition.

The magnitude of sports in the tv-radio firmament is enormous. A conservative estimate of national and regional advertising dollars in tv sportcasts would be about 10% of total spending in the medium: last year this was an estimated \$1½ billion. So sports' share would be about \$150 million, of which about \$70 million is network tv. Add to this the amount spent in radio—both net and national and regional spot—and sports comes out with about another \$25 million share, to bring the ante up to \$175 million. Since local coverage (with local sponsors) hasn't been figured in, it is safe to say that the grand total would reach close to the \$200 million mark.

In assessing the broadcast hours devoted to sports programming it must be remembered that they don't start and stop with the event itself. There are lead-in and lead-out shows surrounding gamecasts (usually quarter-hour stanzas devoted to interviews with players, sport quizzes, etc.). Then there are the programs of sports news and sports scores. And there

(Please turn to page 58)

HOW THE TV NETWORKS DIVIDE THIS YEAR'S SPORTING EVENTS

	SPORT	DATE	NETWORK
football	NCAA FOOTBALL	Fall (12 games)	ABC
	LIBERTY BOWL	Dec. 1960	NBC
	BLUEBONNET BOWL	17 December	CBS
	BLUE-GRAY	December	NBC
	PRO FOOTBALL CHAMP.	December	NBC
	GATOR BOWL	31 December	CBS
	ROSE BOWL	2 January 1961	NBC
	SUGAR BOWL	2 January	NBC
	COTTON BOWL	2 January	CBS
	ORANGE BOWL	2 January	CBS
	EAST-WEST	January	NBC
	SENIOR BOWL	January	NBC
	PRO BOWL	January	NBC
	PRO FOOTBALL PREVIEW	Fall 1960	CBS
	PRO FOOTBALL NFL	Fall	CBS
PRO FOOTBALL NFL	Fall	NBC	
misc. / track / ring / golf / baseball	WORLD SERIES	5 Oct.	NBC
	ALL-STAR GAME	11 & 13 July	NBC
	MAJOR LEAGUE BASEBALL	April-Sept.	NBC
	GAME OF THE WEEK	April-Sept.	CBS
	ALL-STAR GOLF	Oct.-April	ABC
	CROSBY TOURNAMENT	January	ABC
	MASTERS TOURNAMENT	April	CBS
	SAT. NIGHT FIGHTS	52 weeks	ABC
	TRIPLE CROWN	May-June	CBS
	HORSE RACE OF THE WEEK	April-October	SPORTS NET.
JACKPOT BOWLING	52 weeks	NBC	
NATIONAL TENNIS SINGLES	10, 11 Sept.	NBC	
SUMMER OLYMPICS	26 Aug.-11 Sept.	CBS	

AD AGENCIES
MULL OVER...

... ARB COVERAGE STUDY

CHIN IN HAND, Frank J. Gromer, Jr., media director, Foote, Cone & Belding, N.Y., ponders a point about ARB's coverage service made by Herbert Kaufman (foreground), ARB account executive. Beside Gromer is Martha Sykes, FC&B media research analyst, one of seven attending pitch

- Selling season is on as research firm pushes the first circulation study to buck A.C. Nielsen since 1952
- Here's a rundown of what's offered. Survey is based on the same data used in coming up with program ratings

The American Research Bureau's national tv coverage service—first to buck Nielsen since the Standard Audit and Measurement Service offered its figures eight years ago—is currently undergoing close scrutiny by ad agencies.

Scheduled to appear about 1 August (though it may be earlier), the service also represents the first cir-

ulation study based upon the same source material used for local and network program reports.

Since Nielsen has not yet firmed its plans for NCS No. 4, ARB is the cynosure of all eyes in the coverage arena. It is confident that its study will become the industry standard upon its release this summer. This confidence is based upon the signa-

tures of two networks (ABC and CBS), the definite commitments of at least half a dozen top agencies, and indications from other ad houses they will join up, too.

ARB is not offering any revolutionary format for station circulation. By and large, its data follows along the lines laid out by the ill-fated Broadcast Measurement Bureau, the NAB, and the various NCS studies.

However, the ingenious interlocking of coverage, local and network reports via semi-annual "sweeps" sampling of tv viewing in all U.S. counties, not only provided the research firm with an economical device, but collared immense quantities of comparable data. Local reports, for

example, are comparable with the coverage material.

Here is the basic information provided:

- Physical facts about each station, including indications of physical changes since NCS No. 3 and ARB's fall 1959 sweep. (ARB coverage data represents the average of station circulation data gathered during the November 1959 and March 1960 sweeps.)

- Total households by county, based on the latest *Sales Management* figures.

- Number and percent of tv homes, by county.

- Number and percent of tv homes "able to receive" each station, by county.

- Number of days per week the average home viewed each station—during the daytime, at night and during the total day, by county. This so-called "F" or exposure index is a new feature in coverage data. The figures are averaged for each station's total county lineup.

- Average weekly circulation by county for each station—during the daytime, at night, and during the total day. This is the number and percent of tv homes viewing once or more during the average week. Total weekly figures are unduplicated.

- Average daily circulation by county for each station—during the daytime, at night, and during the total day. This is the number and percent of tv homes viewing once or

more during the average day. Total daily figures are also unduplicated.

- For each station, the share of total weekly circulation represented by each county in its coverage area. Eliminated from the calculations here are counties in which less than 5% of the tv homes are viewers of the station. Share data is given in the station reports but not in the county reports—that is, those reports which break down viewing of all stations within a county.

- Station totals, of course, are given for all the above county information except that the "F" index figures are averaged. These station totals are shown by both full coverage and metro areas.

- As is the normal practice in publishing station circulation information, the complete data is broken down two ways: (1) by counties, showing each station's audience and (2) by stations, showing the audience for each county covered.

Probably the most unique element in ARB's coverage study is that the figures are not based on coverage-type questionnaires at all but the same diaries that ARB uses for its local and network rating reports. In other words, the coverage information is tabulated on the basis of reported program viewing.

ARB *could* provide a combination of coverage and time period (or program) information by county. It could show, for example, the county-by-county audience to a local or

network show—in theory, that is. Actually, however, the samples would be too small.

Overall, the ARB coverage sample is quite sizeable—110,000 different homes per sweep or 220,000 different homes in all. Minimum sample per county is 12 or 13 per sweep, though the figure is higher in metro areas. Since there have been two sweeps and since there will be county clusters in the less-populated areas, a two-county cluster thus provides a minimum sample of 50 homes for coverage data. ARB sends out close to 100 diaries to get 50 usable returns.

ARB's policy is to use no more than two counties per cluster. However, where a major change in station facilities took place between the two sweeps, there will be supplementary data using only facts from the second sweep. In such cases the county cluster maximum would be four.

Since, geographically speaking, most of the U.S. is rural or small-town in nature, most of the 3,000-odd counties are clustered. A total of about 730 counties will be reported individually.

What ARB essentially measures is viewing by tv-telephone homes. ARB's sample is of the probability type, not, strictly speaking, the area type. The "frame" or list from which sample homes have been chosen on a statistically random basis is the nation's full complement of telephone books. This means about 76% of

(Please turn to page 58)

WHY AGENCIES WANT NEW TV COVERAGE DATA

Estimated number of physical changes in U. S. tv stations, spring 1958-spring 1960

No. of markets	No. of stations	Changes in call letters, channel nos.	Operations started	Operations ceased	Affiliation changes	Visual power changes	Antenna height changes
165	215	15	35	15	80	80	75

Source: ARB. Period covers time between field work for NCS No. 3 and ARB's March 1960 "sweep"

RESORT STRIKES LOCAL GOLD WITH YEAR-ROUND TV



FILM SPOT is in the making as George Colovas, owner of the High Point Inn, describes the type of shot he has in mind to a WDAU-TV cameraman. Station produced films for unprecedented resort tv push

- ▶ Mountain hotel goes after untapped local citizenry via tv spots; raises area tab from \$8,000 to \$55,000
- ▶ Puts \$10,000-per-year into WDAU-TV, Scranton, spot schedule; breaks into ranks of year-round hostelrys

The High Point Inn (Mt. Pocono, Pa.), in a move unusual among resorts, has done some tv prospecting in its own backyard—and turned up a gold mine in guests from the immediate vicinity.

Until last spring High Point, like most resorts, virtually ignored the nearby citizenry and concentrated advertising efforts on the country's population centers via newspapers and direct mail. Then it pioneered a spot campaign on WDAU-TV, uhf outlet in Scranton, and local billings, which had averaged \$6,000-8,000 annually, shot to \$55,000 in 1959. Expectations are for new heights in the neighborhood of \$75,000-100,000 this year.

High Point felt the effects of its spot tv venture almost immediately. In addition to this all-important influx of sleep-in guests from the area, there was an upsurge of conventions, sales meetings, and day-long employee outings arranged by commercial outlets in the neighborhood. And busi-

ness picked up at the resort's restaurant and bar, which can accommodate a large number in excess of the sleeping capacity.

Much of the new traffic is off-season and during the week, when needed most. Owner George Colovas says that thanks to tv now he's able to stay open year-round, while some 80% of the Poconos hotels are limited to the Memorial Day-Labor Day season. In fact, last winter he had to rent four nearby motels to house his overflow.

The current tv budget is \$10,000. High Point's filmed spots, mostly minutes, plus some 20's and I.D.'s, are produced by WDAU-TV. They run three or four times per week on a day and night rotating schedule designed to reach the widest cross-section of audience.

An informal tone is maintained throughout the commercials, in keeping with the resort's atmosphere. They include shots of owner Colovas

greeting guests, showing them around—a demonstration of High Point's personal touch.

The video presents a panorama of the resort's attractions, accompanied by voice over description of the good times to be had. A representative 60-second spot opens with an automobile full of vacationers pulling up to the entrance and spilling forth its passengers. This is followed by winter sports scenes, including skating, skiing and tobogganing. Then the indoor facilities get the limelight, with special emphasis on the swimming pool. The camera also takes a look at the all-important dining room plus some of the nightlife, including entertainment in the cafe.

The Poconos area draws an estimated \$60-70 million in tourism per year. High Point, a medium-sized resort, is able to accommodate 170 sleeping guests and 300 at table. Its average rates range from \$12.50 to \$15 a day per person.

Thus far, High Point is the only Poconos resort on tv. Its increased share of the area's vacation revenue should cause resorts there—and everywhere—to take another look at their media patterns. This pioneering advertiser has proven the effectiveness of tv in attracting valuable local traffic.



PRESENTING RADIO MERCHANDISING CONCEPT to client, here represented by executive v.p. Paul Tschudin (r), are (l to r) Newman McEvoy, C&W v.p. in charge of media, Bob Palmer, media supervisor, Frank Vernon, buyer, and E. W. Lawrence, v.p. and account supervisor

WATCHMAKERS ON RADIO. PART II

SWISS WATCH'S MERCHANDISING COUP

◆ Watchmakers of Switzerland has stations place entry blanks for station's own audience promotion contests with retail jewelers; builds traffic, dealer support as broadcast ad budget skyrockets from nothing to 100% in less than year's time

Watchmakers of Switzerland is now in the tenth week of a 13-week, 30-market campaign, and participating radio stations are, in effect, running promotion contests for the client at no additional cost. Here's how it all came about.

Watchmakers of Switzerland was faced with a nettlesome problem. Due to its particular marketing philosophy and make-up, the federation does not wish to name its member brands in its advertising. However, instead of proving to be a handicap, client and agency devised a way of turning this limitation to their advantage.

The Swiss Watch group has been with C&W for nearly one year, and in that time its broadcast budget has skyrocketed from 0 to 100%. The federation's major copy point has been to stress the difference between a quality watch and its low-priced counterpart and to urge consumers to see for themselves by comparing the insides of the two kinds of watches. It was determined that the most forceful way to demonstrate this would be by creating a display where the two watches would lie side by side, their backs removed to expose the movements. The display is most effective when viewed on the dealer's counter. In print, depth tended to be lost, minimizing the difference. On tv, though movement added a new dimension, the full scope of the comparison still could not be captured. Thus the nature of the problem: how—under these conditions, unable to name brands—to create dealer enthusiasm and build up retail traffic so that the potential customer would see the display in its most advantageous light, at the point of purchase.

The answer lay with Bob Palmer, media supervisor on the account at C&W. Palmer theorized that since the marketing restrictions made it impossible for the client to take advantage of radio stations' usual merchandising offerings, that the station could perform a different kind of merchandising for Swiss Watch, with mutual benefits. The account team (Newman McEvoy, v.p. in charge of media, E. W. Lawrence, v.p. and account supervisor, Palmer, and media buyer, Frank Vernon) hosted a breakfast for reps and outlined their strategy. Stations

carrying Swiss Watch schedules would be asked to plan and execute an audience promotion contest built around entry blanks obtainable only from local jewelers. The station would promote the contest with on the air announcements, wherever possible adjacent to Swiss Watch spots. Stations would contact all retailers and offer them the opportunity to participate in the contest, at no cost.

Realizing that this kind of merchandising required extra energy on the part of the stations, although tied-in with their own audience promotion efforts, Watchmakers of Switzerland is holding a contest among the stations. The three winners will receive a plaque and a full-page ad in SPONSOR announcing the awards.

Reaction to the proposal was mixed, although 150 stations were to submit suitable availabilities. Some of the key radio stations chosen were: KNX, Los Angeles; WXYZ, Detroit; WBZ, Boston; KWK, St. Louis; WTOP, Washington, D. C.; WHK, Cleveland; WCCO, Minneapolis; KNUZ, Houston; WQAM, Miami; WHB, Kansas City; WDSU, New Orleans; and WING, Dayton.

Depending upon the market, Swiss Watch has scheduled between 20 and 40 spots during traffic and evening hours, with one-quarter of the spots during the weekend. The federation is after the male who, says the group, accounts for a majority of watch sales. The commercials are mixed

minutes and 30's and are dramatizations of the back of the watch theory. A customer is about to purchase a watch without knowing what's inside, and is instructed that it might be clever to find out just what he's buying.

With results in for only the first six weeks, stations reported to C&W a total of 12,659 direct contacts with jewelers, and had already secured the cooperation of close to 3,200 of these jewelers, or about 40% of the total number in the 30-market area. After six weeks stations had aired a total of 9,045 contest promotion announcements, and there are still several stations that have yet to begin.

WINS, New York, which is conducting several two-week contests, received close to 800 entries in its first promotion. WCCO, Minneapolis, had received 1,603 entries and KWK, St. Louis, nearly 860 in early tabulations.

Swiss Watch supplements its radio schedule with net tv and has bought 37 minutes on the *Today* show (NBC, 7-9 a.m.), beginning in February and continuing through June, with the heaviest frequency leading up to and during graduation week.

The client anticipates continuing positive results from this kind of promotion and has already renewed for next fall, with indications that its budget will remain a solid 100% in air media. ■

A WINNER A WEEK, every week for the 13 weeks of the promotion, is how WJJD, Chicago, handles its Watchmakers of Switzerland contests. Here winner Tom Fairfield (l) is presented with Swiss quality watch by retailer Shelly Freedman as WJJD sales manager, Lloyd Webb looks on



To: Messrs. Skoog, Hicks,
Grunewald, and Kogan

From: Dick Rendely

Re: VIDEO TAPE vs. FILM COMMERCIALS



CONTROL ROOM CONFERENCE between Richard Rendely, Hicks & Griest executive producer, and NTA director Len Tannen (back to camera) checks out script. Author of tape-film memo was on production staffs of SSC&B and Calkins & Holden for three years each before joining Hicks & Griest as executive producer responsible for all tv/radio film and tape production

Commercials men have all but abandoned asking the sweeping question of whether or not tape will replace film in the immediate future.

The more important question for the moment is this: When should I use tape and when should I use film?

One answer is provided in a working memo sent recently by Hicks & Griest executive producer Richard R. Rendely to four group supervisors: agency president Charles V. Skoog, Jr., executive v.p. Harry L. Hicks, Jr., senior v.p. Theodore J. Grunewald, and v.p. Irving Smith Kogan.

In this memo, Rendely discussed the relative merits of tape and film in the areas of visual product appeal, costs, effectiveness, and speed.

Taking months of daily experience with all types of production problems, Rendely came to some vital conclusions for today in the continuing debate of tape vs. film in commercials.

To a great extent this is as moot a comparison as is fly casting vs. bait fishing. Each has merits. Each produces results. All you can do is try to relate the merits and results, etc., to your particular requirements. Thus I'll try, in this report, to supply sufficient basic information to answer most of the questions which can arise.

Since so much has been written, stated, inferred, and often misconstrued on the subject of tape, I think it best that we begin with Genesis and a common frame of reference.

WHAT IS VIDEO TAPE? ■

In simplest analysis, video tape recording (vtr) is merely a system by which live tv (picture and sound) may be recorded, retained, and replayed. The very fact that vtr is

possible enables two production improvements: (1) editing and (2) the use of some film techniques (electronically). These editing and production capabilities, however, are still critical in many areas as evidenced at the recent tape demonstration. Thus, we must think of and create for tape as a specific medium and not in terms of other recording techniques.

When considering the advisability of producing vtr commercials or choosing between tape and film, these four factors must be weighed:

1. Visual product appeal.
2. Costs (production and use).
3. Commercial interest and effectiveness (which medium will better accomplish the intended purpose and hold the audience).
4. Necessity for speed.

VISUAL PRODUCT APPEAL

One of the first and prime concerns of almost every client and agency is "How good can we make the product look." Since both film and vtr are played over system to reach the home, and both permit reasonable opportunity to prepare the product for shooting, both can make the product "look good." Some products, however, will look better on tape than on film and vice versa.

The reason for this is found in the general basic natures of each medium, i.e. film permits whiter whites and darker darks; tape is more detailed in gray scale. (These basic differences are lessened considerably by judicious lighting. However, extensive shot-by-shot lighting preparation eliminates one of the cost saving features of tape recording.)

In a recent CBS demonstration, for example, Ivory Snow appeared very white on film and dull white on tape; vice versa, the girl's dark blonde hair appeared dark blonde on tape and brunette on film. Thus the question of visual product appeal must be taken singly with each and every product.

Since this is such an important question, one of the fastest growing procedures today is advertiser appropriation of a certain amount of funds for experimental product shooting both on film and on tape. This is no idle expenditure for in addition to

answering the above question, the practice usually produces some extremely fine product shots which can later be well integrated into future commercials, (and as such pay for the experimentation).

COSTS

Before continuing, I wish to say that cost should never be the major determining factor in any commer-

create specifically for tape, and basically adhere to the simple rule of creating for live tv. This doesn't necessarily mean the strict live approach will give the best commercial but as soon as you try to simulate too many film techniques your costs will rise accordingly and may even surpass film production costs. (See page 46, "Creating to Tape".)

5 TIPS ON YOUR FILM/TAPE DECISION

Tape vs. film is "as moot a comparison as is fly casting vs. bait fishing. Each has merits. Each produces results."

The four factors to consider are "visual product appeal . . . costs . . . interest and effectiveness . . . (and) necessity for speed."

To determine product appeal, a fast-growing procedure today is "advertiser appropriation for a certain amount of . . . experimental product shooting both on film and tape."

If you use tape the cardinal rule is this: "Create for tape; don't use it as a film alternate!"

"Never use an effect for the sake of an effect. If it doesn't strengthen the meaning or interest of a commercial, don't use it."

cial. Audiences don't see your bills, they either get your message or they don't; and quality counts. The subject of cost comparison is a very complex question due to the many factors which must be considered. As you know, one production company flatly states that in many cases tape production is 30% to 50% less expensive than film. A major New York advertising agency on the other hand reports that tape can be 47% more expensive than film. Both statements are true. The "why" of these statements is based mainly on 3 considerations: (1) complexity of production; (2) number of commercials to be shot, and (3) intended use of the commercials.

Tape commercial production can be less expensive than film if you

Constructions costs are similar. So are talent costs. However, tape enables the use of three cameras simultaneously as opposed to one generally used in commercial filming. Tape crews are considerably larger than film crews. Thus in short, the basic saving in tape lies in speed of production . . . shooting, as much as possible, the commercial from start to finish. Once you create elaborate editing problems, continually reshoot scenes for minor changes, and laboriously prepare each and every shot, you have eliminated that cost saving benefit in vtr. This then raises the question of which do you want, a precise, complex story (film) or immediate, live presence (tape)? This is discussed later in this report.

There is a "hooker" in this whole

cost subject. Saving production dollars doesn't automatically mean saving money. If you intend to use tape for spot campaigns in several markets, look before you leap.

CREATING FOR TAPE

The one cardinal rule in using tape cannot be repeated too often: Create for tape; don't use it as a film alternate! There are a great many things tape can do . . . use them. There are also limitations . . . beware of them.

Below are several effects tape will accomplish more quickly than film, and less expensively.

1. Traveling mattes.
2. Electronic Wipes (including made to order patterns).
3. Insertion of people into miniature sets.
4. Use of miniature sets as "life sets" backgrounds.
5. Superimpositions.
6. Match dissolves.

Avoid writing copy that requires heavy editing, especially if your client is cost conscious.

Limited animation is possible but not very good yet. This is true also of stop motion; and live-animation combination.

Squeeze motion is feasible but very time consuming and therefore quite costly.

Try to plan your writing; as I said before, so that as much of the commercial can be shot as is possible without stopping the action. This means plenty of pre-planning with the producers and directors, also. Again remember that three cameras are all working simultaneously for you. Film can be transferred to tape very well. Thus insertion of good film clips is fine. But bear in mind the basic picture difference of film and tape. For best results, don't try to match scenes, use film clips of other subjects.

Try to avoid pulling a camera into extraordinary locations for a single shot, unless you specifically wish to look extravagant.

Here's an example:

I recently shot a picture with a sequence at Roosevelt Raceway. Wanting to take advantage of the big grass monogram in the infield, I took my camera man on to the roof of the stands where he made the establish-

(Please turn to page 60)

Are two-minute spots in the cards for video?

► P&G, about to spring new food product, queries tv stations on availability and rate of two-minute spots

► Industry for the most part amenable to new length, though some concern is evident as to viewer reaction

Advertisers who need two minutes to tell their story can do so on spot tv.

This conclusion is evident in the wake of industry reaction to Procter & Gamble's inquiry via Benton & Bowles into two-minute rates. Reports are that P&G favors the new commercial length for introduction of an unnamed food product which lends itself to intricate demonstration (see SPONSOR-SCOPE, 30 April).

Virtually all stations surveyed by SPONSOR felt the two-minute spot would be workable in participation programs, provided it fulfilled the NAB Code and individual station good taste criteria. Confidence in B&B's ability to produce tasteful, in-

teresting 120-second commercials was universal; some voiced reservations as to how some other agencies might handle the new length, however, and preferred to wait and see what would be produced rather than issue a blanket endorsement.

Some fears were expressed that two-minute spots might bring on audience accusation of over-commercialization, but for the most part it was felt that viewers are more likely to object to number of interruptions than commercial length. It was cited that on network shows it's not unusual to have commercials longer than two minutes without audience upheaval.

As for rates to be charged, a num-

ADMEN FAVOR TWO-MINUTE SPOTS



Y&R's Pete Matthews sees long spot as means to avoid rush job on product demonstration



"Creative needs determine proper length of a commercial:" DDB president Bill Bernbach

BOTH SIDES OF TWO-MINUTE COMMERCIAL COIN

PRO

Audience more likely to object to number of interruptions than length of commercial, so properly spaced two-minute spots no problem

Poor taste can show up in 20 seconds, even 10. There's no reason why two-minute commercials can't be tasteful if creatively handled

In participation programs the Code, as revised, permits five commercial minutes per half hour—room for two 120-second spots

CON

Audience might accuse stations of overcommercialization if they carry two minute spots, asserting period is too long for one advertiser

Transgressions of taste might result from allowing two-minute commercials. More exposure time would mean more chance to err

Accepting two-minute spots may lead to Code violations. Accustomed to back-to-back 60's, some stations might tack on shorter spots

er of ideas are under consideration at this preliminary stage. The one mentioned most frequently, and often with a tone of finality, is twice the one-minute rate. In support of this, stations point out that a two-minute commercial most likely would take the place of back-to-back 60's, and to accept less than 200% of the 60-second rate would mean loss of revenue. There is talk of the five-minute rate, but with the Code allowing only one minute, 15 seconds per five minutes, there is little support for this.

A unique viewpoint expressed by Ray Heitin, WRCA-TV, New York, national sales manager, is that twice the one-minute rate might prohibit the growth of the two-minute commercial. "Tv is much too young for extended forms," asserts Heitin, "and to give this new commercial length a chance to grow, 150% of the one-minute rate might be more appropriate."

From the agency viewpoint, two-minute tv spots represent an additional sales tool of considerable use. William E. (Pete) Matthews, v.p.-director of media relations at Young & Rubicam, and an enthusiastic advo-

cate of lengthier commercial availabilities, explains, "Often the limitation of a minute creates a quickie effect that detracts from what the advertiser is trying to accomplish. Given the two-minute period to work with, agencies can develop new creative techniques to heighten impact.

"If it's necessary to go into extreme fringe time for two-minute spots, however, it might not be worth it—unless you're reaching a selective prospect group, which would be an ideal situation." Mr. Matthews feels that under any conditions the two-minute spot advertiser ought to have exclusivity. "To buy that much time and be surrounded by bits and scraps would be grossly unfair." His view on rates is that for the privilege of standing alone, stations might justifiably charge more than twice the one-minute rate.

Matthews sees the two-minute commercial as ideal for products for which demonstration of action is required. "For automobiles and fabrics, for instance, the advertiser could mount something really impressive with 120 seconds," adds Matthews.

Pro-two-minute-spot sentiment

stems also from William Bernbach, president of Doyle Dane Bernbach, who believes the idea of the commercial ought to dictate its length. "No spot length is good or bad of itself," instructs Bernbach, "the *problem* is what matters and gives rise to the technique employed to solve it."

Bernbach cites as an example his agency's handling of the Polaroid Land Camera commercials on network tv. A minute is required to take and develop the picture, so the commercial must be longer.

A hypothetical use for two-minute spots suggested by Bernbach is for development of a character to appear in subsequent commercials. Once the audience has been sufficiently familiarized with this character, the advertiser could shift back to shorter commercials and move ahead on the momentum built with the introductory, two-minute spots.

In dismissing the danger that two-minute spots might bring on overcommercialization, Bernbach comments, "You can over-commercialize with 20 seconds; you can entertain with three minutes; it's a matter of creativity."

Timebuying tips from SRA award

- ▶ The recipients of the 1960 SRA timebuying awards discuss the function and nature of their profession
- ▶ Genevieve Lemper, FC&B, and Harold Simpson, Esty, agree honesty a must in buyer-seller relationship



IN NEW YORK over 300 members of the SRA gathered at the Waldorf to honor Harold Simpson, timebuyer at William Esty, New York, and Louis Nelson, director of marketing and v.p., Wade Advertising, Chicago. Pictured with the winners are, from left to right, Louis Avery, pres. of Avery-Knodle; Nelson; FTC head Earl Kintner; Simpson, and Preston Peters, pres. of PGW



IN CHICAGO, a full house at the Sarah Siddons room of the Ambassador East Hotel saw Roger O'Sullivan, Avery-Knodle, present the Chicago Timebuyer of the Year award to Genevieve Lemper, FC&B. Standing with Miss Lemper (l to r) are Charlie Compton, Meeker, Art Etringer, Blair-TV; Jack Davis, Blair-TV; Miss Lemper; O'Sullivan, and French Eason, H-R

The winners of this year's SRA timebuying awards concur on the major qualifications for a good timebuyer.

Genevieve Lemper, Foote, Cone & Belding, Chicago, chosen as the Chicago Timebuyer of the Year, and a 33-year veteran in her field, stresses the idea that as in any relationship between buyer and seller, honesty is the best policy. It's an old adage, but when SPONSOR spoke to Harold Simpson, buyer at William Esty, New York, and recipient of the Silver Nail Timebuyer of the Year Award, he too emphasized its tremendous importance.

"No two buys are alike," says Simpson. "This means that every buy involves individual treatment in adapting the client's objectives to the markets. It often happens that one of the best and most up-to-date sources of market information is the representative. If you have established a good working arrangement with the sales representatives, your clients will reap the benefits of all the services these representative firms can offer. It's just common sense that good relations between buyer and rep will promote a smoother, more efficient operation. Certainly, I've always found this to be the case."

From Chicago, Miss Lemper, who buys for B. F. Goodrich and S. C. Johnson among many others, reports that it's important to listen to the rep to get to hear another side of the story. "Even though a rep may not be completely filled in on your campaign objectives, even when pressed for time, I do my best to hear a rep out. These reps are close to the stations, are close to the markets and often come up with excellent suggestions."

Miss Lemper tries to be available to see station men. "I find it's time well spent. How do I define that? Well, when someone comes into my office and sits here and gabs and I learn nothing, then I feel I've wasted time. This rarely has occurred with station men or reps."

Simpson, a graduate of Colgate

d winners

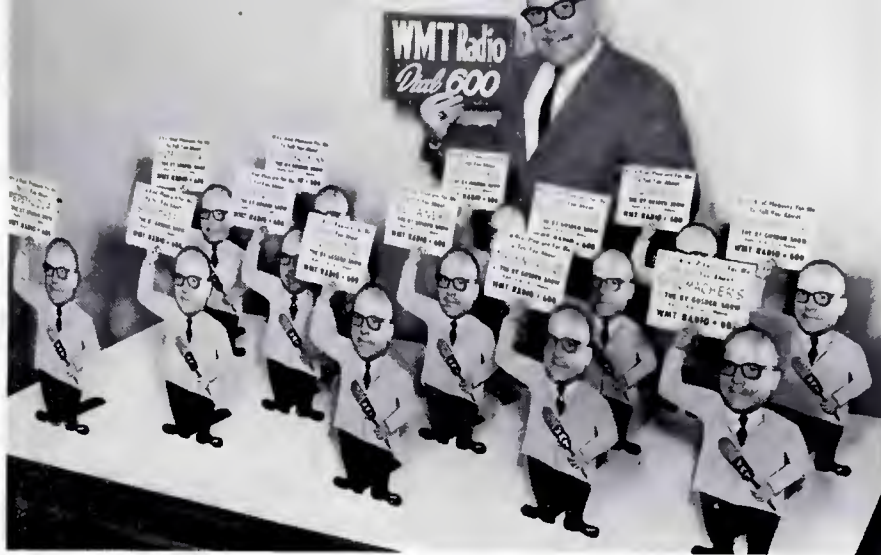
University and an Economics major, has been with Esty since 1949. He supervises broadcast buying for such major accounts as Reynolds Tobacco, Thomas Leeming, Pacquin, Sun Oil, Chesebrough-Pond's, P. Ballantine, Nestle, and the consumer products division of Union Carbide.

The Silver Nail Award winner sums up the buyer's function as the man charged with the responsibility of purchasing the best possible exposure in the selected markets at the most economical price. In order to do this he believes that the buyer must have a sound working knowledge of the client's objectives and problems. "He's got to be thoroughly familiar with the markets he's called to buy in. He must understand the uses and limitations of the various rating services. He must have developed a rapport with the reps. He has to be able to sift the meaningful material from past experiences and apply it to new ones, bearing in mind the changing nature of the business."

Miss Lemper has been a longtime consultant for many station managers throughout the Midwest, and has been active in the Women's Ad Club, and the Broadcast Ad Club of Chicago. In her 33 years with Foote, Cone & Belding she has worked on the original *Amos and Andy* series and Bob Hope's Pepsodent program, among others.

Louis J. Nelson, v.p., and marketing director of Wade Advertising, Chicago, also received recognition at the SRA luncheon. He was presented with the Annual Gold Key Award as the advertising agency executive of the past year.

A highlight of the occasion was the appearance of FTC chairman, Earl Kintner. The commissioner delivered a friendly but firm address, urged that sincere self-discipline could eliminate the need for further laws and regulations. "But," he cautioned, "there will be more law unless all of you give more than lip service to the self-promulgated standards you have established. I cannot urge upon you too strongly the need for sincere self-discipline." ■



PERSONAL IDENTIFICATION with sponsors helped WMT d.j. By Gosden (above with his army of "little men"), salesman Ford Roberts spark run for minutes on Gosden's late night show

THERE'S A RUN ON NIGHT RADIO IN CEDAR RAPIDS

You might say nighttime radio is tricky, vitually impossible, or just plain burdensome to sell. But the fact is it can be sold—even over-sold—with some old-fashioned determination and a firm belief that many advertisers will respond to it, if someone takes the time to approach them.

As proof of the above, take the case of station WMT in Cedar Rapids, Ia. Only a few months ago, its evening spot sales were near zero, and might have remained there if Ford Roberts, seven-year announcer with the station, hadn't asked for a crack at sales.

He got the crack, all right, with one slight hitch: as low man on the sales totem pole Roberts was restricted to new accounts. With daytime monopolized by the veteran salesmen, this meant going after late evening hours, with the exception of the sponsored 10 p.m. news and 10:15 p.m. sportscast.

Co-incident with Roberts' move to sales, WMT added a new d.j. personality, By Gosden, whose program was scheduled for 10:30 p.m. to midnight. Choosing this slot for his first sales experiment, Roberts teamed up with Gosden, visited each new sponsor in more than a dozen cities in Iowa and neighboring states. The kind of personal relationship and first-hand knowledge they gained, enabled Gosden to ad-lib each commercial, thereby lend it a strong personal tone.

Results come fast and furiously. In a short time Roberts and Gosden had 27 sponsors on the line, more than they could handle. Solution: the program was extended a half hour and spots (nearly all minutes) which could not be accommodated were moved into two earlier d.j. programs.

Roberts' efforts, in his first six months as a salesman, had paid off to the tune of 112 new accounts, 65% of which were scheduled for night programs. Interesting to note is the diversity of these new accounts, which included furniture dealers, restaurants, amusement parks, department stores, a well driller and a concrete contractor. What has radio done for them? "My pizza ovens go into action within five minutes of my spot," says one restaurant owner. And from a furniture store dealer comes this comment: "If anybody has any doubts about nighttime radio, send them to me. We have had results."

Needless to say, WMT doesn't have any night radio problems today. At peak times, the station reports, its evening has carried nearly 40 commercials in hours which previously were almost completely sustaining. As for unique gimmicks, or rate-slashing, there were none. In fact, reports Lew Van Nostrand, v.p. in charge of sales, "Our nighttime rates haven't changed in five years." ■

SPOT-BUYING FACTS NOT ON THE RATE
CARD ABOUT KDKA-TV PITTSBURGH



Most national and local advertisers of all Pittsburgh TV stations—confirmed by BAR, December 1959. And that's not all! □ Strongest local programming of all Pittsburgh TV stations! Stronger personalities to give products their endorsement! Kids' shows, women's shows, news shows—

all rated FIRST in their time periods by NIELSEN. □ Any year, any time . . . largest share of audience* of all Pittsburgh stations! Look as far back as you like and you'll find KDKA-TV consistently ahead of any other Pittsburgh station. □ Most first-rated news shows of all Pittsburgh TV stations!* □ That's why, in Pittsburgh, no spot TV campaign is complete without the WBC station,

KDKA  **TV**
PITTSBURGH

*Pgh. area N.S.I., Feb., 1960

 WESTINGHOUSE BROADCASTING COMPANY, INC.

Represented by Television Advertising Representatives, Inc.



SPOT BUYS

TV BUYS

Armstrong Rubber Co., West Haven, Conn.: Summer campaign for Armstrong tires starts this month in about 50 markets. Schedules are for 13 weeks using night minutes. Buyer: Marion Jones. Agency: Lennen & Newell, New York.

American Tobacco Co., New York: Southwestern markets get Lucky Strike schedules starting third week of this month. Campaign runs into the fall with four flights of five weeks each. Prime time I.D.'s are being used, four to five per week per market. Buyer: Hope Martinez. Agency: BBDO, New York.

Tetley Tea Co., Inc., New York: Campaign for its instant tea begins around the middle of the month in the top 20 markets. Placements are for 10 weeks, day and night minutes. Buyer: Art Topol. Agency: Ogilvy, Benson & Mather, New York.

General Mills, Inc., Minneapolis: Placing schedules in northeastern, eastern and some midwestern markets to introduce two new Betty Crocker products, scalloped potatoes and au gratin potatoes. Day and late night minute placements range from five to 10 per week per market. Buyer: Phil Archer. Agency: Knox Reeves Advertising, Minneapolis.

Northam Warren Corp., Stamford, Conn.: Going into the top 25 markets with day and night minutes for Cutex nail polish. Schedules start third week in May for six weeks. Buyer: Don Miller. Agency: DCSS, New York.

St. Regis Paper Co., New York: Planning a back-to-school campaign for its Nifty folders in the top 50 markets. Schedules will start late August for three to four weeks, kid show participations and adjacencies, averaging five per week per market. Agency: Cunningham & Walsh, New York.

Anheuser-Busch, Inc., St. Louis: Scheduling in May and June its "Pick A Pair of 6 Paks" campaign in about 100 markets. Heavy frequencies of day and night minutes are being used. Agency: D'Arcy Adv. Co., St. Louis.

RADIO BUYS

Fonda Container Div., Standard Packaging Corp., St. Albans, Vt.: Wednesday-Thursday-Friday schedules in 48 markets run for two consecutive weeks prior to Memorial Day and 4 July for its plastic coated paper plates. Day minutes are being used, 40 per week per market in New York and Los Angeles, 12 to 20 per week in the other markets. Buyer: Eric Ainsworth. Agency: Smith, Hagel & Knudsen, New York.

Welch Grape Juice Co., Inc., Westfield: Campaign for Welchade begins early June for 13 weeks in about 75 markets. Schedules are for daytime minutes, 10 to 15 per week per market. Buyer: Shirley Weiner. Agency: Richard K. Manoff, New York.





SPOT-BUYING
FACTS NOT ON THE
RATE CARD ABOUT
KYW-TV CLEVELAND

Most Women Viewers of All Cleveland TV Stations

And that's not all! Most adult viewers of all Cleveland TV stations ...most local and national advertisers of all Cleveland TV stations, too. That's why, in Cleveland, no TV spot selling campaign is complete without the WBC station ...

KYW TV Cleveland

Represented by Television Advertising Representatives, Inc.



WESTINGHOUSE BROADCASTING COMPANY, INC.



STATE LEGISLATURE CHARGED
OF MISCONDUCT IN OFFICE AND
AL FROM OFFICE. A HEARING WAS
BERNARD HEARING -- CLOSURE
TV BALTIMORE TWO IMPORTANT
ACTIVE INTEREST IN PROCEEDINGS
SAFETY OF THEIR HOMES AND FAMILIES
SUCH CASES, RATHER THAN

"THIS
PROCEEDING AND TO THE EXTENT
TV BALTIMORE PERSISTED IN

COMPLETELY. THE GOVERNMENT COMMITTEE

AFTER REVIEWING THE OFFICE

DUMMATT PROVIDED

1. CAUSE PROGRAM
2. HEARING AND

REMOTE TELECAST FROM THE HEARING

ANAPOLIS, 20 MILES FROM BALTIMORE

THE PROCEEDINGS IN

LEGAL

TO BE

MOST NEWSCASTS OF ANY BALTIMORE TV STATION

And that's not all!

- Highest rated local live shows of all Baltimore TV stations.
- Largest share of audience* of all Baltimore TV stations.
- Only Baltimore station that editorializes on community problems.

That's why, in Baltimore, *no spot TV campaign is complete without the WBC station,*

WJZ-TV 13

*Balt. ARB Reports, Nov. 1958-Mar. 1960 **B A L T I M O R E**



TV RESULTS

FOOD PRODUCTS

SPONSOR: Caniglia Food Corp.

AGENCY: Pleskach
& Smith Adv.

Capsule case history: Caniglia Food Corp. of Omaha, Neb., purchased a schedule of announcements through Pleskach & Smith on KETV, also of Omaha, to increase the sale of its established Frozen Pizzas and Italian Salad Dressing, and to widen distribution on its new product, Frozen Spaghetti Meat Sauce. KETV was the only tv outlet used by Caniglia. The schedule consisted of six one-minute daytime spots in two flights using sound on film, and pictured the dressing, its uses and quality. Frozen pizza and spaghetti meat sauce were demonstrated live. Results: a 50% increase in distribution of Caniglia's new Frozen Spaghetti Meat Sauce; 20% increase in Frozen Pizza sales; 10% increase in Italian Salad Dressing sales. The pizza and dressing now have 100% distribution in the Omaha market. Normally these products experience unfluctuating year-round sales activity. Thus, the increase isn't only a seasonal advance.

KETV, Omaha

Announcements

COFFEE

SPONSOR: C. W. Antrim & Sons

AGENCY: Direct

Capsule case history: C. W. Antrim & Sons of Richmond, Va., regional producers of coffees, teas, and spices, has been sponsoring two five-minute segments of *News Final* each week on WSVA-TV, Harrisonburg, Va., to promote its Old Mansion regular and instant coffee. The live commercials are delivered by *News Final* reporter, Alvin Mullenax. WSVA-TV was chosen to carry the spots as it is the only station serving the heart of the Shenandoah Valley—an area where Antrim needed increased advertising activity. To date, Antrim has made steady inroads on national brands. "We can see an increase in sales on Old Mansion regular and instant coffee since we sponsored *News Final*," said George S. Proctor, sales manager of Antrim. Frank Purdy, its local representative, reported that Mullenax's tremendous selling job had enabled Antrim to sign up the largest retail food outlet in Harrisonburg and had also succeeded in signing up many smaller retail accounts throughout the area.

WSVA-TV, Harrisonburg

Program

FLOWERS

SPONSOR: McDonald's Greenhouse

AGENCY: Direct

Capsule case history: McDonald's Greenhouse, Springfield, Mass., is convinced that there is no medium like tv for promoting flowers and garden equipment. The McDonald brothers, its owners, bought time early in the season on WWLP's *Curtain Time*, a feature film segment on Saturday nights with a repeat show the following Sunday. A total of six minutes per feature film was scheduled using three two-minute commercials. Within a period of weeks the WWLP campaign paid off for every item advertised: potted plants, peat moss, fertilizer and other amateur gardener favorites all jumped substantially in sales. Over the previous year, geraniums were up from 8,000 to 30,000 in sales; five times more evergreen bushes were sold; 2,000 rosebushes were bought against 500 previously. Many local people had never realized what McDonald's was offering; other customers came from as far as Connecticut for certain McDonald items.

WWLP, Springfield, Mass.

Announcements

GAMES

SPONSOR: Mag-Powr Games, Inc.

AGENCY: Direct

Capsule case history: Mag-Powr Games, Inc., Sausalito, California, placed a test campaign on KTVU, promoting one of its new games, to run exclusively on the station for three years during last year's Christmas season. With a brand new item, dealer tags on commercials, and no other medium used, it was a simple matter to measure results. Dealers reported sales directly attributed to KTVU after the first announcement, and virtually all stores were sold out by Christmas. Some stores reordered as many as six times in the three-week period, and sales went as high as \$4,000 for one outlet. George Lindman, its president, now sold on tv's impact, told the station: "I was amazed, in particular, at the number of people—including women—who reported seeing our commercials on KTVU's Bud Foster show. He did a wonderful job for us. We are introducing a new, improved model of our baseball game this year, and you can rest assured we will be calling KTVU first for availabilities for Mag-Powr."

KTVU, San Francisco-Oakland

Announcements



IN TEXAS' HOT SPOT MARKET

**BEAUMONT
PORT ARTHUR
ORANGE**



KFDM-TV

**DELIVERS
MORE HOMES
HIGHER RATINGS
GREATER SHARE
OF AUDIENCE**

March 1960 NSI
March 1960 ARB



**BUY THE
HOT SPOT STATION
IN THE
HOT SPOT MARKET**



**SEAL
OF GOOD
PRACTICE**

VIDEOTAPE

**CBS
ABC**

**KFDM-TV
CHANNEL 6**

Beaumont Port Arthur Orange

D. A. Cannan, President

C. B. Locke, Executive Vice President &
General Manager

Mott Johnson, Sales & Operations Manager

Peters-Griffin-Woodward, Inc.



BIG CHIEF SPEAKS

••Ugh! Lodge named J.
Walter like deep forest. I
get lost. Feel like rabbit in
br.AMBLe bush. Young buck

KEN CHURCH

say 'I show you way to
Madison Avenue.' Good
deed. I say, 'For reward
I show you way to big spot
wampum—get 14TH.'••



The Chief is wise.

If you know what he means by
14th write to BIG CHIEF c/o
SPONSOR, 40 E. 19th St., New
York 17, by 31 May. Win a prize
you'll love for summer fun.

SPORTS

(Continued from page 38)

are coverages of "fringe" sports: such experimental imports as jai alai and even bull fights, not to mention school sports and soap box derbies.

Still another looming factor is tv syndication. Through this it is possible to watch winter baseball from the Caribbean, collegiate football games from a season ago, past-run trotting races. It is significant that the only new syndicated shows offered by ZIV this year is a sports film called *Home Run Derby*. Sports syndication got a big boost back in '58 when Humble Oil started its "football network" in the South and Southwest.

Other enlargers of the radio/tv sports picture are: (1) Videotape, (2) Such services as Dick Bailey's Sports Network in New York City, which follows baseball teams on the road and arranges for piping "away" games to stations, (3) that many stations now stage sports in their own studios (exhibition shows mainly) and swap films and kines with other stations, and (4) that it is now possible to buy many regional sports events on network.

For an idea of the enormity of sports as an audience-puller, here are some statistics from The Gillette Co. which has been "Mr. Sports Sponsor" for nearly a quarter century, and this year will be on the air with sports events for an estimated total of 175 hours.

Gillette's tv and radio presentation of the 1959 World Series reached over 100 million people. Nine out of every 10 adult males in the U.S. plus two out of every three women were in the audience. In a seven-game Series, the average fan catches 4.9 games, is on hand for 6.7 innings per game.

An estimated 25 million people watched last year's Gillette-sponsored All-Star baseball game (it will sponsor another this year). *Friday Night Fights* on NBC TV have regularly attracted a weekly audience of well over 20 million. Of the 11 Nielsen-measured Friday nights in 1960, the Gillette fight had top show on its network on an average audience basis seven different times.

In football, Gillette's Rose Bowl had an estimated audience of 50 million. It was this telecast that introduced the Super Blue Blade. ▀

ARB STUDY

(Continued from page 40)

U.S. households comprises the sampling universe.

Though telephone homes only have been sampled, a statistical method has been worked out to include tv ownership figures among non-telephone homes. This is being used only for set count figures. Viewing data is based on telephone homes only.

ARB had been negotiating with the Advertising Research Foundation to publish the set count figures under the latter's aegis. However, negotiations have been broken off over some technical matters. It is understood that one of the questions at issue was the set count reversals (compared with the 1958 ARF-Nielsen figures) which showed up. ARB felt that to ignore the set count dips it found would be to condone inaccurate figures.

Since Nielsen has indicated that a major reason for not coming out this year with a tv coverage service was because the firm wanted to wait for the 1960 Census Bureau figures on sets and population, ARB has been asked why it didn't wait also. The answer: it takes too long for the Bureau to put the figures together. Also, its figures are now comparable with census data.

To delay would have meant the ARB would have to give up one coverage study, since it is its intention to come out annually with its fall-spring averages. Under current plans, having made the decision to use its own set count figures, ARB will get the jump on Nielsen, which can not be out with coverage figures until 1961 under present conditions, whether it waits for the census data or not.

Rates for the ARB study, like studies in the past, are based on billings, in the case of agencies, and rates, in the case of stations. For the entire report (50 state-by-state volumes on station figures and another 50 on county data), the agency costs range from \$1,500 to \$7,000 gross. Discounts are given for buying other ARB services and laying the money on the line within 30 days.

Local agencies can buy state-wide reports at \$100 per. These reports will be county-by-county type.

Costs to stations range from \$1,000 to \$6,000 gross depending on an outlet's highest one-hour rate. ▀



VIDEOTAPE
goes to town...
after town...after
town...after town



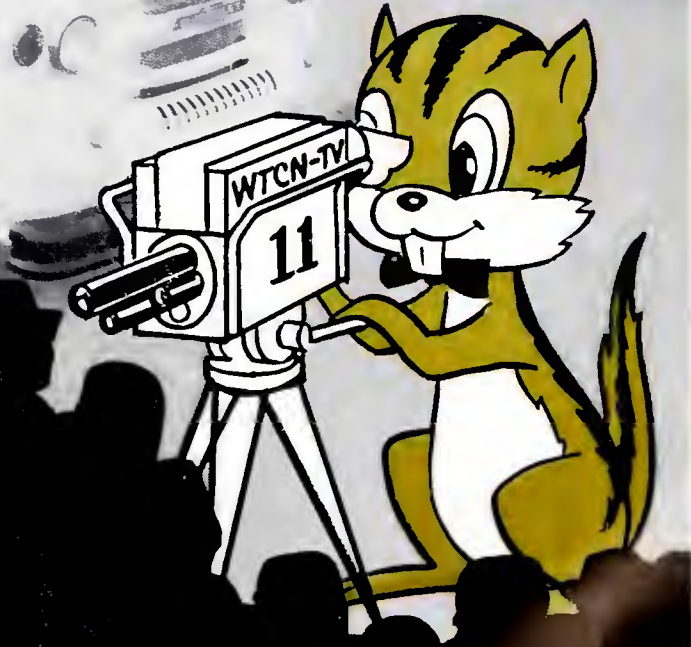
**Exclusive roving unit wins
MORE "people and places" for
advertisers on WTCN-TV**

Videotape has gone to town—literally gone to town—in the booming Twin Cities market. Rolling out to areas that never saw a television camera, WTCN-TV uses the only mobile videotape unit in the Upper Midwest with spectacular results. "People and Places" often neglected are taped for a new daily and Sunday TV show. Even before they leave town, taping crews report new audience loyalty and affection for WTCN-TV.

Everybody's getting into the act. Local newspapers alert their towns and plug the show; TV repairmen get calls to "push out" the fringe with special adjustments and antennas; and more people and places than ever before are watching WTCN-TV regularly.

Results such as these are a WTCN-TV exclusive. Ask your Katz man about the towering growth of WTCN-TV in the Twin Cities.

The Big "T" in the Twins



TWIN CITIES
wten-tv AND RADIO

ABC STATIONS FOR MINNEAPOLIS • ST. PAUL
Represented Nationally by the Katz Agency

TAPE VS. FM

(Continued from page 46)

ing shot, then zoomed in for the action. This took less than 15 minutes. Imagine the time and effort necessary to haul a heavy, cumbersome tv camera onto the roof, trailing hundreds of feet of cable, setting up, shooting and taking down again.

Never use an effect for the sake of an effect. If it doesn't strengthen the meaning or interest of the commercial, don't use it.

As in film, tape is capable of extremely fine close-ups. With such products as food, this facility is very desirable for appetite appeal.

COMMERCIAL INTEREST

Another very important factor in considering tape vs. film production is . . . which medium will better accomplish the intended purpose and hold the audience?

Tape producers holler that nothing is more effective than the feeling of "live action," "immediacy," "presence." Film producers shout "Look what film can do that tape can't."

Measuring the nuances of human acceptance is no simple task; how-

ever, NTA Telestudios is currently sponsoring a depth survey to find the answers. They promise a report by July or August of this year.

I believe the NTA findings should not be used as a bible, but rather as one guide among many factors. I think their findings will weigh strongly in favor of tape but there is more to consider. Every product must be taken on its own merits; then separate commercials intentions must be weighed; and finally, each specific commercial.

For example, in our Sandran demonstration commercial (*Paar Show*) we pour lye, grease, ink, etc., on the Sandran, then with one swish of the mop, wipe it sparkling clean. With tape, our audience feels the action is happening *now*, which is all important to the effectiveness of the demonstration. Assuming that this is the only feature of the commercial and it were done on film, the audience could well question its authenticity. Especially with today's increasingly sophisticated viewers.

On the other side of the coin, look at the proven effectiveness and interest of animation, stop motion, squeeze motion, roto-scope and fast changing scenes as from jet plane to racing car to submarine, etc.

PRODUCTION SPEED

One of tape's great advantages is the speed with which you can get the final product. Live-film delivery approximates four weeks. Animation normally takes six, eight, and 10 weeks for one, two, or three spots. Tape can be played immediately after shooting, and including reasonably simple production, four or five days from start to air time.

This convenience should only be

imposed during emergencies, however. Never jeopardize the value of time spent in pre-planning. As a production aid, this speed is unbeatable, since you are able to instantly see the picture that your viewers will see. If, for instance, your intentions are not satisfactory, "on the set" decisions can be made immediately.

REMARKS

You might construe from some of the foregoing that I am not 100% "sold" on vtr. That's not true . . . I am. Tape is one of the greatest technological advances since television became practical. However, you must think of tape not as a cure-all to end all cure-alls, but as another fine tool at your disposal . . .


I believe the time is coming when tape will replace almost all film. Certainly its very electronic nature makes it more compatible to system. But much time and many patents will come before that day. Video tape recording will have to be capable of everything that film can do, and more. In part, this means:

1. Lightweight portable cameras, without cables, able to throw the signal to a receiver, and even recording on tape within itself for subsequent quality transfer.

2. Fast, precise, complete editing, achieving any and all desired effects.

3. Elimination of critical balance-causing distortion and bleed through.

4. The equivalent of frame by frame shooting, reversing, etc. without limitations, enabling full animation, stop motion, squeeze motion, deliberate distortion and even yet unthought of devices.

This and more will come to pass and is becoming truer every day. 



WWL-TV live programming draws national attention!

LOOK—Mar. 29, 1960—"Wild Carga"
TV GUIDE—Nov. 21, 1959—

"Meet Morgus"

AND a national news weekly article in Feb., 1960, about Marqus, WWL-TV's DIFFERENT weatherman.

The combined circulation of three great consumer magazines . . . 14½ MILLION PEOPLE . . . have been exposed to articles about WWL-TV's outstanding local shows during the past six months. WWL-TV's live programs are different . . . imaginative . . . NEWSWORTHY.

Represented nationally by Katz

WWL-TV
 NEW ORLEANS



TV NEWS from MGA ALEXANDER!

THE V. I. P. PACKAGE OFFERS:
JAMES MASON
YVONNE DE CARLO • VINCENT PRICE

and over 50 more great Hollywood names
to attract the highest TV ratings!

Call, Write or wire
M & A ALEXANDER PRODUCTIONS, INC.

Hollywood:
6040 Sunset Boulevard, HOLLYWOOD 4-3414
New York City:
Larry Stern, 141 East 53th Street, PLaza 5-5266

A SOUND CITIZEN OF LOS ANGELES

Market? Los Angeles Metropolitan area.

Client? Yours.

You look at rating books. You quickly see one station has double the audience of the second station. You check rates and note this station has lowest cost per thousand.

You check it. K F W B. ✓ A must buy.

Now call your Blair man. Place your order.

While he's there ask him, "How come KFWB is so far ahead in audience?"

Now hear truly amazing stories about Channel 98. Hear about "The Day The Tiger Growled." Hear about KFWB's "Amoeba Invasion," a promotion that turned the town inside out and proved Los Angeles is listening to even the smallest KFWB suggestion.

Hear about KFWB's News Division directed by Crowell-Collier News Division Chief, Bill Crago... staffed by skilled craftsmen Bill Kennealy, Charlie Arlington, John Babcock, Cleve Herman and Mike Henry... a team which presents the most dynamic news on the air today.

Learn why KFWB's Public Service activities are recorded as resolutions of commendation in the official records of the State of California, the City of Los Angeles and the County of Los Angeles.

You made the right buy.

You bought KFWB
"A Sound Citizen of Los Angeles"



KFWB Channel 98 / 6419 Hollywood Blvd., Hollywood 28

ROBERT M. PURCELL, General Manager

JAMES F. SIMONS, General Sales Manager

Represented nationally by **JOHN BLAIR & CO.**

A Service of Crowell-Collier Broadcast Division

ROBERT M. PURCELL, Director

Michigan Week
May 15-21



Michigan—Your Opportunity

Big, brawny Michigan is bustling all over. In small towns and large, its skilled, fast-moving people are busy making goods and money. They're busy buying, too—food, drugs, appliances, clothing, home furnishings, all manner of merchandise.

So make Michigan a major target this year. And make the WWJ Stations in Detroit your major buys for solid coverage and impact throughout the business heart of the state.

WWJ AM and FM
RADIO

Detroit's Basic Radio Station



WWJ-TV

Michigan's First Television Station

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

WASHINGTON WEEK

14 MAY 1960

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PUBLICATIONS INC.

The House Commerce Committee, under the chairmanship of Rep. Oren Harris is in the legislative phase, after closing out its "payola" hearings.

Prospects are that it will tack on to a purely procedural FCC bill already passed by the Senate some of the less controversial recommendations it has already made in its various reports.

If the Committee should go too far into the field of controversy, the chances are that the Senate Commerce Committee would refuse to go along, since that group has not yet held hearings on any of the proposals.

With the FCC set to recommend network regulation, though not licensing, there is now a possibility for passage of legislation to that effect. **Laws to make payola a crime and to do the same for plugola**, extending the prohibitions to station employees, are highly likely. **A regulatory agency ethics code is also possible.**

It is not considered likely that the committee will try the amendment route to put over its ideas about stricter controls over the sale of stations, or any other ideas with opposition from the FCC, or wide opposition within the industry. If such an attempt is made, the result very likely would be delay into the next session of Congress, and Harris is in a hurry.

The Senate Commerce Committee, meanwhile, was showing sensitivity to "do-nothing" charges: confirmation hearings for Robert E. Lee and Edward Mills, nominated to the FCC, and for Earl Kintner, nominated for a full term on the FTC, were used by the Committee as a sounding board.

Most important news was to the effect that the committee's information on tv rating services has been turned over to the FTC for investigation. Meanwhile, chairman Warren Magnuson claimed that it was his committee which originally uncovered payola, but there was no explanation as to why no follow-up was attempted. Reference was to the ASCAP charges against BMI, with the hearing record turned over as a matter of course to the FCC and Justice Department.

Committee members went down the line of broadcasting and ad practices, and emphasized their interest in corrective measures. It was indicated that the reason promised hearings have never come off is that this might duplicate Harris Committee work.

Kintner said that FTC has been probing "quietly," and will come up with something before too long. He indicated that, where the FCC has claimed it has no jurisdiction, the FTC can hit the rating services under its broad powers with respect to deceptive business practices.

The FCC revealed in a round-about fashion that it will be a long time yet before it gets around to regulation of over-all programing by stations: however, there was little doubt that the commission would eventually reach that destination.

The commissioners agreed unanimously to direct the staff to draw up a decision holding that the FCC has power to consider programing. This continues the policy, following conclusion of the programing hearings, of trying to find areas in which the commissioners are unanimous before deciding matters on which there will be a split vote.

This direction to the staff will cause a delay of some weeks.

FILM-SCOPE

14 MAY 1960

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Some of the most vigorous activity in syndication in coming months is to be expected from stations setting up their own syndication operations.

Leading film users such as WPIX, New York, and KTTV, Los Angeles, have also been making a bid recently for status as film producers and distributors.

Now WGN-TV, Chicago, another major film station, joins WPIX and KTTV as a producer-distributor, with the appointment of Bradley Eidmann as syndication manager.

Eidmann's new syndication operation will get off the ground with two Peabody winners: Great Music From Chicago and The Blue Fairy. Other WGN-TV productions will be added later.

ITC has abandoned its "imports only" policy for new programs.

Its failure to make network deals with European-produced product has led the European-owned distribution company to make its first production deal with an American producer: 20th Century-Fox.

Fox will make two shows for ITC in Hollywood under a co-production deal, and other American production and co-production deals are expected to follow.

The midwest syndication picture this week is typical of the nation: Sales are slow and the fall decisions of regional buyers are still being awaited.

Film companies are aggressively trying to sell the agencies, but even the best-looking new shows will still have the time-clearance hurdle to clear.

But don't get the idea because of the lull that business is at a standstill.

To the contrary, here are some of the deals revealed this week:

- Ziv-UA added 22 markets to its Home Run Derby list, raising the market total to 147.
- MCA-TV sold Coronado 9 to the Metropolitan stations and several others, bringing sales of the show up to the 130-city mark.
- NTA's Special Six feature films rolled up 66 station sales (For more sales details, see FILM WRAP-UP, page 74.)

Syndicated programs and commercials now account for a substantial portion of the 40,000 hours which 600 Ampex recorders log each month.

This estimate is world-wide, and several other aspects of international tape use came into the spotlight this week.

They are:

- 1) Switching devices are boosting international program syndication, such as the 16 English installations which can transfer remotes from English (405 lines) to U. S. (525 lines) standards for CBS TV and NBC TV.
- 2) Ampex v.p. Neal McNaughton disposed of the new Japanese Matsudo one-head tv recorder as noncompatible despite its lower cost.

Meanwhile, these two tape improvements have been perfected which will prove useful at home as well as abroad in program production and telecast: a) Inter-Sync, a device which can lock recorders to combine signals and do special effects without extra editing, and b) Autotec, which corrects distortions in broadcasting of tapes (See 7 May FILM-SCOPE).

The latest wrinkle in syndication programming is the release of old silent comedies for station sale.

National Telepix, a new company, acquired 500 silent comedies for \$1.5 million from the Hal Roach receivership.

The comedies will get original music, sound effects and narration before going into syndication. A host of old comedy stars are represented in the library, which will be broken down into packages for sale.

COMMERCIALS

Elliot, Unger & Elliot stopped accepting orders for tape commercials last week.

EUE has definitely decided to get out of tape for the moment as a producer, for these reasons: 1) High investment in special equipment, facilities, and personnel, 2) a poor profit picture, and 3) union troubles.

EUE's plight as a film producer is that it had to add an entirely new tape staff and special tape equipment and facilities to do nothing but make commercials.

The EUE decision comes as a surprise, but not a shock, because other film producers have had their tape troubles as well: Filmways dropped out of tape for some months by selling off its equipment, and Robert Lawrence recently solved its domestic tape problem by linking to RKO which has tape stations.

The successful tape producers, in fact, are not primarily producers in the tape business: NTA gives its Telestudios some program business, and Videotape Productions is partially owned by Ampex itself.

When networks and stations have found tape lucrative it was largely because they had other ways besides commercials orders of charging off expenses.

CBS TV and NBC TV have important positions as tape producers for just this reason, and this week KTTV, Los Angeles, launched a sales department under Robert Fierman expressly to sell commercials and programs.

Getting back to EUE: it is not selling its tape equipment, but will lease it to other producers for the time being, so that can come back in the future.

The irony of the EUE situation is that the Elliots were long celebrated for live-action camera work, precisely the feature for which tape is preferred.

The number of stations which charge for carrying tape commercials is now down to around 12% of those with tape equipment, and even that figure is showing signs of eventually falling lower.

A survey made by Richard Rendely, of the Hicks & Greist agency, this March showed some stations limiting tape use to availability, and a few leaving the charge open, but only these stations declared a specific charge at that time:

STATION	CITY	TAPE CHARGE
WGN-TV	Chicago	\$10
KMOX-TV	St. Louis	slight charge
WOW-TV	Omaha	\$5
WSYR-TV	Syracuse	\$5
WPIX	New York	\$15
KOIN-TV	Portland, Ore.	\$7.50
WFIL-TV	Philadelphia	\$5
WIIC	Pittsburgh	\$15
WVSN-TV	Charleston	\$5
KFDA	Amarillo	\$4.00-7.50
WTAR-TV	Norfolk	\$5 commissionable
WDBJ-TV	Roanoke	\$3.50

(For more on tape vs. film in commercials, see p. 44, this issue.)

SPONSOR HEARS

14 MAY 1960

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The rumor of the week which got a lot of currency on Madison Avenue: **Bob Kintner has resigned and the NBC board of directors named Buddy Sugg as successor.** At RCA the assurance was: there is no such thing in the works.

Benton & Bowles last week gave the Columbia Record account (\$500,000) the go-by because of admanager Debby Ashlon's insistence that her staff do the art work.

That would have meant that the agency's lone function would be to place the ads.

Michigan Avenue had its own rumor of the week: Simoniz, now with Y&R, was listening to presentations from other agencies, including McCann-Erickson.

Incidentally, that switch in the Schlitz ad account involved only the Old Milwaukee brand, with Grant the loser.

CBS TV has found a way to make another one of its names additionally happy the coming season by allocating a property of theirs in a "must" spot.

For Garry Moore it was **Candid Camera** and for Jack Benny now, **Checkmate.**

On Madison Avenue they're straining to invest the incidents with an "ola," but the network points out that the assignments were made strictly on merit.

The bargain-hunters are finding their quarry for the fall in what's left of audience participation shows on the tv networks.

A marked case in point: **Groucho Marx, NBC-controlled.**

An NTI problem that researchers as well as Nielsen itself are well aware of: that a goodly number of the audimeters tend to accumulate in older homes and hence there could be a rating kilter toward shows that appeal to older people.

One corrective factor: **10-15% of the recorders are shifted yearly because of moving and other reasons.**

Looks like the tv networks have conspired to drive away the adults from their sets between 7-7:30 Sunday nights this fall.

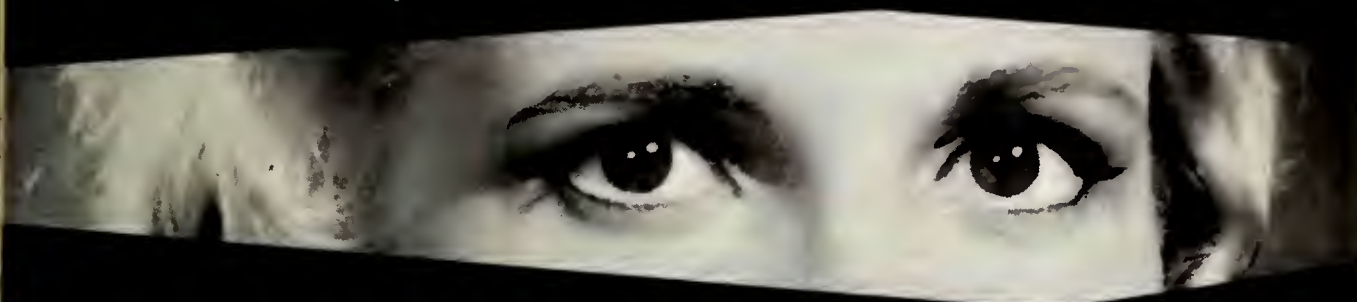
For the first time they'll have kid-appeal programs pitted against each other: **Lassie, Walt Disney, Shirley Temple.**

For southern broadcasters this must have brought some wry memories: last week's disclosure in a New York bankruptcy court that all that was left out of the Hadacol empire to pay creditors was \$55,000—and that sum was earmarked for attorney fees.

In the patent medicine's heyday **Hadacol introduced the radio blitz and wound up taking the stations for what could have been hundreds of thousands of dollars.**

Barnum of this multi-million business: Louisiana State Sen. Durley LaBlana, who frittered away much of it on high living and a yacht.

PAY-OFF POINT



SUMMER, 196



Southern New England becomes home base for thousands of vacationers from every corner of the country from June to September. These recreation seekers swell WPRO-TV's audience like a high tide.

Programming . . . Promotion . . . Personalities, ingredients for year 'round success, continue at full pace all summer long. Top rated WPRO-TV shoots the works with local remotes from nearby amusement and resort areas . . . Boston Red Sox baseball . . . performances of winning plays in WPRO-TV's own playwriting contests . . . live telecasts daily by 12 station personalities . . . the summer Olympics . . . the political nominating conventions . . .

PLUS a pre-summer switch to late evening movies to capitalize on first-run popularity from the Paramount — Warner Brothers — MGM — Republic libraries.

Year 'round customers are joined by a bonus audience of vacationers buying on Cape Cod, Martha's Vineyard, Nantucket, Watch Hill, Newport and the Narragansett Bay area. Call Gene Wilkin at PLantations 1-9776 or your Blair TV man, and make WPRO-TV the pay-off point for your sales.

WPRO-TV

Providence • Channel 12



Represented nationally by Blair-TV

CAPITAL CITIES BROADCASTING CORP.



SPOT-BUYING
FACTS NOT ON
THE RATE CARD
ABOUT WBZ-TV
BOSTON

PUBLIC

— 234 hours and 12,667 spot announcements
contributed last year to 203 charitable projects



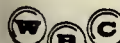
SERVICE PROGRAMMING

And look at these other facts about WBZ-TV! ■ Most newscasts of any Boston TV station. ■ Most local air personalities — more than any other Boston TV station. ■ Most national advertisers of any Boston TV station — 193 compared to 148 for the second-place station. ■ Largest TV share of audience.* ■ Most awards of all Boston TV stations. ■ *That's why in Boston, no TV spot campaign is complete without the WBC station —*

• ARB

WBZ-TV
BOSTON

Represented by
Television Advertising
Representatives, Inc.

 WESTINGHOUSE BROADCASTING COMPANY, INC.



How can agencies keep film costs on tv commercials

Three film producers discuss methods for more efficient production of tv commercials while maintaining quality standards

Robert Bergmann, president, Filmex, New York

Costs of film production can be controlled by agencies when they understand the factors that affect cost and adjust their approach to the commercial to utilize them to advantage. Commercials require sets and furnishings against which actors play. Commercials require shooting time for camera crews. Both these items, sets and shooting time, can take from half to two-thirds of the cost of the film, but could be reduced to a third with a subsequent saving of the entire budget.

This can be accomplished by basing a number of commercials in the same set or sets! If some variety is required, sets can be built so that minor dressing and property changes only can achieve this.

If only one or few commercials are shot at one time, it would be well to look for a standing set or sets that a film producer might have on a stage, requiring only slight redress to accomplish the purpose. A number of



Use stock sets and when action more important, de-emphasize set

film producers (Filmex, included) keep standing kitchens which can look different "enough" under a designer's touch.

One idea might be to utilize one set for one campaign, or more, of commercials over a year; i.e., sets that should be recognizable throughout—cocktail lounge, or a family living room, for example.

The set might be built on a stage just out of the city where rental and

use could easily justify an initial investment of some size. One single agency might construct a standing supermarket or a drugstore set of unusual proportion that could be underwritten by a number of accounts with common marketing problems.

Another approach to save money switches the emphasis from the set and its expense ramifications. The commercial in this case should not at all depend on the set to do the heavy selling.

Inexpensive prop units and elements can be sufficient to suggest locale; one-tenth size of set areas can be used by shooting actors close up. Backgrounds can purposely be shot out of focus to add emphasis to front action. Use or lack of use of sets in this manner pre-supposes, however, that in the writing of the commercial there are instantly recognizable relationships which can be infused with dynamic action. In regard to shooting crews, size of same and time on stage, it is possible to make commercials just as effective by depending more on the visuals to do the work with voice over support only—not direct voice. This removes the expense of recording care on a sound stage, with extra time and personnel.

Lastly, having shot the film, retakes which can pile up costs to the equivalent of the initial expense can be avoided by the most careful pre-production with all involved in the film (including the film producer) thoroughly understanding what is expected before the cameras roll.

William Van Praag, president, Van Praag Productions, Inc., New York

There is much talk about the cost of tv commercials, but I believe the term is a misnomer. No one can put a price on an idea. No one can put a price on the talent that it is required to execute an idea. nor the ingredients necessary to make it play. There is just no such thing as a cheap commercial. It's either a good commercial or a bad one.

Commercials are made to transmit sales messages and must be effective. If not, the loss is not only the cost of the commercial, but in addition the money spent in buying air time to transmit its advertising message. The



Good results can come from a closer agency-producer relationship

commercial idea is the vehicle that justifies the program or time buy. So let's not return to the days when the amount of money spent on the program was the important factor and the effectiveness of the sales message depended on what you had left over in your budget.

Today more than ever our industry needs new ideas, new approaches, better public relations, effective use of its advertising dollar—and the latter doesn't refer to the price of a commercial, but rather the elimination of waste and inefficiencies in its making. We are all guilty: advertising agency, client, and production company. Communicate. This is what we are trying to do with the public. Yet the inability of all facets of our industry to communicate with each other is appalling. A writer creates ideas without checking agency producers to see if the message is practical in the time allowed. An agency producer is confused as to just what he is to contribute and is forced to make too many decisions in haste. An account executive is supposed to clear the idea with the client and he never gets to do it until everything goes on overtime. Is the client blameless? Certainly not. Clients have been known to procrastinate, too. Confusion, politics, and our way of life are no justification for why these problems exist.

Has no one thought of a team operation? Hasn't anyone ever realized

down?

at writer, agency producer, account executive, client and production company are trying to accomplish the same thing: effective advertising messages? Why do agencies insist on pitting one group against another? Why do some clients enjoy confusing the ad agencies so that they can't do their best creative thinking? And last but not least, why do ad agencies insist on pitting production company against production company where the criterion is not how well but how cheaply you do a commercial?

There is a way to save money. That's through effective communication between all branches of the business, the effective use of the talents available and the efficiencies that result from a team operation rather than a one-man army.

Let's not say that money can be saved by using a dissolve instead of a wipe—or that a flip card reading "Compliments of the Sponsor" is the way to save money. Instead look to the industry as a whole; the idea as an entity. Take advantage of the production company's talents, Mr. Agency Producer. Take advantage of your agency producer, Mr. Writer. Work with your creative people, Mr. Account Executive. Work with your agency, Mr. Client. Form a team and you will have effective commercials that can be made at a price not one penny more than the idea is worth.

Robert L. Lawrence, president, *Robert Lawrence Pdcnts., N. Y., Toronto, Hwyd.*

Agencies active in the production of television commercials need little advice on how to keep film costs down. They have considerably advanced their knowledge of the film process. And, more and more, they fall in the film producer's team and use their specialized film know-how at the earliest stages of pre-production planning. In these ways they are now able to anticipate production problems that used to be solved only at heavy cost during actual shooting.

(Please turn to page 80)



WFBM-TV more than doubles your Indianapolis potential

For every 10 TV homes in the Indianapolis Trading Area . . . there are 13 in its Satellite Markets.

Call us . . . find out why this big Mid-Indiana television market is different!

where else will you find satellite markets that are 15% richer and 30% bigger than the metropolitan trading zone itself . . . or such a widespread area covered by just one station with no overlapping basic affiliates of the same network!

WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market. N.C.S. No. 3 confirms these facts . . . and we'll back this up with county-by-county retail sales figures for market planning. Let us show you how to test regional marketing ideas with amazing results.

America's 13th TV Market

. . . with the only basic NBC coverage of 760,000 TV set owning families.

Indianapolis—Major retail area for 18 richer-than-average counties 1,000,000 population—350,600 families with 90% television ownership!

11 Satellites—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Lafayette • Danville, Illinois • Peru • Logansport • Kokomo.

Represented Nationally by the KATZ agency



11TH YEAR OF LEADERSHIP

New, exciting

Kvill music

1150 DALLAS



Joie de vivre

NEWS & IDEA WRAP-UP

HERE'S TO YOU! Broadcast Time Sales should get a big "you're welcome" from Jim Rubinstone, gen. mgr. WJMJ, Phila., seen here chatting with Barbara Sinclair of the Gaslight Club, a hostess at BTS's weekly "Penthouse Speak-easy Cocktail Parties." The thank you's, from BTS, went to timebuyers, media dirs., and agency execs for their recognition of the radio medium



If these two incidents are any indication, you can look for even keener competition on tv in the hot cereal field this fall.

Coca Wheats (E. H. Weiss) and Malt-O-Meal (Campbell-Mithun) are already scouting around for September spot availabilities.

Campaigns:

- Schick, Inc., is introducing nationally its new 1960 Customat electric razor as a companion to its 3 Speed electric razor. It will be presented on tv, both spot announcements in key markets and on two specials via CBS TV next month.

- The Sweets Co. of America's new item, Tootsie Roll Ice Cream Bar will be introduced in certain key areas this week via a tv campaign consisting of 20-second and one-minute spots.

- Revlon's Hi and Dri Deodorant is launching its most extensive advertising campaign this week, one of Mogil Williams & Saylor. The

TIME OUT FOR 20,000—part of what is shown here, visited Battleground, world's tallest monument, for KHOU-TV (Houston) September Jacinto Day telecast-time capsule event



A BIRD IN THE HAND is worth promoting "brand new sound" to WLS, Chic., was delivered canaries via Isobel Burns (c), Long, John Blair slsmn.; station's national mgr. Al Boyd, to C&W's (l to r) Baczewski, v.p., Newman McEvoy, sr. v.



uration drive employs one-minute ped commercials featuring Barbara ritton, who will also promote the oduct throughout this month and xt via the CBS TV Revlon shows.

• **Carlsberg of Copenhagen**, port brewer, has appropriated 50,000 for a major new advertising campaign in the Metropolitan ew York area to run through the ll. The radio promotion consists of ograms on WQXR-AM-FM, WABC- M, WNEW-AM-FM, WVNJ. in New ork, and WNHC-FM. New Haven. gency: The Wexton Co.

Acquisitions: Philip Morris last eek consummated the acquisition of .S.R. Products Corp. The basis r it was one share of PM common ock for every four and one-third ares of A.S.R. common stock . . . ollege Inn Food Products, Chica- o producer of canned specialty oods, has acquired *Vegamato*, a and of vegetable juice cocktail.

New faces: Pet Milk is conducting s most intensive campaign to intro-

duce the new "personality" package of **Pet Instant Nonfat Dry Milk**. The package fronts feature photographs of different youngsters drinking glasses of Pet Instant . . . **Calgon's** newest product, **Calgon Bouquet** was introduced at the convention of Super Market Institute this past weekend. It's a scented powder, companion item to Calgon water conditioner, and will be introduced in selected markets via spot radio and tv.

Strictly personnel: **Sidney Mishkin**, elected chairman of the board and **Bernard Goldberger**, chairman of the executive committee of Bayuk Cigars. Inc. . . . **Herbert Cleaves** and **C. W. Cook**, to directors, and **Allen Wagner**, to v.p.-public relations, for General Foods . . . **William Laporte**, to executive v.p. and **Kenneth Bonham**, v.p., of American Home Products Corp. . . . **Marvin Mann**, to director of advertising for Max Factor & Co. . . . **D. B. Tolins**, to head the consolidated advertising, sales promotion, and merchandising departments of Sylvania's

Semiconductor division . . . **Oscar Boock**, to "in market" advertising manager for the eastern area of the Miller Brewing Co. . . . **Paul Mills**, to executive v.p. and sales manager of Jug End Barn, South Egremont, Mass. . . . **Joseph Pendergast**, to manager of advertising and sales promotion for Graflex, Inc., Rochester . . . **Elwood Myers**, to director of advertising for Stauffer Chemical Co.

Paul Brown West, president of the Association of National Advertisers for 28 years, died last week after a long illness.

AGENCIES

BBDO has an assignment from **General Electric** for six specials to be telecast during the 1960-61 season.

The cost on this sextet for show and time will run around \$2.2 million.

Agency appointments: **Ronson Corp.**'s Appliance Division, to **Nor-**



COMING OUT PARTY for WPTR's (Troy, N.Y.) new studios draws Uncle Sam, himself, native of city being welcomed by (l-r) Mr. & Mrs. Duncan Mounsey (he's station's v.p.-gen. mgr.); Mr. & Mrs. G. David Schine of Schine Enterprises, which operates the station

LOOKS SHAKY, but its pretty stable work for Lola and Ernest Rhodin, Shrine Circus acrobats. WCSH-TV, (Portland, Me.) viewers caught this revolving ladder feat on their screens over "Week-day on Six" show



LADY OF HIS LIFE helped B. M. Sharian win recent WSB (Atlanta) contest for listeners. Station anncr. Dick Cowden helps Sharian put through first call in 15 years to woman he claims has most influenced his life

BASEBALL BEAR Hank Lominac, anncr. for WKRG-TV, Mobile, catches first ball of the Mobile Bear's season, as Charley Butler, umpire for the game, watches play. Yogi missed —couldn't see the ball for the costume

**IN MADISON,
FAX,**



**THE SMART BUY IS
WM-TV**

- DELIVERING THE HEART OF THE MADISON RETAIL MARKET

- TOPS IN PROGRAMMING

NIBIC ("Nuff said")

- REACHING THE METRO AREA AT THE LOWEST COST PER THOUSAND

WM-TV

MADISON, WISCONSIN



See Branham Co.
National Representatives

man, Craig & Kummel on an "interim" basis from 1 July through 31 December. The company plans to appoint another agency in the fall for 1961 . . . Muzak Corp., to Geyer, Morcy, Madden & Ballard . . . The Sure-Fit Division of Howard Zink Corp. to Eisaman, Johns & Laws, Los Angeles . . . The American Heritage Publishing Co., to Wunderman, Ricotta & Kline, New York.

Expanding: Phillips-Ramsey, San Diego, has moved into Arizona via the acquisition and merger with Ptak & Richer Advertising, Phoenix.

New agency: George W. Wise Jr., sales and advertising manager of Beauti-Pak and formerly with Kimberly-Clark, has formed Wise & Associates, Hollywood, to specialize in broadcast media.

New quarters: R. Jack Scott, Inc., Chicago, moving to new offices at 51 East Superior Street.

Thisa 'n' data: Mogul Williams & Saylor is considering the establishment of a world-wide network operation with affiliates in Europe, the Middle East and the Far East . . . This season's last luncheon of the Fordham University Alumni in Advertising will be held this Wednesday (18) at 41 West 52nd Street, New York . . . Anniversary: Merrill Kremer, Inc., Memphis, celebrating its 30th year this week.

Admen on the move: Bruce Allen, Paul Benson, and Robert Young, to v.p.'s at B&B . . . Thomas Maschler and Lawrence O'Neill, to senior account executives and v.p.'s of K&E . . . James Hotchkiss, to director of creative services at Sander Allen, Chicago . . . J. D. Trimpin, to general manager of Conti Advertising . . . Kenneth Clapp, to a v.p. of The Bresnick Co., Boston . . . John Berg, to v.p. of George H. Hartman Co., Chicago . . . Robert Apple, to coordinator of client services on the Carling Brewing account at Lang, Fisher & Stashower, Cleveland . . . George Harrington, to Morse International as assistant director in the radio/tv production department . . . Robert Heyn, to the staff of D'Arcy, Los Angeles . . . Mary Crisafulli, to timebuyer at Clinton E.

Frank, Chicago . . . Frederick Mitchell, to account executive at DFS . . . Jerry Rettig, promoted to timebuyer at Grey Advertising . . . Philip Wise, to account executive at KHCC&A.

Deceased: George McGarrett, creative director of Lennen & Newell.

FILM

The recently-formed Television Program Export Association this week picked a man for the presidency: John G. McCarthy.

McCarthy will take over 15 June. At present he's director of the U.S. Office of Economic Affairs, holding the rank of Minister, in Paris. He's also U.S. representative to the Organization for European Economic Cooperation and on the committee of economic advisors to NATO.

The TPEA's function: facilitate sales abroad of 11 leading U.S. film production and distribution firms.

Blue chip advertisers and a number of advertisers not usually found in syndication have been drawn in by NTA's Play of the Week.

They include these: Jersey Standard, National Carbon, American Motors, Studebaker-Packard, Procter & Gamble, P. Lorillard, Sears-Roebuck and Colgate-Palmolive.

The show is now sold in 40 markets.

A new union contract has also been signed, removing distribution obstacles.

Sales: Heritage Productions' *Caddy's Corner* to KRCA-TV, Los Angeles . . . NTA's *Special Six* feature film package to stations San Francisco, Phoenix, New Haven, Miami, Chicago, Indianapolis, New Orleans, Boston, Minneapolis, St. Louis, Syracuse, Albuquerque, and Honolulu . . . MCA's *Coronado 9* sold to WNEW-TV, New York, and WTTG, Washington.

Gratis: Stations may obtain gratis from NTA on tape vice president Richard Nixon's appearance on WNTA-TV's *Open End* of 15 May, paying only for the actual tape copy.

More Sales: ZIV-UA's *Home Run Derby* to Esslinger Brewing on VCAU-TV, Philadelphia; Firestone stores and Schlitz on WCBI-TV, Columbus, Mississippi; Rambler (M. M. Brooks Adv.) in San Antonio; Silver State Cadillac Dealers on KRDO-TV, Colorado Springs, Pueblo; Seven Right Right Aggregate for Solite (Cabbel Eanes) on WFBC-TV, Greenville, S. C. and WJXT, Jacksonville, Fla.; Brooks Electric & Plumbing Co. on KBES-TV, Medford, Oregon; State National Bank of El Paso (Metloff) on KTSM-TV, El Paso; Astra Brake Shops for Midas Muffler on WCOV-TV, Montgomery; Academy Super Surplus Sales and El Matornos on KTBC-TV, Austin, and Empire Nut Co. on WRGB-TV, Schenectady; new stations carrying the show are to be WTPA, Harrisburg; KOA-TV, Denver; WPTV, West Palm Beach; KID-TV, Idaho Falls; KTVB, Boise, Idaho; KOOK-TV, Billings, Montana; KLAS-TV, Las Vegas, and KFBB-TV, Great Falls, Montana; advertisers taking additional markets are Studebaker Dealers on WCAU-TV, Philadelphia; International Harvester on KVAL-TV, Eugene, Oregon; John Barry Motors for Volkswagen (Wesley M. Nash) on WGEM-TV, Quincy, Illinois, and K & L Distributors of Seattle in Anchorage, Alaska.

Programs: American-Continental Telefilms of New York will distribute *Operation Escape*, a new series of 39 half-hour action-adventure films, produced at Carlton Film Studios in Munich.

Commercials: TV Cartoon Productions and Milton Kerr Animation, both of San Francisco, have merged to form **Imagination Incorporated**. New partners are **Bob Hovkora**, general manager, **Milt Kerr**, creative director, and **Bob Mills**, production manager . . . Music Makers has completed 13 spots for Schaefer (BBDO) . . . **Edgar A. Grower** joins Videotape Productions as sales service coordinator.

Ratings: ABC Films reports its *People's Choice* on WCBS-TV, New York, has led its 9 a.m. time period as a strip for seven consecutive months in four week ARB averages. Last October the show started with 4.7 rat-

ing and 32.4 share and has risen to 6.7 rating and 37.0 share in April. Participators in the show with spots are White Rose Tea, Beech-Nut Coffee, One-a-day Vitamins, Clorox, Duz Soap, La Rosa foods, Sandran, Domino sugar, Simoniz Tone, and Corning Glass.

Regional sponsors: A Ziv-UA study of its own regional advertisers according to number of markets purchased shows the top four to rank as follows: **tobacco, food, automotive, and beer.** Largest individual purchasers in these groups were American Tobacco, Standard Oil of California, and Kroger Stores. In an earlier survey the ranking had been this: *food, tobacco, breweries, and banks.* The study includes first-run shows only.

Strictly personnel: **William Finshriber, Jr.**, to an executive on tv activity for the Motion Picture Association of America and the Motion Picture Export Association . . . **Abe Mandell** named international sales v.p. of ITC . . . **Richard Maibaum** has resigned from post of MGM-TV executive producer . . . **Howard Landau** and **Barney Mackall** will be in charge of Official Films' new Hollywood office.

NETWORKS

Westinghouse this week intervened in a government action to prevent NBC from acquiring WNAC-TV, Boston.

Why Westinghouse said it acted: to "protect the status" of its tv facility, WBZ-TV, in the same city.

The government suit relates back to a judgment in September 1959 enjoining RCA and NBC from acquiring any tv stations in Boston or San Francisco without court clearance.

Network tv sales and renewals: **Alberto-Culver** (Wade) and **Singer Sewing Machine** (Y&R), to sponsor *Dante*, NBC TV's new mystery-adventure series set for the Monday, 9:30-10 p.m. slot this fall . . . **P. Lorillard** (L&N), for one-quarter sponsorship of the 20½ hours of CBS News coverage of the 1960 Olympic Games in Rome 26 August through 12 September . . . **P&G** (Compton),

BIG CHIEF SPEAKS

••Michigan Ave. at noonday no place for Indian. Me AMBushed by many buffalo going 'swish swish.' Brave warrior name

TOM BARNES

pull me off trail—save life. He say he on warpath looking for spot scalps. I give big reward. Say to him 'heap spot dollars in 14TH. Use it.'••



The Chief is wise.

If you know what he means by 14th write to **BIG CHIEF c/o SPONSOR, 40 E. 49th St., New York 17, by 31 May.** Win a prize you'll love for summer fun.

for *The Law & Mr. Jones*, new dramatic series on ABC TV Fridays, 10:30-11 p.m. beginning 7 October . . . **Ford** (JWT) and **National Biscuit** (McCann) have renewed their sponsorship of NBC TV's *Wagon Train* series for the 1960-61 season . . . **Alberto-Culver** will sponsor *The Lawless Years* this fall on NBC Thursday 10:30-11 p.m. . . . Kraft using two half hour series, *Happy* and *Tate* as summer replacements.

Here are the estimated expenditures of the top 15 network brand advertisers, followed by network company advertisers, during February, as compiled by LNA-BAR and released by TvB:

RANK	BRAND	GROSS TIME COSTS
1.	Anacin	\$779,791
2.	Dristan	759,380
3.	Bayer Aspirin	699,591
4.	Pall Mall	594,883
5.	Phillies	588,708
6.	Dauphine	524,901
7.	Chesterfield	496,038
8.	Kent	492,114
9.	Winston	482,294
10.	Union Gas & Motor Oil	453,248

11.	Colgate	443,576
12.	Tide	443,126
13.	Bufferin	428,163
14.	Texaco	427,108
15.	Listerine Antiseptic	426,452

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	\$3,640,042
2.	American Home	2,809,082
3.	Lever	2,540,219
4.	General Motors	1,862,190
5.	Colgate	1,776,474
6.	General Foods	1,731,203
7.	Sterling Drug	1,511,513
8.	General Mills	1,131,872
9.	Kellogg	1,038,339
10.	R. J. Reynolds	1,029,816
11.	Ford	1,021,581
12.	Texaco	970,700
13.	Liggett & Myers	948,698
14.	Chrysler	939,760
15.	American Tobacco	920,311

Network radio sale: For the third consecutive year, the **Notre Dame football games** will be aired exclusively over ABC Radio this fall, again sponsored by **Pontiac** (MacManus, John & Adams).

New network affiliate: KCMC-TV, Texarkana, Tex., becomes a primary affiliate of ABC TV.

This a 'n' data: CBS Radio set to the trade a record album capturing in sound the highlights of the historic making trips of President Eisenhower to Asia and Premier Khrushchev to the U.S. . . . The **Goodman Organization** suit against Mutual and AFTRA has been settled . . . CBS Radio star **Bing Crosby** received, last week, "the world's largest (3'x3') birthday card from Norcross, Inc.," one of his show's sponsors.

Network personnel notes: **Harold Neal Jr.**, elected a v.p. of the ABC Division in charge of WABC, New York . . . **Aaron Rubin**, named v.p. and treasurer of NBC.

RADIO STATIONS

WOW, Omaha, has anything but deemphasized its farm programming.

Unlike some well-known "farm" radio stations, WOW is more active in that type of programming than ever. It's got two full time farm directors and devotes a full early morning hour to the agricultural audience, plus weekday noon-hour programming.

It figures there are 134,000 farm families in the WOW area.

Ideas at work:

- **Spring housecleaning oddities:** **WIL**, St. Louis, to date received some 15,000 parcels—coming in all shapes and sizes—from listeners. The idea: station is paying cash for the most useless objects it receives. Regarding **WIL's** "Fortune" promotion, Southwestern Bell Telephone reports more than 100,000 calls were received by the station in a 24-hour period.

- **The numbers game:** **KOIL**, Omaha, has just completed its "You Number's Up" contest. The idea: station d.j.'s aired numbers belonging to social security numbers. Winner received a 1960 Corvair.

- **Can you spell phantasmagorical?:** This word, and hundreds more, are in the new official spelling book released by **WDIA**, Memphis to more than 300 schools. The idea: station is distributing the book as a

In Roanoke in '60 the Selling Signal is SEVEN . . .

Many people, much wampum, in Roanoke. Heap big voice is **WDBJ-TV**, serving over 400,000 TV tepees in Virginia, N. Carolina and W. Va.

Roanoke not get-rich-quick market, but plenty steady. Growing, too! That's why smart ad chiefs are going western . . . Western Virginia, where they'll sell like sixty on seven.

In Roanoke, seven is **WDBJ-TV**. Maximum power, highest tower. Superior programming for braves, squaws and offspring.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia



THE 1st AMERICAN TV COMMERCIALS FESTIVAL & FORUM

Grand Ballroom • Hotel Roosevelt
New York City 18-20 MAY

WEDNESDAY, 18 MAY - LUNCHEON SPEAKER

*EARL W. KINTNER, Chairman, Federal Trade Commission
"Your Responsibilities in Creating TV Advertising"*

AT 2 P.M.—Screenings of Festival Finalists in SECTION I

THURSDAY, 19 MAY - LUNCHEON PROGRAM

PREVIEW OF BEST FOREIGN COMMERCIALS OF THE YEAR

*A selection of European entries in the International Ad Film Festival this June at Venice.
Just brought over by TV Consultant, Columnist and Author, HARRY WAYNE McMAHAN.*

PLUS -

KENNETH C. T. SNYDER, VP & TV-Radio Creative Director, Needham, Louis & Brorby on "East & West—When The Twain Should Meet."

AT 2 P.M.—Screenings of Festival Finalists in SECTION II

FRIDAY, 20 MAY - AWARDS LUNCHEON

Screening of WINNERS, followed by COMMERCIALS CLASSICS from the past ten years.

SPEAKER - Jack W. Minor, Director Marketing, Plymouth-DeSoto-Valiant

SIX SCREENINGS BY PRODUCTS CATEGORIES OF FESTIVAL SELECTIONS

WEDNESDAY	10 am—SECTION II:	Gasolines through Travel
	2 pm—SECTION I:	Automobiles through Dairy
THURSDAY	10 am—SECTION I:	Gasolines through Travel
	2 pm—SECTION II:	Automobiles through Dairy
	6 pm—SECTION I:	Gasolines through Travel
	8 pm—SECTION II:	Automobiles through Dairy

Cocktail Receptions before each Luncheon and Screening

SEE RESERVATION FORM — OTHER SIDE

TO: THE AMERICAN TV COMMERCIALS FESTIVAL & FORUM
 c/o SPONSOR, 40 East 49th Street, New York 17
 att. Wallace A. Ross, Festival Director

Date _____

RESERVATION FORM

**To Attend Screenings and Luncheon Forums
 Hotel Roosevelt • May 18-20, 1960**

PLEASE SEND

..... tickets for the Complete Program @ \$30 TOTAL \$

- Complete Screening of Sections I and II (attend any two of six screenings scheduled)*
- 2 Luncheon Forums, or Buffet Dinner on Thursday in place on one luncheon (at your discretion, without having to reserve your place)
- Awards Luncheon and Screening of Winners on Friday

(Pre-registration affords a saving over single admission charges. You may also reserve for one or more of the following in advance.)

..... tickets for Awards Luncheon & Screening of Winners @ \$12.50.....TOTAL \$

..... tickets for One Luncheon Forum & Screening Both Section I & II @ \$12.50.....TOTAL \$
 (Thursday Buffet Dinner & Screenings may be substituted)

..... tickets for Screenings only—Both Sections I & II @ \$5.00.....TOTAL \$

..... tickets for One Screening—Either Section I or II @ \$3.00.....TOTAL \$

*NOTE—SECTION I Screenings (Automobiles through Dentifrices)—Wednesday at 2 pm, Thursday at 10 am and 6 pm.
 SECTION II Screenings (Gasolines through Travel)—Wednesday at 10 am, Thursday at 2 pm and 8:45 pm.

(Circle day or days if following is desired) PLEASE RESERVE A TABLE OF TEN PLACES IN the name of (Company) _____
 for the Luncheon on Wednesday Thursday Friday. No table reservations necessary for Thursday Buffet Dinner.

I enclose check in the amount of \$ _____ made payable to: AMERICAN TV COMMERCIALS FESTIVAL.

Please Register and send tickets to: Name _____

Company _____ Street & City _____

Other Names to be registered _____, _____, _____

_____, _____, _____

_____, _____, _____

prelude to its fifth annual spelling tourney in October. The tourney spans three days, with the winner receiving a total of \$400 in bonds.

• **To celebrate Mother's Day**, **WGAR**, Cleveland, turned its broadcasting facilities over to the women of the on-the-air personalities to present their seventh annual "This Is Your Wife" day. The wives took over all duties of announcing, news reporting, and record spinning.

Latest in the daffy department: D.j.'s at **WAKE**, Atlanta, staged a "Wakathon" promotion at Knapp Tv. Winner Larry Brite, who stayed awake the longest, won an all-expense-paid vacation to Miami.

Public service: Philadelphia's 11 radio stations are scheduling the city's *Report To The People* as a five-minute package. The weekly taped series features activities and problems in municipal government by alternating officials.

Among the winners, last week, of the Ohio State Awards, sponsored by the Institute for Education by Radio/Tv at Ohio State University were:

Programs for special interest groups: *Operation Medico*, **KMOX**, St. Louis.

Cultural programs: *Parallel*, **WRCA**, New York.

Programs dealing with personal and social problems: *NBC Image Series*, **NBC Radio**; *This Is New York*, **WCBS**, New York.

Public affairs programs: *Capitol Cloakroom*, **CBS News**; *Justice*, **WMCA**, New York.

Special one-time broadcast: *They Kill For Kicks*, **WCBS**, New York.

This a 'n' data: "The Texas Quadrangle," a new combination of four stations (**KNUZ**, Houston; **KONO**, San Antonio; **KBOX**, Dallas; and **KXOL**, Ft. Worth) all represented by The Katz Agency, will become available to advertisers through a single buy . . . **WAVY**, Norfolk-Portsmouth, is airing a 13-week Russian language course . . . **KQV**, Pittsburgh, hosted a luncheon in New York last week for 30 baseball-minded agency people. Guest of honor was Pie Trainor, former Pittsburgh Pirate ballplayer, now associated with **KQV** . . . **WISN**,

Milwaukee, has a tie-in for National Radio Month: it's presenting to key media executives in the area Radio Month ties . . . **WSB**, Atlanta, plans to initiate Helicopter Traffic Report service . . . **KXOA**, Sacramento, with an increase in power to 5,000 watts, is now airing around-the-clock.

Kudos: Trade advertisements of three **Balaban Stations**—**WIL**, St. Louis, **WRIT**, Milwaukee, **KBOX**, Dallas—have won Silver Medals from the Dallas-Ft. Worth Art Directors Club . . . The "Quality Touch" series on behalf of **WFAA-AM-TV**, Dallas, awarded a citation in the 1959 American Music Conference Advertising Awards Competition . . . **John Lydon**, account executive with **WIL**, St. Louis, recipient of the "Distinguished Salesman Award" from the Sales Executive Association of St. Louis.

Station staffers: **Joseph Mikita**, named v.p.-financial and controller of Westinghouse Broadcasting Co. . . . **Bert West**, to v.p. of Golden West Broadcasters . . . **Paul Bain**, to promotion and public relations director for **KOB-AM-TV**, Albuquerque . . . **Murray Arnold**, station manager of **WPEN**, Philadelphia, elected to the board of directors at the Pa. Associated Press Broadcasters Association.

TV STATIONS

WABC-TV, New York, is introducing a series of fully-animated cartoon spots.

Station will telecast these 19 animated spots of lengths running from 20 seconds up to promote its programs.

The proper use of broadcast editorial can make any tv or radio station the most potent single force in its community observed **Lee Ruwitch**, executive v.p. of **WTVJ**, Miami.

Speaking before broadcasters assembled for "Broadcast Day" at the University of Florida School of Communications, Ruwitch gave these pointers for those considering adopting an editorial policy:

1) Stations with no prior editorial experience should select an **editorial board of five outstanding community members**;

2) The person responsible for the editorial must have an inherent sense of **fairness**, and must be **constructive** in his emotional constitution rather than hostile;

3) The editorialist must seek out **opposing viewpoints** even though he or the station believes strongly that its viewpoint is the right one.

Public affairs: All five **CBS-owned tv stations** will take part in an expanded Public Affairs Program Exchange this year. The idea: each station will produce on tape and exchange with the other stations 13 half-hour public affairs programs.

This permits each station to program two-and-one-half hours of public affairs each week during the period of the exchange, which runs this month through September.

Ideas at work:

• **The beat's the thing:** **WABC-TV**, New York, this week concluded its five-week search for the best high school band, orchestra, or combo which has a "Bourbon Street Beat." The winner will be entered in the national band contest from which the best three groups will be selected to share in a \$1,000 national prize.

• **If you see it, you win it:** **WAVY-TV**, Norfolk-Portsmouth-Newport News, last week inaugurated a \$25,000 summer audience promotion contest, dubbed "Dialarama." The idea: Station personality Kurt Webster, called Mr. Dialarama, will make telephone calls throughout the day. If the person he is calling can name the item shown on the screen, he wins it. Station is also launching an all-out water safety campaign and program. A feature of this will be a weekly 30-minute public service program on how to prevent water accidents.

• **Scoring a "video-tape first":** **KONO-TV**, San Antonio, last week covered the 13th annual Fiesta Flambeau, billed as "America's Greatest Illuminated Night Parade." Station taped the entire two-and-one-half hour parade with continuous on-the-scene remote coverage and then programed it that same evening, for Busch Bavarian (Gardner).

Documentary sponsorship: The Southern California Studebaker Dealers (Coleman-Parr Advertising) spon-

sored the hour-long *Survival* special on **KNXT**, Los Angeles . . . Public Service: **WFBM-TV**, Indianapolis, this week presented another in its series on Metropolitan Planning, featuring the Agricultural Forum's film *The New Age of Agriculture*.

Financial report: For Metropolitan Broadcasting Corp., gross revenue during the first quarter, 1960, totaled \$6,936,936. Income before depreciation was \$760,491.

W. M. Carpenter, executive v.p. of **Community Club Awards** and president of **International Community Club Awards**, this week takes a one-year's leave of absence. He's been appointed executive v.p. and general manager of **WAPA-TV**, San Juan, Puerto Rico.

Thisa 'n' data: *McCall's* magazine last week began sponsorship of a half-hour segment of *Open End*, via **WNTA-TV**, Newark. Its commercial time will be turned over to advertising leaders to discuss various aspects of the industry . . . **Corinthian Broadcasting Corp.** will issue an annual award for the best public service program originated and produced by a Corinthian station.

Kudos: **Bill Gordon**, staff photographer at **WFMY-TV**, Greensboro, N. C., won the "Tv Photographer of the Year" award from the Carolinas Press Photographers Association . . . "**Salty Sol**" **Fleischman**, sports director of **WTVT**, Tampa-St. Petersburg, given the Gold Award of Merit by the Florida Outdoor Writers Association . . . **WNHC-TV**, New Haven, recipients of the 1960 Americanism Award from the Connecticut Valley Branch of B'nai B'rith . . . **David Susskind**, of **WNTA-TV**, Newark, named "Man of the Year" by the New Jersey Collegiate Press Association.

On the personnel front: **David Sacks**, to general manager of **KGO-TV**, San Francisco . . . **Otto Goessel**, to advertising and promotion director for **KELP-TV**, El Paso . . . **John Willmott**, to production manager of **WSPA-TV**, Spartanburg . . . **John Fernandez**, to sales manager for **NTA Spot Sales** . . . **Paul Hansen**, to production manager of **WKBW-TV**, Buffalo . . . **Lee Palmer**, to business

manager of **WBZ-TV**, Boston . . . **Stan Cohen**, to director of program planning and promotion for **WDSU-TV**, New Orleans . . . **Anthony Bello**, to account executive with **KSD-TV**, St. Louis.

REPRESENTATIVES

Broadcast Time Sales has inaugurated a new technique for advertisers: "instant avails" and "on the air within the hour."

Via a system of advanced clearances pre-agreed by **BTS** and its represented stations, any request for availabilities is acknowledged and confirmed within three minutes.

Rep appointments: **KXIV**, Phoenix; **KALE**, Richland, Wash., and **KPAM**, Portland, Ore., to **Weed Radio Corp.** . . . **WAYZ-AM-FM**, Waynesboro, Pa., to **Ray Dawson** as Maryland representative . . . **KPEN-FM**, San Francisco, to **Western FM Broadcasting** . . . **KSAY**, San Francisco, and **KLIQ**, Portland, to **Torbet, Allen & Crane** . . . The Greer Stations (**WAND**, Canton, O.; **WAJR**, Morgantown, W. Va.; **WJER**, Dover, O.; and **WJKF**, Pittsburgh) to **Walker-Rawalt** . . . **WAMV**, St. Louis, to **Good Music Broadcasters** . . . **KNOB-FM**, Los Angeles; **KAFE-FM**, San Francisco; **WEBH-FM**, Chicago; **KHFM**, Albuquerque; **KEEZ-FM**, San Antonio; **KCMS-FM**, Colorado Springs; and **KCJC-FM**, Kansas City, to **Modern Media FM Sales**.

Expanding: **Hugh Feltis**, Pacific Northwest radio/tv rep, has expanded its organization to include a marketing division, as well as incorporation under a new name. The new company, **Feltis/Dove/Dever/Cannon**, will continue to headquarter in Seattle.

Rep appointments — personnel: **Thomas Sawyer**, to the marketing department of **Edward Petry & Co.** . . . **Gregor Macafee**, to the San Francisco sales staff of **Grant Webb & Co.** . . . **William Baskerville, Jr.**, to the executive staff of **Bomar Lowrance & Associates**, Atlanta . . . **Don Waterman**, to executive v.p. of **Bob Dore Associates** . . . **Ralph Kelley**, to manager of the Chicago office of **The Bolling Co.**

SPONSOR ASKS

(Continued from page 71)

Agencies are also rejecting some slick and spectacular habits that add costs but little substance to commercials. Overdressing sets, shooting on location what can be filmed more economically and more adequately on stage, traveling thousands of miles for a location that's available in our



*Watch costs,
but avoid
false economies
that cause
inferior quality*

own backyard—these costly tendencies, common a few years back, have been largely abandoned.

Our concern now should be directed not at keeping film costs down but at keeping commercial quality from going down through false economies. The inevitable victim of misdirected budgeting is creativity, which is often stunted on and unsatisfactorily substituted for.

Among the favorite substitutes for creativity is the gimmick. It ranges from technical resourcefulness and ingenuity, from what might be euphemistically called "photogenic license," all the way to its rare extreme, deception. And it includes new equipment and accoutrements that may help make commercials more cheaply, more quickly, more lifelike. but not by a long shot better.

Quantity, whereby three mediocre commercials try laboriously to do the job of one good one, is another substitute for creativity. Still another is noise, which has made commercials talkier than ever; reports have been published recently of a "speech time compressor" that can cram 75 seconds of talk into 58 seconds of commercial—without distortion!

These gimmicks add up to a commercial that is cheaper, but only in effect, not in cost.

Talented and experienced film directors, art directors, cameramen, and other production personnel are, of course, more expensive than their counterparts. But by channeling production dollars more into their direction, the happiest results are obtained: a superior spot at the lowest possible cost.



BIG AGGIE IS HALE AND HARDY AT 37

"Strongest Pulse in 84 counties," reported the eminent diagnostician, Dr. Sydney Roslow. He was referring to a lady friend of ours who recently consulted him on the state of her 37-year-old health.

Big Aggie (also known as WNAX-570) is not only the most hale specimen in her part of the country, she's also one of the hardest examples of mid-century radio in the entire U.S. She serves two and a quarter million people.

Consider: In an 84-county area, against competition from 66 other radio stations in five states, WNAX-570 has:

- Top rating in 360 of 360 quarter-hours
- 7.4, average rating
- 315 ratings over 6.0
- 95 after-six-pm ratings over 6.0 (and one under 4.1)

America's 40th Radio Market

These data, the highlight findings

of an October, 1959, Area Pulse, confirm WNAX-570's standing as *the* station for a soil-oriented empire that ranks as America's 40th radio market.

WNAX-570's #2 Market Coverage Area accounts for more gross cash farm income than any single state, other than California and Iowa; 175 counties big, with over 2 million people, and more than 600,000 radio families. Big Aggie Land ranks second in dollars from livestock sold; fourth in crops sold.



WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORPORATION

Sioux City, Iowa Yonktan, South Dakota

Represented by Kotz



PEOPLES BROADCASTING CORPORATION

WNAX, Yonktan, S.D.
KVTV, Sioux City
WGAR, Cleveland, Ohio
WRFD, Columbus, Ohio
WTTM, Trenton, N.J.
WMMN, Fairmont, W.Va.

A Part of *Every*
Community Project*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
 CHANNEL 10 CBS · ABC
TERRE HAUTE
 INDIANA

Represented Nationally by Bolling Co.

*A client deserves the finest
 in any business. At WLSL-TV
 in Roanoke a client
 gets the best...a selling
 job! 448,000 TV sets
 to prove it! Not enough
 room in this ad for
 details. Call Blair
 Television Associates.....*



WLSL-TV ROANOKE, VIRGINIA

Tv and radio NEWSMAKERS



Worth Kramer was elected president of WJR, Detroit. He joined the station in 1946 as program director and, after serving as asst. general manager, v.p.-general manager, and director, he became executive v.p. in 1957. Kramer is well known in Detroit civic affairs as well as in the broadcasting industry. He was chairman of the NAB Standards and Practices committee

when it formulated a code of ethics and good practices for the entire radio industry. John F. Patt was elected chairman of the board.

Frank P. Fogarty, vice president and general manager of WOW, Omaha, Neb., has been elected executive vice president of the newly formed Meredith Broadcasting Co. Fogarty joined WOW in 1949, and served as vice president and general manager since Meredith purchased the station in 1951. He is a director of RAB, a past director of the CBS Radio Affiliates Assn., and has served on the NAB Freedom of Information and Insurance Committees. He will continue in the post of executive officer of WOW.



Herbert D. Maneloveg, associate media director of BBDO, has been named media director, succeeding Fred Barret who retired last December. With the agency since 1954, his other positions included supervision on all BBDO accounts. Before joining the agency, Maneloveg spent three years with B&B. Previously, he served in research capacities with *Parade* Publications and WOR, N. Y. A graduate of the U. of Pittsburgh, Maneloveg holds a Purple Heart for his service in the Army during W.W. II.

William P. Dix, Jr., has been appointed station manager of WGR-AM-FM, the Transcontinent Station in Buffalo. For the past year, he has been assistant manager and director of sales for WGR-AM-FM-TV. Prior to joining Transcontinent, Dix was assistant general manager in charge of sales at WOR-TV, N. Y. Earlier, he was with WTAM, Cleveland as sales manager.

Dix has also managerial and sales posts with CBS, NBC, and The Katz Agency. He is a graduate of Valley Forge Military Academy.



FARM BOY TAKES BUGGY-RIDE!

Today's definition of that word "Buggy" is a sporty Convertible. Our farmers, here in the Land of Milk and Money, are identified chiefly by their fat billfolds.

Here's a rich market of small cities and thousands of big dairy farms . . . 42% rural and 58% urban . . . where 1,350,000 folks spend \$1,750,000,000 in retail sales . . . more than 400,000 families enjoying Channel 2-CBS Television.



MGR.



**THE LAND
OF MILK
AND ^MONEY
WBAY ch. 2
GREEN BAY**

The seller's viewpoint

Buying by the numbers, or on the basis of adjacencies or price isn't enough, says Eugene B. Dodson, vice president of WKY Television System and manager, WTVT, Tampa-St. Petersburg, Fla. There's a fourth equally important factor which buyers should carefully consider: "Station prestige. Some call it character, or quality, or standard of performance in the station's own market area," Dodson says, defining "prestige" in terms of what buyers should seek out and analyze in a station before making their buying decision.



DON'T BUY A THREE-LEGGED HORSE!

A great deal has been said, increasingly so of late, about buying television time by the numbers. Mostly this talk deals with ratings. Some also suggest adjacencies as an important point. Others add price as one of the controlling factors.

It seems to me that even if a timebuyer takes all three of these into consideration, if he stops there, he has bought a three-legged horse to pull his sales buggy. And in this day, three-legged horses seldom finish in the money.

It is true that agencies buy rating services—and follow them—in order to have a justifiable basis upon which to make buying decisions. Most of them, I think, also take into consideration adjacencies and price. There's nothing wrong with that, so far. But let's have the timebuyer go one step further and equip his horse with four legs so he'll have better odds at winning in the highly competitive selling race.

That fourth factor, that fourth leg to make the complete animal, is station prestige. Some call it character, or quality, or standard of performance in the station's own market area.

The timebuyer's search for that essential fourth leg is not as difficult a task as it may seem. But first he must know what to look for and then he must be willing to hear out the answers and weigh them properly in the over-all buying decision. Here are some of the things he should do:

He should analyze those areas the station itself controls to determine where the station makes its impact. He will want to know (in the case of network affiliation) whether the station supplements and complements network fare with its own well-rounded informational programming, good features and syndicated series, and whether it carries local shows that assure good program balance and eliminate the rating valleys that are known to occur in some television

stations between the network and the local organizations.

The timebuyer should want to know the extent of locally prepared informational shows—news, weather, sports—and the measure of their acceptance by the public. Is the informational staff so thinly manned that news is a rip-read operation? Or does the station pay the price for qualified manpower and equipment to make this important category of programming stand out as above average?

Does the station management and personnel actively participate in community and area civic affairs? Does the station editorialize? If so, does it pop off half-cocked, or does it have sufficient trained staff for research so that the station's position on any subject it editorializes about will be based on sound logic, earn respect of viewers, keep them responsive, and build loyalty?

Certainly the timebuyer will want his product to be in good company. He will want to know about the station's commercial standards. Is it over-commercial? Does it accept schlock commercials, pitches and questionable product advertising? Does the station subscribe to and adhere to the Tv Code?


If he gets the right answers, the station shapes up in the timebuyer's mind as an institution with character, commanding respect, belief and loyalty; with quality personnel, production and facilities—a strong fourth leg that fits his horse for the all important sales buggy ride. (In some cases, he'll find stations have both rating numbers, and prestige as well.)

Sure, we'll continue to have "buying by the ratings"—but this buying judgment will be tempered by the other three legs—station prestige, adjacencies and price. And some mighty fine productive buys can be made when timebuyers place great and deserved emphasis on "buying by the station."



WAVE-TV Gives You 28.8% MORE HEAVY EATERS!

(therefore 28.8% more food-selling opportunities!)

 When more people see your commercials, you automatically make *more sales*. So it's important to you that, from sign-on to sign-off in any average week, at least 28.8% more families watch WAVE-TV than any other television station in Kentucky.

And you pay less per thousand for viewers on WAVE-TV than on any other station in this area. A lot less! NBC Spot Sales can PROVE it to you!



CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

SPONSOR SPEAKS

Project paper work

This coming week a large group of station representatives and agency executives will meet at a luncheon to learn how one of national spot's top headaches can be cured.

Project Paper Work will unveil a standardized spot billing form which, it is hoped, will meet the needs of stations, representatives, and ad agencies.

Project Paper Work was born last September when Ralf Brent, then executive vice president of WIP, Philadelphia, and now president of World Wide Broadcasting Corp., visited SPONSOR in response to our articles and editorials calling for industry action to help lick the wasteful spot paper work mess. He agreed to serve as chairman of Project Paper Work if we were willing to sponsor the undertaking. Since that day a committee consisting of Brent, Martin Nierman of Petry, Bob Teter of PGW, Wally Jorgeson of WBTV, Charlotte, and Larry Deckinger of Grey Advertising, has met regularly and worked painstakingly. The billing form is its first fruits; other projects are under way.

First tv commercials festival

This is a big week for SPONSOR. In addition to Project Paper Work described above, SPONSOR is involved in the first Tv Commercials Festival held in the United States.

This is a giant event. It is giant-size in concept, in entries, and promises to be giant-size in attendance. The 250 top commercials selected for Festival screening represent the best produced in the U. S. and Canada.

We're happy to be a part of this important event. And our salute to Wally Ross, whose giant-size vision and ability make the Festival possible.

Paul West of the ANA

The death last week of Paul West, for 28 years president of the Association of National Advertisers, removed from the industry one of its most dynamic leaders.

West was the finest type of professional, practical, and successful association executive. He made the ANA a vital, constructive advertising force.

10-SECOND SPOTS

Returned favor: For years, police departments have been assisting tv producers to make such shows as *Manhunt*, *Decoy* and *Highway Patrol* technically flawless. Now, in Miami, station WCKT has established a lending library of tv film to be used in police training courses.

Short short story: A tv sponsor sent Schwerin Research Corp. a batch of commercials to test in the following significant order by titles: *College Girl*, *Dinner Party*, *Last Dance*, *Sports Car*, *Baby*, *Poor Marge*.

Peckaging note: N.Y.C. adman Fred Decker who also raises game fowl at Deer Hill Hunt Club, Pawling, N. Y., astonished us with the fact that there is such a thing as a sunburned pheasant. It occurs because in every flock there is one poor bird who (like many a Madison Avenueite) gets his tail feathers plucked out by his buddies, and the exposed hide gets sunburned, and customers object to the dark skin. Decker has solved it by buying from breeders only peckers—no peckees.

Sempre radio: In Greenville, S. C., where county convicts were working on a street, one prisoner asked a guard for permission to go into a nearby store. "I need a battery for my portable radio; I can't work well without it."—CBS Radio.

Thought: "When payola was big news, one item of disparagement was sneaky commercials. For instance: Is that Chanel 5 you are wearing? Is that a Lucky Strike you are smoking? Let us concede that this is bad if money is paid for the mention, and especially so if a product is endorsed which the endorser doesn't even use. Otherwise we vastly prefer the specific. . . . It means nothing to be told that a person 'dined well.' We want to know precisely what he ate. . . . To be told that a person views television three hours a day means something, but not much. To be told what specific programs he looks at may be revealing. That a man reads three books a week is nothing. What are the titles?"—William Feather in *Baldwin Sells*.



YOU MAY NEVER SURVIVE 61 MARRIAGES* —

**BUT... WKZO Radio Will Do Your "Courting" For You
In Kalamazoo-Battle Creek And Greater Western Michigan!**

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA—MARCH-APRIL 1959
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	21	11
12 NOON - 6 P.M.	27	22	10
6 P.M. - 12 MIDNIGHT	29	22	10

WKZO Radio causes more "marriages" between manufacturers and consumers than any other AM station in Kalamazoo-Battle Creek and Greater Western Michigan!

Pulse (see left) gives WKZO-AM a total audience 32% larger than that of any other station. And WKZO-AM keeps the lead morning, afternoon, evening (Monday through Friday, 6 a.m.-Midnight)—*No. 1 in 345 of 360 quarter hours surveyed!*

Ask Avery-Knodel for the details on WKZO-AM.

*Mrs. Theresa Vaughan, 24, of Sheffield, England, confessed to 61 bigamous marriages in 5 years.

The Felzyer Stations

- WKZO-TV — GRAND RAPIDS-KALAMAZOO
- WKZO RADIO — KALAMAZOO-BATTLE CREEK
- WJEF RADIO — GRAND RAPIDS
- WJEF-FM — GRAND RAPIDS-KALAMAZOO
- WWTW — CADILLAC, MICHIGAN
- KOLN-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN
Avery-Knodel, Inc., Exclusive National Representatives



5

TIMES MORE POWER

Today, KXOA, The number 1 station in Sacramento, California's Capital, booms out with five times more power than ever before! Now the dynamic KXOA microphone brings the right combination of programming and personalities to more people in the prosperous Sacramento Valley than any other station. Rated first in both Hooper (Dec. '59-Feb. '60) and Pulse (Sept-Oct. '59), KXOA reaches the nation's 20th ranking market (Retail Sales per Household, SRDS) with 5,000 watts... five times the power it took to be number one. And enough power to sell more goods and services for you and your clients.

NATIONAL REPRESENTATIVES: DAREN
McGAVREN COMPANY, SOUTHERN
JAMES CLARKE BROWN COMPANY
Associated with KAGD Klamath Falls,
Oregon Rep Paul H. Raymer Co.

KXOA

FIRST IN SACRAMENTO, CALIFORNIA'S CAPITAL