

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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the nation's  
**FINEST**  
commercial  
atmosphere

**WPBC** ADULT RADIO

MINNEAPOLIS  
AND ST. PAUL

A HIGHLY RATED  
**PRESTIGE**  
BETTER MUSIC STATION

William V. Stewart  
PRESIDENT  
FINALLY REPRESENTED  
BROADCAST TIME SALES

## RADIO'S BIG NEW BURST OF CREATIVITY

First of a series of articles on how the grass roots is making radio vital ad force  
Page 29

MRCA's new yardstick for program buyers  
Page 34

No let-up in the boom for tv specials  
Page 36

L&N: 'Don't use tv unless you merchandise it'  
Page 38

DIGEST ON PAGE 4



BEAMED  
TO BUYERS  
TO BUYERS

## BEAMED TO BUYERS!

People buy what they see, and they see it on KTBS-TV in Shreveport. What these people see are pictures of the finest quality. What they hear are sounds of truest tone. What's more, close-up of KTBS-TV power reveals a big broad coverage over four states (1,361,300\* people and still growing) that brings sales (they spent \$1,337,264,000\* in 1959). No wonder time buyers look to KTBS-TV where people buy. It's the bright spot for spots in the Southwest.

*\*Sales Management, July 10, 1960*

# KTBS-TV

CHANNEL 3 SHREVEPORT, LOUISIANA

Newton Wray, Pres. & Gen. Mgr. Represented by THE KATZ AGENCY, INC.



How important is the 2<sup>nd</sup>?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

**WJIM-TV**

BASIC



Strategically located to exclusively serve LANSING... FLINT... JACKSON  
Covering the nation's 37th market. Represented by Blair TV, WJIM Radio by MASLA

BALANCED  
PROGRAM-  
MING . . .



MEANS  
LISTENER  
LOYALTY

KTRH is Houston's powerful radio voice for 60,000 square miles . . . blanketing over 80 counties . . . serving 1,087,100 radio households including more than 4,000,000 people as:

- The news and information station
- The variety station
- The network station
- The family station

**KTRH**

50,000 WATTS - 740 KC

-CBS-  
HOUSTON, TEXAS

Represented by Peters,  
Coffey and Woodward, Inc.

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- Radio's big new burst of creativity**
- 29** In this, the first of a two-part special SPONSOR report, are contained little-known facts about the surprising developments in local radio.
- New yardstick for tv buyers**
- 34** Product sales and media selection are more predictable with use of a cost-per-\$1,000 yardstick, claims Market Research Corp. of America.
- No let-up in specials boom**
- 36** Three nets have already sold almost as many entertainment special programs this year as were telecast in 1959-60, and new season hasn't even started.
- 'Don't use tv unless you merchandise it'**
- 38** Cliff Davis and his "non-Madison Avenue" merchandising department at Lennen & Newell insist it's agency's job to make local registers.
- Some new guideposts for sports sponsors**
- 40** Arkansas State radio director studies broadcast trends in college athletic programs, finds sale of broadcast rights big advertiser profit.
- Bon Ami's Jet up 35% with net tv**
- 42** Little fella among detergent giants bounces back from Gutermuth's with \$1 million drive headed by Paar: will add ABC TV this fall.
- Beer, gas & apparel boost net tv spending**
- 43** Big gains in net tv gross time billings in first half of 1960 over the period last year, shown by beer, gas, apparel and footwear industries.

## FEATURES

- |                                |                              |
|--------------------------------|------------------------------|
| <b>60</b> Film-Scope           | <b>19</b> Sponsor-Scope      |
| <b>24</b> 49th and Madison     | <b>78</b> Sponsor Speaks     |
| <b>64</b> News & Idea Wrap-Up  | <b>54</b> Spot Buys          |
| <b>6</b> Newsmaker of the Week | <b>44</b> Telepulse          |
| <b>64</b> Picture Wrap-Up      | <b>78</b> Ten-Second Spots   |
| <b>76</b> Seller's Viewpoint   | <b>25</b> Timebuyers at Work |
| <b>50</b> Sponsor Asks         | <b>74</b> Tv and Radio News  |
| <b>12</b> Sponsor Backstage    | <b>46</b> Tv Results         |
| <b>62</b> Sponsor Hears        | <b>59</b> Washington Week    |

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Audit of Circulations Inc.

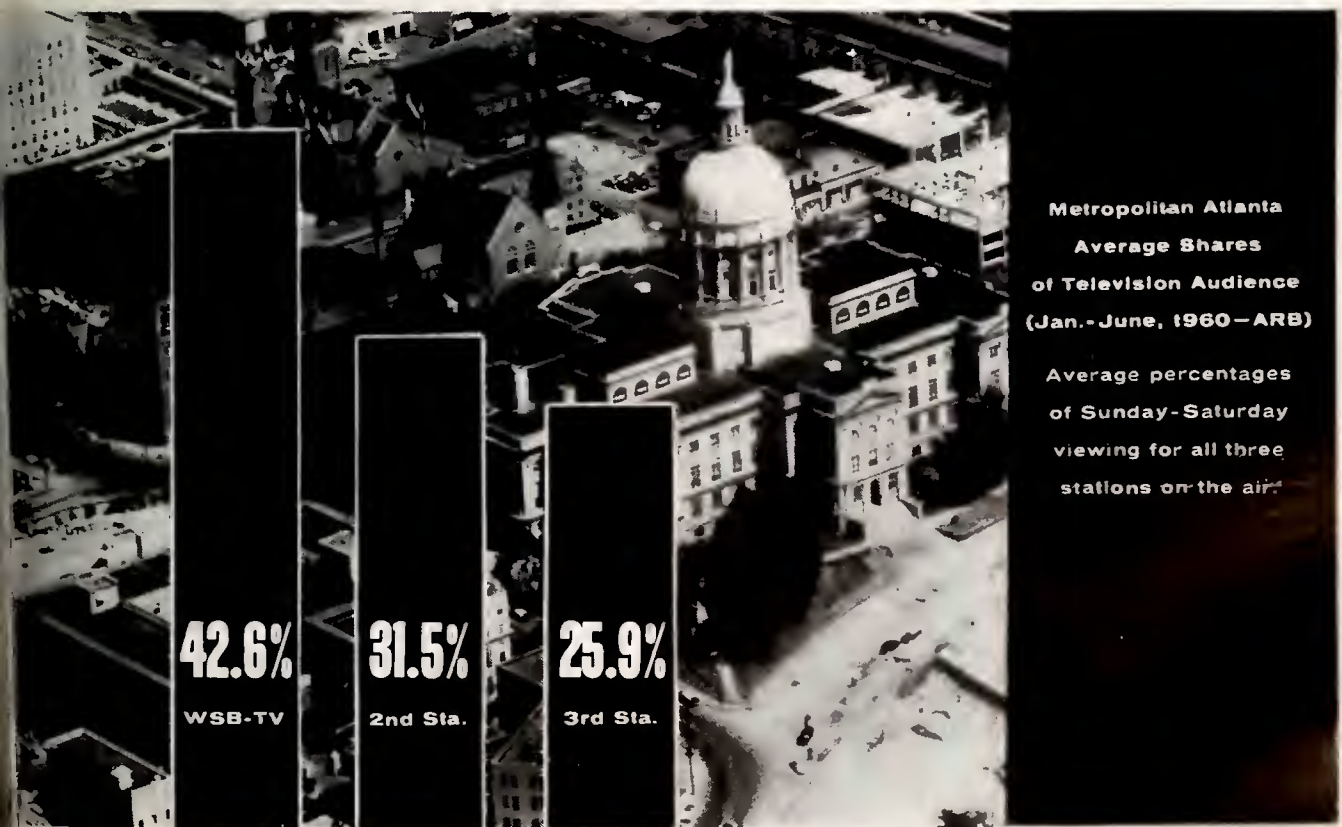


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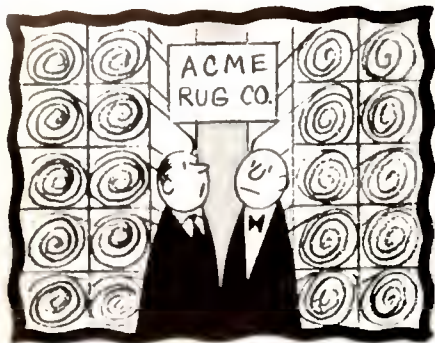
# WSB-TV dominates the bigger Atlanta market

WSB-TV is biggest in Atlanta, Georgia . . . and Atlanta is bigger than ever. Confirmed 1960 census figures show *over one million* people living in the metropolitan area. And month after month more of these people watch WSB-TV. Latest ARB figures, for January through June, 1960, show WSB-TV average share of audience from 9 a.m. 'til midnight at 42.6%—and Atlanta is a 3-station market. This proved preference for one station is sustained by superior local programming, top news service, staff work of unexcelled professional quality, and 12 years of viewing loyalty. More than ever greater Atlanta is the *big market* in the booming Southeast, and your advertising belongs on WSB-TV.

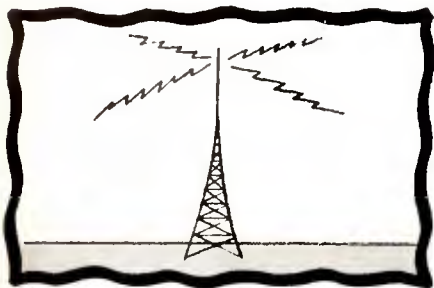


WSB-TV channel 2 in Atlanta is affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Edward W. Petry & Company. Associated with WSOC-TV, Charlotte; WHIO-TV, Dayton

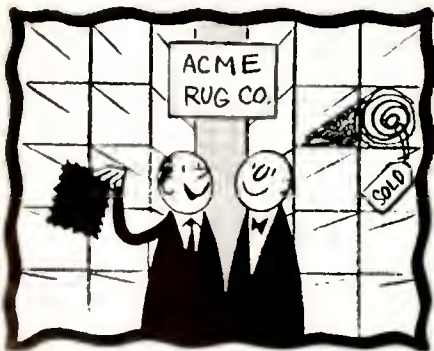
# IT'S POWERful!



Well, our inventory is high enough —



Let's run another I.D. on Bangor's powerful Channel 2.



How about selling our swatches as scatter rugs?

Seldom is one I.D. enough, but powerful Channel Two can produce amazing results. It's the "station with the most" in 121,210 homes in Eastern Maine. And remember, you save an extra 5% with a matching national spot buy on Channel 6 in Portland.

See your Weed TV man.

**WLBZ-TV**  
**2** NBC FOR BANGOR



MAINE BROADCASTING SYSTEM

WLBZ-TV, Bangor WCSH-TV, Portland  
WRDO Radio, Augusta  
WLBZ Radio, Bangor WCSH Radio, Portland

## NEWSMAKER of the week

An upsurge in programing and news technique development by Time Inc.'s Broadcasting Div. has brought about creation of the new post of general manager, assigned to Frederick S. Gilbert, formerly general manager of Time who will direct and coordinate, reporting to v.p. Wes Pullen.

**The newsmaker:** Frederick Gilbert has been with Time Inc. since 1935, when he joined the staff of The March of Time. Two years later he moved into advertising sales, serving with *Time* and *Life* in Detroit and Cleveland. In 1946 he returned to New York to become ad manager of Life International. He was named assistant publisher of *Time* in 1948, and became that magazine's general manager in 1954.

In the new post of Broadcast Div. general manager, Gilbert reports to Weston C. Pullen, Jr., Time Inc. v.p. responsible for broadcasting and real estate operations. Shift of a high official of *Time* magazine to the Broadcast Div. is indicative of the latter's growing importance in the Time-Life organization. Its owned and operated stations: KLZ-AM-TV, Denver; WFBM-AM-FM-TV, Indianapolis; WTCN-AM-TV, Minneapolis, and WOOD-AM-TV, Grand Rapids, Mich.



Frederick Gilbert

Gilbert will preside over a growing news bureau operation. In addition to the now-functioning Washington broadcast news bureau headed by John W. Roberts, which operates in conjunction with the Time-Life news bureau there, a parallel set-up will be installed in the new New York editorial headquarters a few months hence. Then the Time Inc. stations will have two sources for daily and weekly special news round-ups and feature stories.

In the film line, experiments have been in the works with a candid motion picture technique for tv showing. Former *Life* editor Bob Drew, who devised the technique, directs the project. Two hour long films plus several shorter news features for the Time tv station have already been produced. A wealth of additional film footage expected to be made available thanks to a review, currently underway of the mammoth March of Time film library.

Commenting on Gilbert's appointment as director of these and other Broadcast Div. activities, Wes Pullen said, "With the welcome addition of Fritz Gilbert to our Broadcasting Div., we are prepared to carry out Time Inc.'s plans for expansion in tv and radio. We have been in the broadcasting business since 1924, both at the local and national levels, and we expect to continue to make valuable and exciting contributions to the medium."

# HENRY WATTERSON

## could have been the "Col. Henry" of WPTR

Because WPTR creates the kind of exciting, independent radio that would have fit Watterson's temperament like a glove. The "Colonel", as he was affectionately called, saw the news not as news alone but as an obligation to take a position on it as well. In the process, like WPTR, he lit a lot of fires.

Let this very dissemination of news (48 broadcasts every day) and the independent thinking about that news (editorials whenever and as often as necessary) has made WPTR the outstanding radio voice it is today... and the Number 1 public service station in its area as well.

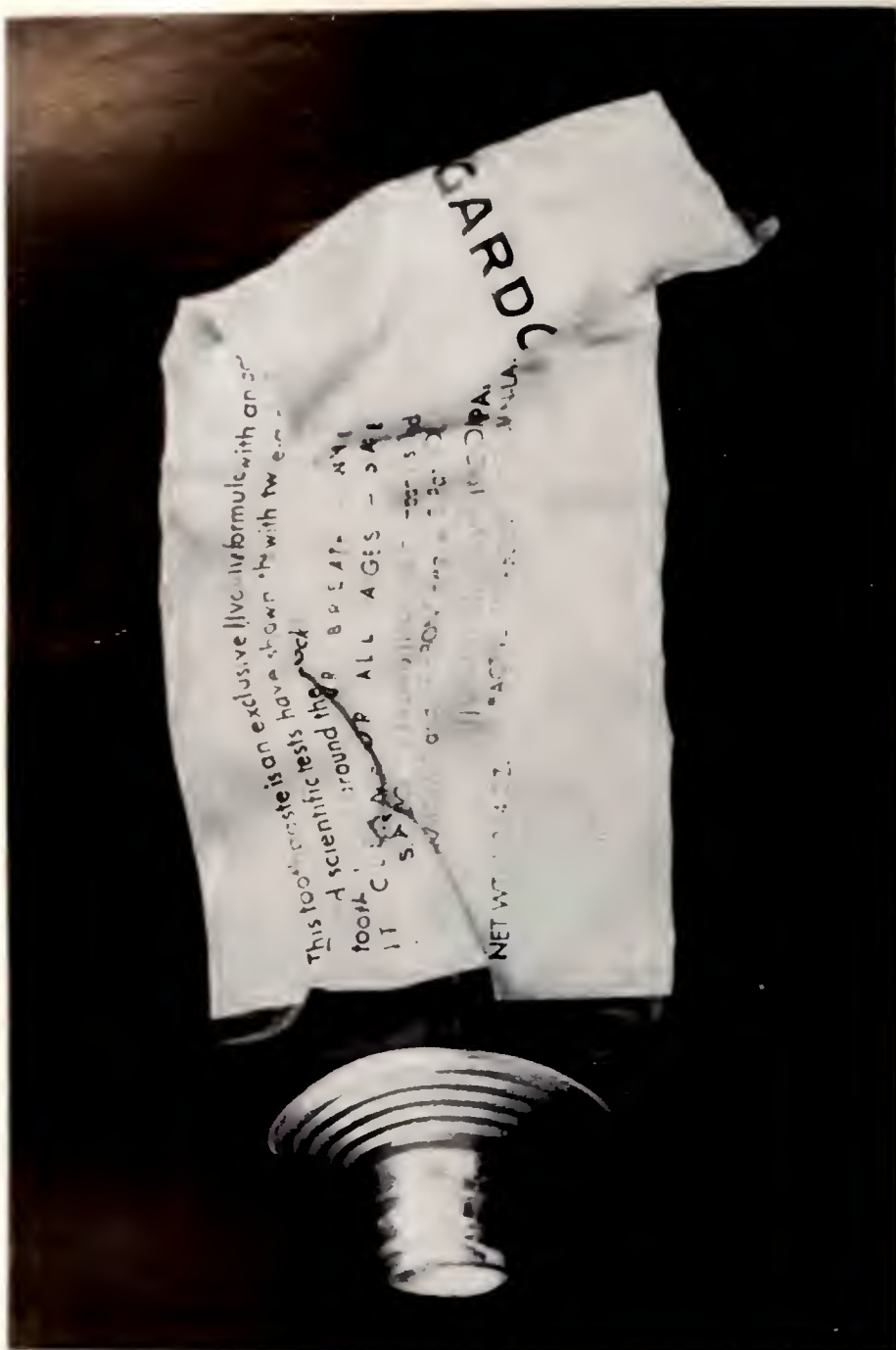
In the process WPTR has lit a lot of fires with both audience

and clients, too. According to Pulse it is the dominant station in this 2,000,000 plus market. Local sponsors give it more local advertising than the next three stations combined. At the national level it carries more total advertising than the next two stations put together. In every way—people buy what it has to sell.

Represented nationally by Robert E. Eastman & Co. in New England—by Foster and Creed.

**WPTR** PEOPLE 50,000 WATTS  
ALBANY-TROY-SCHENECTADY  
Duncan Mounsey, Exec. V.P.—A division of SCHINE ENTERPRISES.





**TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS.** Whether it comes in a tube, tablet or spray, KXOA sells more drug products because it reaches, influences and appeals to more people in the prosperous Sacramento Valley, now 20th in Retail Sales per Household (SRDS). Rated high by both Pulse\* and Hooper\*, the right combination of personalities, programming, and power make KXOA the buy in California's capital.

**KXOA—First in Sacramento, California's Capital**

# KXOA

MANAGED BY DARRIN E. MEAVREN CO. INC. SOUTH CLARKE BROWN CO.  
 SALES AND SERVICE BY FAIRBANKS, OREGON. REP. PAUL H. RAYMER CO.

## SPONSOR

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ONE IF BY LAND TWO IF BY SEA / PAUL REVERE



In 1775 when the two signal lights gleamed from the old North Church belfry, Paul Revere rode like a firebrand into the quiet night to warn all waiting Middlesex County that the British were coming. And . . . when the British came, the Minutemen were waiting for them, muskets cocked . . . the message got through. Balaban stations travel like a firebrand, too, with your message . . . riding straight to win for you on the Balaban policy of original programming, exciting personalities and real selling "know-how". The news of your product, or your service is carried straight to the buyer with the Balaban Stations . . . couriers par excellence!

*Robert E. Eschman*

**THE BALABAN STATIONS:** in tempo with the times. John F. Box, Jr., Managing Director

**WIL-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS**

Sold Nationally by Robert E. Eschman & Co., Inc.

Sold Nationally by the Katz Agency

# TICKING OFF MORE SUCCESSES EVERY DAY!

KMID WCIA KIMA WMAR  
WHIO WNEB WREC KING WTVT  
WOW WMAZ WSM WJXT WHDH WOAI WISN  
KXTV WNBC KATV WJXT WHYN WISN  
WGN WUPV WTV WJXT WHYN WISN  
WUSN WISH WDAY KVI KAKE WAFB KFSB WRGP  
KCPX KVAL KRCA KFSD KRNT WKOW  
WTAR WTOP WJW WTAE KTSM WOR WFMJ  
KPRC WCCO WDAU KTVO WBEN  
KOB WXYZ

5  
MINUTES  
**ALMANAC**

# TWO FAST-SOLD SHOWS PROVE THE DRAWING POWER OF THE NEW FLEXIBLE SHORT- SEGMENT CONCEPT IN TV PROGRAMMING

The score for ALMANAC . . . 90 stations. The total for GREATEST HEADLINES . . . over 50 stations and still coming! Convincing proof of the tremendous appeal of this short-segment concept for audience, station and sponsor alike! The reason, of course, is its flexibility. A five-minute show slips easily into any time slot. It multiplies exposure and frequency. It allows advertisers to stretch advertising dollars over prime TV times. And the subject matter has high inherent interest and prestige.

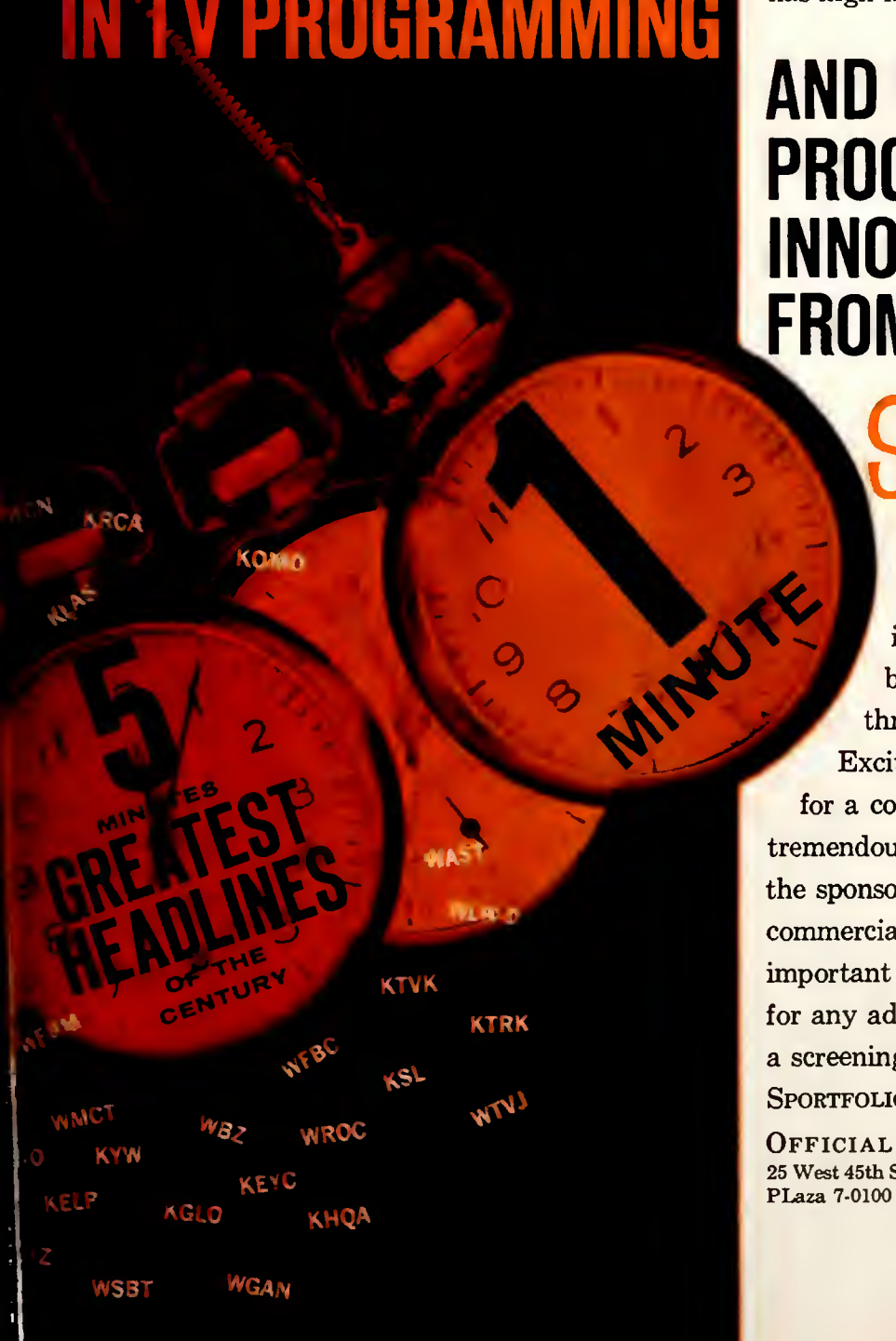
## AND NOW...ANOTHER PROGRAMMING INNOVATION FROM OFFICIAL...

### SPORTFOLIO

Great, dramatic high points in the history of sports . . . brought to the TV screen through newsreel clips.

Exciting, fast-moving vehicle for a commercial message . . . tremendous selling appeal for the sponsor who must limit his commercials to seconds but wants an important setting. Goes anywhere . . . for any advertiser! Arrange for a screening—get your order in early, SPORTFOLIO's success is assured!

OFFICIAL FILMS, INC.  
25 West 45th St., New York 36, N. Y.  
PLaza 7-0100



# Sponsor backstage

**NEW**  
DIAL POSITION  
(1240)

... but the  
**SAME**  
great  
programming

and the  
**SAME**  
great staff

that have dominated  
Charlotte Radio  
for the past 3 years!

**WIST**  
1240 KC  
CHARLOTTE, N. C. 4580

Still the **best** radio  
**buy** in Charlotte  
National Representatives  
ATAM O'NEILL

## Candidates clear the air

Ever since last Monday (22 August), there have been all kinds of whooping and hollering over the fact that Congress passed SJ Res. 207, which suspended Section 315 of the Communications Act as it applied to speeches by the Presidential and the Vice Presidential candidates of the major parties in this election year 1960. CBS president Frank Stanton who has been tilting nobly at the 315 windmills, lo, these many years issued a statement saying how pleased he was and grateful to the lawmakers for giving broadcasting this unprecedented opportunity to bring the candidates and the issues in this critical campaign before the people. And NBC Board Chairman Bobby Sarnoff hailed the vote as an unqualified and smashing victory for every American within range of a radio or television set.

Busy Oren Harris, the Representative from Arkansas, of course wanted to know, even before the House passed the legislation which the Senate had already okayed, whether the networks were planning to sell sponsorships of the forthcoming *Great Debates* or whether they would agree to carry them sustaining. From CBS he got quick assurance that it would not accept advertisers on the simulcast debate between the candidates to be carried by all webs. The other networks weren't too positive.

### Nixon gets partial 'non-stop' treatment from Paar

In the meantime, Thursday (25 August), just a few minutes ago as I write this, Vice President Richard Nixon made his appearance on the *Jack Paar Show*. Jose Melis read the Realemon commercial. Hugh Downs said, "Now here is Jack in Washington, D. C., with the Vice President of the United States," and there they were.

Downs, in New York, repeatedly mentioned, prior to the Washington pickup, that there would be no commercials during the Vice President's appearance. And there weren't. He and Jack finished for their allotted time, during which not a single spot was carried. However, Jack pleaded with the veep to stay a while, and immediately after a commercial for American Tourister luggage, spots for the National Conference of Christians and Jews (featuring Faith Juniper on Brotherhood); the upcoming *Bonanza* stanza: the United States Army; Sunday nights *Moment of Fear* telling the Eichmann story; and a shot of Downs in the New York studio with the audience, we were back with Jack and the Vice President.

Commercials or not I have a very strong suspicion that Mr. Nixon won himself more votes with his stint on the Paar show than he would win from the simulcast *Great Debates* and all the other more serious greater or lesser debates he's likely to participate in from now to

(Please turn to page 14)



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# KDWB SMASHES THROUGH WITH A SIGNIFICANT #1 POSITION IN MINNEAPOLIS-ST. PAUL RADIO!

On the air less than a year, KDWB, the Crowell-Collier "color radio" outlet in the Twin Cities, turns the rankings topsy-turvy... grows like Topsy... and re-arranges the rankings for the first time in years in this traditionally traditional Midwest metropolis.

Now — as with audiences in Los Angeles and San Francisco — the people of the Twin Cities prove that Crowell-Collier's tight, bright brand of "Contemporary Communications" is the kind of radio most people want to listen to most.

Buy KDWB *first... first (like we told you we would be)* in Minneapolis/St. Paul.

---

HOOPER • JULY-AUGUST 1960 • KDWB 25.9 AVERAGE SHARE • TOTAL RATED PERIODS

---

**KDWB CHANNEL 63**

MINNEAPOLIS / ST. PAUL  
FEDERAL 5-6003 / PROSPECT 6-1501

John M. McRae, General Manager • National Sales Representatives: Daren F. McGavren Co. Inc.

---

KFWB/LOS ANGELES KEWB SAN FRANCISCO KDWB MINNEAPOLIS • ST. PAUL  
A SERVICE OF CROWELL-COLLIER BROADCAST DIVISION "first in contemporary communications"  
Robert M. Purcell, Director

IN MASON CITY,  
MARION,



THE PLACE TO BE IS  
**KGLO-TV**

KGLO TELECASTS ALL  
OF THE TOP 15  
ONCE-A-WEEK SHOWS!  
AND 8 OF TOP 10  
MULTI-WEEKLY SHOWS!\*

\* Telepulse Report

**KGLO-TV**  
MASON CITY, IOWA

one of the

**FORWARD**

**GROUP**



Branham Co. National Reps.

**Sponsor backstage** (Cont. from p. 12)

November. For, sometimes abetted by Paar's usual artful and charming I'm-just-one-of-the-folks handling, the Republican candidate made it clear that:

(1) He is a fella who drives a 1955 Oldsmobile. Of course, it turned out he also has a big, black Cadillac limousine furnished him by the Government, but whoever is elected vice president gets one of those for his use. Mr. Nixon drives a 1955 Oldsmobile. (2) He stands on his feet at Yankee Stadium rooting loudly for the Washington Senators to clobber the home Yankees, which on that occasion by a 4-2 score, they do. Suddenly he realizes that the folks in Washington can't even vote, and here are all these New Yorkers who care and migosh, he's screaming for their ball club to get lumped. Oh well, it proves he's not political about his baseball, anyway. (3) He can eat anything, but he just happens to have spent his honeymoon in Mexico City, so he and Mrs. Nixon especially love Mexican food. (It is needless for to me to explain I'm sure, that this was in specific comment on a point Paar raised about Bobby Kennedy's visit to Spanish Harlem, where he ate tamales. "How," asked Paar, "are you on Mexican food?") (4) He is the luckiest husband in the world because Mrs. Pat Nixon is and always has been a wonderful Ambassador of Goodwill without any "backseat driving" from her husband.

Considering that in previous campaigns the Vice President had established somewhat of a reputation, at least according to the more bitter of the Democrats, of being a "dirty" fighter, he could not have presented himself as a more fair-minded, clean-cut, and clean-intentioned politician if he wore wings and a halo. He would not, he said, campaign on age, religion, or indulge in personalities of any kind. He thought Mr. Kennedy a fine man, with much valuable experience. He only hoped that the people would get out and vote, after carefully studying the real issues and the position of the two parties on the issues. He hoped, and was sure Mr. Kennedy hoped similarly, that personalities would not be played upon in the campaign in any way.

**All in all—a neat little package**

Mrs. Pat Nixon, whom Paar got on stage for about 15 minutes with his little girl, Randy, handled herself with equal artistry.

She was very embarrassed, and blushed that time in London when she forgot to see that the Vice President's tuxedo was packed, at a came time for the dinner for the Queen and there he was tuxedole. However, it was no problem, because a kindly newspaper man named Jim Bassett from the Los Angeles *Mirror News* loaned Mr. Nixon his suit and all was well. (I would like to make a bet that Mr. Nixon knows more newspapermen by their first names than any other potential president who ever lived. Not only knows them by their first names, but has an interesting little tale to tell about a large percentage of them.)

Mrs. Nixon also made it clear that the young Nixon daughter must be in bed much earlier than the time the Paar show goes on, but whenever they have slumber parties they watch the show. And so the Republican candidate, jokingly wrapped up the festivities asking Jack for his autograph for the girls. Now how are you going to top that with a *Great Debate*?


$$A + B + C = \underline{NSI}$$

**A = The right homes**

selected by scientific sampling techniques to provide true cross section of each market.

**B = Complete reporting**

of all quarter hours, all sets, all family members, avoiding personal bias, memory lapse, and distortion.

**C = Quality processing**

with controls at each step to assure accuracy and automated production to speed delivery of reports in easy-to-use formats.

**NSI =** *today's most reliable source of station audience facts*



## Nielsen Station Index

*a service of A. C. Nielsen Company*

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

### FOR ALL THE FACTS

CALL . . . WIRE . . . OR WRITE TODAY

CHICAGO 1, ILLINOIS  
360 N. Michigan Ave., FRanklin 2-3810  
NEW YORK 22, NEW YORK  
575 Lexington Ave., MURray Hill 8-1020  
MENLO PARK, CALIFORNIA  
70 Willow Road, DAVenport 5-0021

0403

# WIMPSY



## This is Dimension:

**THE YEAR 2000** What will the fantastic world of tomorrow be like? Artistic, industrial and scientific leaders tell you: William T. Snaith of Raymond Loewy Associates; Dr. Austin Smith, Pharmaceutical Mfr. Association. Their predictions: hospitals that operate on a do-it-yourself basis, banks that supply parts for the human body, drugs that cure all infections; carpets and wallpaper used for central heating, weather control, cordless toaster and lamps and many more.

**DOROTHY KILGALLEN INTRODUCES YOU TO PEOPLE YOU'D LIKE TO KNOW** The world's most famous newspaperwoman brings you the intimate stories of how Rosalind Russell conquered a personal fear, how Pope John XXIII shows his sense of humor, and fascinating moments in the lives of Joan Crawford, James A. Farley, Fannie Hurst, Marlene Dietrich, Tony Curtis, Ingrid Bergman, The Duchess of Windsor, actor Marlon Brando, The Queen Mother, Audrey Hepburn, Marilyn Monroe, Hedy Lamarr, Patrice Munsel.

**THIS IS MY PROFESSION** Leaders in important fields tell what they think about their life's work. Vincent Price: why he considers acting a highly educational vocation. Anthropologist Margaret Mead: how primitive people help us understand ourselves better. Others: Melvin Belli, lawyer; Irwin Allen, motion picture man; Claude Philippe, hotelier; Frank Gibney, journalist; Richard Joseph, travel editor; Ilka Chase, Tony Randall, William Zeckendorf, Tex McCrary, Mischa Elman.

**THE WONDERFUL WORLD OF THE TEENS** Famous people reminisce: Betsy von Furstenburg feared at 16 that she would never get off the 57th Street bus line; Minnie Guggenheimer thinks teenagers today are more serious than she was; also Air Force Capt. Paul Briand, writer; Suzanne Szasz, photographer; Mark Damon, Roberta Peters, Maria Schell, Roy Cohn, George Q. Lewis, Tony Galento, Mark Goodson.

**HOMETOWN** Childhood recollections. Hildegard's father's drugstore in New Holstein, Wis.; "Pappy" Boyington's first plane ride over St. Mary's, Idaho; and other hometown stories from Zsa Zsa Gabor, Margaret Mead, Dick Joseph, Dirk Bogarde, author John Donovan, Peter Glenville, Josh White.

**THE WISEST OR MOST INFLUENTIAL PERSON** Important guests describe one person who has influenced them: Theodore Bikel remembers an elderly scholar; Roberta Peters, her Italian singing teacher. Also Mark Damon, Ilka Chase, Mischa Elman, Maria Schell, Dick Joseph, Claude Philippe, William Zeckendorf, Roy Cohn, Dr. Maxwell, Mel Heimer.

**BENNETT CERF TELLS HIS FAVORITE STORIES** Author, editor, publisher, lecturer and TV personality Bennett Cerf, who has had 7 books on the best seller lists, now brings to radio the warmth that made him America's number one lecturer. A new Dimension in radio humor.

**THE AMERICAN LANDSCAPE** Burgess Meredith and Kevin McCarthy narrate this colorful series of American sound portraits using the full range of radio techniques—sound, music, good writing—to take you to the skating pond, the country drug store, Coney Island, a diner at midnight and many more uniquely American scenes.

**THIS IS OUR HERITAGE** Hear noted radio actor, Bill Lipton, interpret the writings of the men and women who created our American heritage: Tom Paine, Woodrow Wilson, Benjamin Franklin, Thomas Jefferson, Daniel Webster and others.

**AMERICAN PORTRAIT** Raymond Massey narrates a moment of greatness from American History, takes you to an actual scene in the lives of the Wright Brothers, Paul Revere, Sam Houston, Alexander Hamilton and others.

# DIMENSION

**A PROGRAM SERVICE OF THE  
CBS OWNED RADIO STATIONS**

KCBS, San Francisco; KNX, Los Angeles; WCAU, Philadelphia;  
KMOX, St. Louis; WEEI, Boston; WCBS, New York; WBBM, Chicago

This is Dimension: a program service of  
entertaining, provocative one to three-  
minute vignettes in talk and sound that  
add new depth of listener interest to the  
strongest local programs in all radio...  
nose of the CBS Owned Radio Stations.  
Dimension starts this month on the C-O  
stations. These seven stations already  
command more attentive listening than  
all other stations in their markets. Now  
with Dimension they give audiences even  
more reason to hear your selling message.

**WeeReBeL says:**

**"I'll climb a**

# **BRAND NEW TOWER**

**to bring WRBL-TV  
more coverage!"**

WRBL-TV will soon beam to its prime Southeastern market from a new tower more than twice its current height above average terrain. At the same time WRBL-TV will switch from channel 4 to channel 3\*. The combination of the new tower and new channel will boost WRBL-TV's total Grade B audience to more than 193,895 television homes in 55 counties of Georgia and Alabama! And when you consider that the Columbus Metropolitan Area *alone* is Georgia's second largest market with the highest per family income in the state, it's easy to see why Columbus and WRBL-TV are "sound buys" in the marketing plans of more and more top companies!

Call Hollingbery for choice availabilities.

*\*Target date is September 15, 1960*

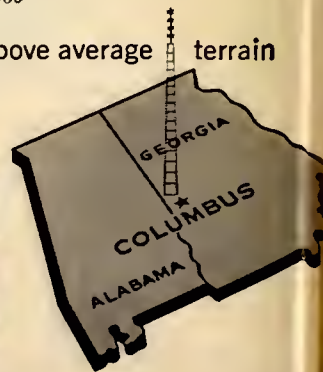
1293' above average terrain

COLUMBUS, GEORGIA

# **WRBL-TV**

Channel ..

# **3**



Represented by George P. Hollingbery Company

# SPONSOR-SCOPE

SEPTEMBER 1960

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SPONSOR

PUBLICATIONS INC.

What gives every evidence of becoming the top spot tv buy for the new season out of Chicago: Pillsbury's (Burnett) 52-week schedules for its mixes in about 100 markets.

The specifics: (1) 30 September is the starting date; (2) day and night minutes will be used; (3) availabilities must be Nielsen- or ARB-rated; (4) the scheduling emphasis will be on Thursdays and Fridays (the shopping days).

(See What's next in tv's cake mix battle? page 31, 15 August 1960 SPONSOR.)

New business really broke loose for spot radio out of the New York agencies the past week, with Campbell Soup (BBDO), by far, the biggest plum of them all.

The Campbell campaign starts this week in about 70 markets.

The orders and availability calls included: Lucky Strike (BBDO); Penick & Ford's Swel frosting & fudge mix (Croft) Watchmakers of Switzerland (C&W), from 26 September to 4 December; Absorbine Jr. WarmUp (JWT), testing; Vick (Morse); Stewart-Warner's Alemite (MacFarland).

The long-termer among the spot tv orders for the fall was from Anahist (Bates) —26 weeks, starting 3 October.

You can judge how much the New York reps were kept spinning the past week from this melange of orders and availability calls: Lever's Breeze (SSCB); Lever's Good Luck margarine (OBM); P&G's Lava soap, Joy, Jif peanut butter (all Burnett); P&G's Oxydol (DFS); Tender Leaf tea (JWT); Noxzema instant shaving cream (Bates); Lux liquid (JWT); P&G's Lilt (Grey); P&G's Blue Comet, Duz and Gleem (all Compton).

Incidentally, R. J. Reynolds (Esty) is re-evaluating its half-hour buys with a view to making changes, if deemed necessary. Also Standard of Indiana has cancelled its news and is talking about using half-hour programs.

Chicago spot tv buying activity included: 30 top markets for an eight-week campaign, starting early October, for three Mars candy bars (NL&B).

If you're a seller of spot tv, you can't help drooling over this one: JWT last week issued contracts for 143 half-hours divided between two stations in the Lubbock, Tex., market.

It was in behalf of Ford and for 52 weeks. KCBT-TV got 117 half-hours and KDUB-TV, 26 half-hours. The programing: syndication series.

Stations in at least 10 other markets are due for similar windfalls.

That plan for a blitz by Yuban Instant (B&B) in spot tv has simmered down to a puff.

In the final processing, the idea of 60 spots a week was replaced by a dole-out of around three spots per market.

General Foods decided on the strategem of cutting in commercials for Yuban on its various CBS TV nighttime programs.

P&G isn't getting much of an edge on Colgate in finding out the prospects of the market for detergents in tablet form.

On the heels of P&G's test of Salvo (Burnett) there came last week a tv market test by Colgate of a similar product—Vim—via Bates.

Judging from the answers you get from sales executives, nothing in network tv can be considered as unstable, or unfrozen, as a daytime schedule.

With the wholesale changes in programing already made for the fall, there's no guarantee that the items will remain as is even until the end of the year.

In other words, this business of daytime seems to have become geared to two principles (1) **unbounded flexibility** and (2) **uncontained fluidity**.

The moral that media directors are drawing from all this: in daytime tv the objective of reach and frequency have practically obliterated concern with the quality and nature of a particular program.

**The latest special offer from ABC TV daytime sales: a minute participation in Dick Clark, providing you buy a quarter-hour elsewhere.**

Heretofore Clark had been available only in a quarter-hour unit (\$13,000). The minute participation buyer, however, will not have the benefit of Clark's commercial services.

Under the new disposition, the sponsor of a quarter-hour will have a spread of five minute commercials across the week: three from his quarter-hour, one constituting the bonus he gets with the quarter-hour and four, the participation in Clark.

Nielsen states that about 150 radio stations have already subscribed to its NCS '61 Radio study.

The job of questionnairing and interviewing on this one will take place between mid-October and mid-December and the results issued in the summer of 1961.

Surveying for NCS '61 Television will be conducted in March and April, which comes between the peak and valley of viewing.

Air media should be a rich gainer from the heightened battle for the baby food market which Beech-Nut's massive buy on NBC TV portends.

Heinz is already on NBC, but is expected to do something about matching Beech-Nut. Other leaders in the field: Clapp and Swift.

BBDO makes the latest agency to combine its air and print media analysis into a single setup: Ed Papazian, broadcast specialist, heads up the merged groups.

Point of significance: BBDO's media people will be looking at print in light of knowledge gathered from tv and radio, like measuring unduplicated reach and frequency.

According to the National Nielsen Radio Index for the four weeks ending July 1, Pepsi-Cola and Frito have taken over the leadership in network advertising.

Neither account ranked last year. The two leaders were R. J. Reynolds and L&M.

The latest breakdown in terms of homes delivered:

RANK	ADVERTISER	NO. BROADCASTS	TOTAL HOMES DELIVERED
1	Pepsi-Cola	716	342,418,000
2	Frito	306	114,728,000
3	R. J. Reynolds	281	103,017,000
4	General Mills	223	92,436,000
5	Electric Auto Lite	128	85,254,000
6	Metropolitan Life	125	83,230,000
7	Renault	121	79,572,000
8	Liggett & Myers	217	76,960,000
9	Ex-Lax	147	68,394,000
10	Chevrolet	99	65,035,000

Also conspicuous by their absence in the first 10: General Foods and Brown & Williamson

## SPONSOR-SCOPE *continued*

Now that network tv's practically on the threshold of the new season, it's interesting to note that the nighttime schedules will have but four advertisers who weren't there before.

**The nighttime newcomers:** Shwayder Bros. (Grey); Burlington Mills (Donahue & Coe); Van Camp (EW-Y&R); Squibb over-the-counter products (Donahue & Coe).

Van Camp and Burlington are recent emigres from spot.

Don't believe that report that ABC TV is nurturing the idea of introducing the 30-second announcement to daytime network tv: it is firmly denied by ABC.

**How did it all get started?** Seems that somebody in ABC daytime sales told a couple of mediamen the network was toying with the 30-second concept and they jumped to the conclusion that it was a cut-and-dried plan.

Quipped an NBC TV daytime sales executive when the report got to him: "That would advance flexibility to a state of limpness."

If you think the cigarettes with their collective 51½ commercial minutes will be cutting a broad swath in nighttime network tv this fall, ponder this: **the drugs and toiletries will out-total them by at least four commercial minutes.**

Here's how the drug toiletries clan will stack up by participations per week:

ADVERTISER	NO. SHOWS	NO. COMMERCIAL MINUTES	ESTIMATED EXPENDITURES
Am. Home-Whitehall	9	11½	\$420,000
Colgate	6	8	380,000
Warner Lambert	4	6½	160,000
Bristol-Myers	5	6	220,000
P&G	4	6	190,000
Lever	2	3	120,000
Alberto-Culver	2	3	110,000
J. B. Williams	1	3	130,000
H. F. Ritchie	2	2	70,000
Miles & Block	2	3	180,000
Noxzema, Vick, Carter	3	4	120,000
<b>Total</b>	<b>40</b>	<b>56</b>	<b>\$2,100,000</b>

(See 29 Aug. 1960 SPONSOR-SCOPE for estimated breakdown on cigarette participants.)

When you've got a competitor looking over your shoulder for any sign of disaffection, a network has to be mighty careful about going back to an affiliate to ask for a revision in compensation.

Take the case of NBC TV. It thinks that the rate structure by which it divvies billings with affiliates is antiquated and all wrong: **the methods of selling**—like nighttime minutes and daytime spreads—**call for different compensation ratios.**

**But the network finds itself shackled** against asking the stations for another riffle of the cards—especially in the two-station markets.

And why the hesitancy? As NBC admits, **there's ABC always ready to move in with a bettering proposition of its own.**

**Relief and reassurance reigns at ABC TV daytime: its per-minute audience has moved back to over the two-million level.**

The Nielsen national gave the network daytime-wise an average of 2,050,000 million homes per minute—the highest since March.

**The network hit bottom in May with a 1.4 million average, which was a million off the ABC peak.**

CBS, NBC and Nielsen will go on in their contractual relations, at least for another year, with this among the concessions: the rating service will speed up its efforts at getting information to the networks.

The two networks say they'll continue to talk to ARB about a national service meanwhile using the 7-city Arbitron as their overnight service.

There never was anything but a spirit of entente cordiale as far as Nielsen and ABC were concerned. In fact, that 50-market rating was ABC's idea.

In this case you can say that the agency business, like politics, makes strange bedfellows: Marion Harper, Jr., who is a professed Democrat, has again hauled in the N. Y. Republican State Committee account for his McCann-Marschalk subsidiary.

The same agency handled the Nelson Rockefeller campaign.

Quite voluble among stations that have responded to SRA's campaign for adoption of a single rate are the operations which depend mainly on local business. Their contention: (1) the single rate may be suitable for radio stations who get the bulk of their billings from national advertisers and local accounts that can afford the national rate, but the large majority of stations look to small local merchants for their revenue. (2) it would be unfair to ask these merchants to pay the same rate as national and regional advertisers whose product may be sold in thousands of outlets within the coverage area.

Another argument: while newspapers have practically a monopoly of the market, radio stations are compelled by intense competition to resort to granting special discount frequency rates, saturation packages, etc.

As these dissidents see it, the only way the agency and their clients can be protected against inequitable rate treatment is for the broadcaster himself to exercise integrity. (See 29 August SPONSOR for latest opinion crossfire anent the single rate.)

The Advertising Research Foundation and the Census Bureau have finally released their data on the latest tv home penetration and here's how they compare with a year ago:

PERIOD	METRO TV HOME PENETRATION	OUTSIDE PENETRATION
May 1959	90.8%	80.0%
May 1960	91.0%	82.2%

Total tv home penetration: 88%, which is figure ARB has been operating on.

Have you noticed how Chicago has become the production center of special interest shows?

Walt Schwimmer stated it with his Championship Bowling, Championship Golf and Championship Bridge.

Fred Niles Productions' candidate for the same market: Bridge with the Masters.

According to the Niles firm, there are 40 million bridge players in the U. S. and there could be as many as 30 million more who'd like to learn the game.

Another midwest trend that particularly concerns Negro radio: gospel singing shows.

Pet Milk (Gardner) and Aunt Jemima (C. E. Frank) have been using them with much satisfaction, the former on 64 stations and the latter, on 25 stations.

Both advertisers have promoted their series with gospel talent hunts.

Behind the sponsorships is this theory: gospel music is as inherent a part of the Negro culture as jazz, and even more suited to the selling of food products.

For other news coverage in this issue, see Newsmaker of the Week, page 54; Spot Buys, page 54; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 74; and Film-Scope, page 60.



# The air is filled with new KPRC-TV spots!

Literally thousands of these fabulous new spots have been bought since their introduction. And no wonder! KPRC-TV Spots are incredibly effective, beautifully true. And, you'll be amazed at their brightness, even after weeks of play. Discover the difference this new announcement can make in your sales game. Buy the new KPRC-TV SPOT! Sold at Edward Petry & Company pro shops and unconditionally guaranteed!

## **KPRC-TV**

*sets the pace in Houston sales*

*Courtesy of Spalding Distance Dots*

# Wmca

## PRO:FILE!



Ruth Musser



■ It has been said of Americans that they are singularly lacking in tradition. Such sentiments must be regarded with complete indifference. Take, if you will, Ruth Musser's Grandfather Hurd who brought the first silk hats west to Kansas and traded them to the Indians for buffalo skins. A generation before, Great-Grandmother Pattison had the first piano dragged over the Rockies to Colorado in time to celebrate the Comstock silver strike. Some even say that Mrs. Musser harks back to Benedict Arnold; but the troops at WMCA know this to be a calumny circulated by rival stations. ■ A psychology major from the U. of Kansas, Ruth Musser joined NBC's New York staff in 1940 and after seven years of buying meat instead of shooting it, decided to remain in the city. Whereupon she upped and settled at WMCA adding still another first to the family history book—Ruth Musser became the only program manager of a major radio station able to increase ratings by doing a Wichita tribal dance.

.....  
the straus broadcasting group

### wmca

NEW YORK AM Radio Sales

### wbny

BUFFALO ■ Jack Masla & Co., Inc.

### rpi

RADIO PRESS INTERNATIONAL



## 49th and Madison

### New enthusiast

For most of the 24 years that I have been active in radio, I believed there was but one bible of our industry that constituted "must" regular reading. That was a certain magazine published at 1735 De Sales Street, Washington. I still am a regular and avid fan of *Broadcasting*.

However, I thought you would like to know that in recent months, SPONSOR has made such a favorable impression on me—and what is much more important, my regular and prospective clients—that I try and read it cover to cover the day it arrives.

Thanks for keeping SPONSOR so interesting week after week.

Henry Untermeyer  
San Francisco

### Radio looks back

I am looking at your article, "A Publisher Looks at Radio," in the 22 August issue of SPONSOR, and would like to extend my most sincere congratulations on the meaningful manner in which Mr. Glenn forcibly pointed up the position of radio in the current communications picture.

I am so delighted to see him ask searching questions. I only hope that each operator will take these questions most seriously in relating them to his own property. If each station can do this, we will have gained another important step in the renaissance of radio.

I hope that the response to his forthright approach is such as to convince him and SPONSOR that these efforts are not in vain.

David N. Simmons  
vice president  
Trand Associates, Inc.  
N. Y. C.

### Good work

My sincere congratulations to you for the wonderful way you handled our story on "Spot Radio Vignettes" (SPONSOR, 15 July).

The reaction has been tremendous and several presentations have been made due to this story.

Let's hope that this will lead to more creative selling on the part of local stations and radio station representatives and, as a result, more dollars will be allocated to the medium of radio.

Stephen A. Machcinski  
Adam Young Inc.  
N.Y.C.

\* \* \*

I read with great interest the wrap-up on Beneficial in the 22 August issue of SPONSOR magazine. I thought it was interestingly written, very well organized, and had an "air" about it that lifted it out of the ordinary, off-the-mill, stereotyped approach. So many of the articles of this type one reads seem to have in common.

Alfred E. Mockett  
Beneficial Management Co.  
Morristown, N. J.

### Seeing eye to eye

Needless to say we were extremely interested in the item by Harold Barre of WRVA in the "49th and Madison" column relative to the "gotten food markets" which ties directly with your editorial of August also referring to "neglected markets," which all gets back to "The Seller's Viewpoint" which you wrote and you kindly printed on March urging consideration in advertising campaigns for the point of rather than point of distribution.

We feel very strongly about the whole thing, and the fact that market stations are finding the situation similar to that in the Wheeling, Pittsburgh area is proof to us that radio may be on the threshold of a new measuring stick of which ratings are merely one small part.

Paul J. Miller  
v.p. & managing director  
WWVA  
Wheeling, W. Va.



# Timebuyers at work

George S. Niles, media director, Hazard Advertising, New York, says his agency has an answer to the difficulty of obtaining evidence of broadcast effectiveness where industrial and agricultural advertisers are concerned. "So many of these products do not reach the consumer in their advertised form, but as an ingredient or component of another product. Or, in the case of industrial public relations advertising, no product or service is involved. Sales results attributed to broadcast advertising are therefore inconclusive and hardly applicable for evaluation on regular standards. However, our formula to overcome this has proven very beneficial. Before a campaign our media department is provided with every available marketing sales plan and objective. With this knowledge we are able to apply media experience and broadcast data and convey our buying interests to the stations. With this approach we can create a genuine interest in our objectives among broadcasters, thus realizing not only more effective advertising but enthusiasm on their part to promote the client's cause."



Dorothy Glasser of Kastor, Hilton, Chesley, Clifford & Atherton, New York, has come out for an 11-month year. "Timebuyers unite! The fatal time has arrived—September—when the house at Fire Island reverts to its owner and budgets are finally settled. The buyer has been playing darts for two months with the SRDS as a

target braces herself. After all, why can't she work on all accounts at once? Spacing things is silly. Her Itkin, which measures six inches by six (and holds a desk and a chair if one sits in the desk kneehole) suddenly looks like the last life boat from the Titanic. Not only are three account men checking 1 October start dates as the buyer lifts her heavy-lidded eyes from Pile #4 of avails, but four visiting station men strategically

lined in each corner, chaperoned by their reps, are giving flipboard presentations. And that #\*? phone! Makegoods on spots not placed are the rule. Ouija boards are standard media department equipment for setting up October schedules . . . with unknown agencies." Dorothy's supplication: "Down with September!"



## SPOT

and

## SPONSOR

have more than  
three little letters  
in common.

---

Timebuyers prefer

**SPONSOR**

(as indicated by  
survey after survey)

because

**SPONSOR**

spotlights the spot  
news and problems

vital to them.

It's their book!



## The better half...

Reaching more Philadelphia adults than any other station in the area reaches only half of the WCAU-TV picture. The other (and even better) half: WCAU-TV reaches more women more often...with 28% more quarter-hour firsts than the second station, 69% more than the third station. It's important to reach adults; it's even better to reach the half that holds the pursestrings. And throughout greater Philadelphia, people who spend the most, spend most of their time with **WCAU-TV**

*Channel 10, Philadelphia · CBS Owned · Represented by CBS Television Spot Sales*

## The make-up of Florence

She's a composite of old Southern charm and vital Southern energy. She's 1,300,000 people strong. She's industrially and agriculturally rich. She symbolizes a beautiful compacted market reached by a single-station:



*Florence, South Carolina*

*Channel 8 • Maximum power • Maximum  
Represented nationally by CBS TV Spot*

A Jefferson Standard station  
affiliated with  
WBT and WBTW, Charlotte





PART I OF A SERIES

# RADIO'S BIG NEW BURST OF CREATIVITY

HERE ARE LITTLE KNOWN FACTS ABOUT THE SURPRISING DEVELOPMENTS IN GRASS-ROOTS RADIO WHICH ARE FAST MAKING IT 'AMERICA'S MOST CREATIVE AD MEDIUM'

With this issue the editors of SPONSOR begin a special report that is almost certain to startle, challenge, shock, and even anger some sections of the advertising business.

Based on a coast-to-coast survey and talks with hundreds of executives, SPONSOR believes:

There is more real "editorial vitality" in radio today than in any other medium.

At radio's grass-roots level you will find more inventiveness, more fresh new ideas than in any use of newspapers, magazines, or even tv.

Radio's 3,900 stations employ more people

for creative work than do America's 3,000 ad agencies, and their idea production is higher.

- Radio managements, especially among the top 500 stations, are far more concerned directly with "editorial content" (programming) than are the heads of most other types of media.

- A surge of creativeness, forced by fierce competitive pressures, is making local radio the one medium that is closest to its audience.

- Old generalizations about radio ("Music and News," "Top 40" etc.) no longer make sense in view of new creative developments.

# CREATIVE FERMENT IN GRASS-ROOTS RADIO BOILS U



Big Band Ball, WAMP, Pittsburgh



Swimming Party, WKDA, Nashville



Coke 'Copter, WSB, Atlanta



Police Umbrellas, WSBA, Harrisburg

- Radio's rapidly expanding "creative dimensions" are vastly more significant than the familiar statistics on homes, sets, reach, penetration, coverage, and cpm's.

- Yet because of the new, reorganized structure of the industry, radio's creative story has seldom, if ever, been completely told.

In this first article SPONSOR will explain the background, reasons and general outlines of the new "ferment of ideas" in local radio.

Subsequent articles will give detailed examples of how individual stations are contributing to radio's creative revolution, and what their efforts mean in terms of the medium's new advertising power.

## Radio's third creative phase

"To understand what's happening at radio's grass-roots level, you've got to realize that radio, during the past few years has been rapidly moving into Phase III of its creative development."

So says George Skinner, director of radio program services. The Katz Agency.

His view corresponds almost exactly with those of many other well-known programming experts consulted by SPONSOR and his explanation is a graphic one.

According to Skinner, radio's Phase I, the "Network Period" lasted nearly 25 years—from approximately 1900 to 1947.

During this time radio's basic patterns were essentially those of network programming—individual shows with emphasis on names and feature entertainment.

In a pre-tv world this network-type programming seemed almost exactly suited to audience needs and tastes.

Looking back now, many radio men such as Elmo of WSB (see box on page 33) realize that the old radio program patterns had a tendency to make radio a pompous and stuffy.

Veteran Roy McMillan, also of WSB, recalls "when I got into radio in 1927, everybody was a specialist—a specialist at doing the incidental and the insignificant with great dignity and charm."

"Announcing was mostly a matter of identifying the station every half hour. And we put on coats and ties that. In fact some stations, in those days required announcers to wear tuxedos on the night shift."

Pomposity and stuffiness got their comeuppance, however, with the advent of tv. Radio rocked like Hiroshima under the explosive power of the new video medium, the resulting carnage in ratings and audiences tore

# MORE BRIGHT NEW IDEAS THAN ANY OTHER MEDIUM



ereo Cars, KOTN, Pine Bluff



Fabulous Four, WOWO, Ft. Wayne



igger Races, KFMB, San Diego



Itsy Bitsy Bikini, WINS, New York

old network programing concepts to shreds. According to most experienced industry observers what had radio at this time was the sudden, and unexpected, appearance of a brand new crop of young iconoclastic program operators who tossed all the old notions out the window and embarked on a new theory of "formula programing."

In Phase II, radio's "Formula Period" began with the emergence of these realistic, unsentimental new stations and their influence on the medium was enormous. They ruthlessly reduced radio programing to its largest practical common denominators—music and news. And they ruthlessly instituted new scientific policies of limiting their music to popular favorites—in many cases the top 40 tunes.

Their success proved beyond question that they were on a righter track than operators who clung to old-fashioned formats. And they were widely, almost universally imitated.

They were also widely hated—both by some of their former radio men who thought their programing "undignified" and by some members of the public who suspected their rigid insistence on popular music was a dark, pervasive attempt to put across "rock 'n' roll."

Actually, as Wells Barnett, director of programing at John Blair points out, rock 'n' roll, even in its heyday, was never a dominant factor in the programing of even formula stations but simply one of many musical fads (calypso was another) which were aired because they were undeniably popular.

Today most radio men are willing to admit that the medium owes a great deal to its "Formula Period" and to the Formula innovators.

What they did was to force a re-examination of radio's real place in communications, and a return to fundamentals.

But, says George Skinner, in so doing, they also paved the way for radio's new Phase III—the exciting period of "Creative Ferment," in which the industry now finds itself.

The reason, according to Skinner, is that once you get back to the bedrock of fundamentals, then you must begin adding new creative and distinctive features in order to survive in a fiercely competitive world.

## Radio's creative battleground

Today, in its output of fresh new creative ideas on the local level, the radio industry makes any brainstorming

ession ever held at BBDO look like a nursery game for backward children.

Competitive pressure is unquestionably a major factor in the relentless search for new, original ideas and in this respect, radio is more brutally competitive than any other major medium.

Since 1947 the number of radio stations has jumped from 1,300 to 3,900 and every single U. S. city is a creative radio battleground.

With more than seven times as many radio stations as there are tv outlets, and with more than twice as many radio stations as there are newspapers—radio's intramural struggles are far more violent than those of other media.

And today, according to every industry leader checked by SPONSOR, radio's competitive battles are being fought principally with new ideas.

One of the most dramatic aspects of this wide-scale creative warfare is the wholehearted involvement of top radio managements in every phase of radio programing.

According to leading radio station representatives, the role of the station manager has changed drastically in recent years.

Says Steve Machcinski, executive v.p. Adam Young Inc., "The new crop of station managers works twice as hard as the old-timers ever did. They're in there pitching every day, every hour, and they're up to their ears

in every detail of programing. They never rest in the drive to find something new, something different, something better to do."

Says Ben Holmes, v.p. Edward Petry, "You never anymore that station programing policy is being left to a d.j. or an underling. Every programing decision is made by top management, and management is closer to programing than at any time I can remember."

Representatives like Rober Teter, v.p. Peters, Griffith Woodward, and Wells Barnett, Blair, report being constantly amazed at the amount of time spent by station managers listening to tapes, listening to competitors checking on every detail of production and programing.

"Traditionally," says George Skinner of Katz, "radio management was sales-oriented. But today the emphasis has switched to programing, and program ideas because they have come to realize that here's where they can build real competitive advantages."

A SPONSOR study of other media, even including television, fails to reveal any comparable involvement of top management in "editorial content" or programing.

Magazine and newspaper publishers, tv station and newspaper work heads are giving, on the average, less than 50% of the time and attention which radio men devote to their creative problems.

### Radio's areas of creativity

Radio's "battle of ideas" is being fought on at least five major fronts:

1. Community service
2. News
3. Entertainment
4. Music
5. Editorializing.

And in each of these areas the amount of creativeness and originality displayed by huge numbers of local stations is little short of amazing.

Few advertising men, particularly in such metropolitan centers as New York, have any idea of the part played by radio stations in local community life, or of the enormous variety of programs, drives, features which stations are now using to bring themselves close to local audiences.

A subsequent article in this SPONSOR series will deal at length with these new creative community service activities.

In general, they form a vital part of what Wells Barnett of Blair calls the new "humanizing" that is taking place in radio today.

News, long a radio staple, is also getting a vast amount of fresh creative attention.

More coverage in depth, more local news, a greater variety and imagination in the handling of news stories, the use of new techniques such as "beeper" phone interviews, the employment of planes, helicopters, sea and air cruisers, and the huge investments which many stations are making in news staffs form a fascinating aspect of radio's new "creative explosion."

In entertainment, radio is bubbling with dozens of new features, many of them built around the "capsule" format of short one-to-five-minute spots, as well as an astonishing variety of talk and other entertainment programing.

## WHERE RADIO BUILDS ITS NEW CREATIVITY

**1** **COMMUNITY SERVICE.** *Local stations producing astonishing number of bright effective public service features of all types.*

**2** **NEWS.** *Greater emphasis on news. New in-depth treatments. Longer news periods, more local news and news-facilities.*

**3** **ENTERTAINMENT.** *Capsule programs cover huge variety of new short features. Many types of talk, personality programs.*

**4** **MUSIC.** *Definite trend away from raucous music. Greater emphasis on music selection, greater care in selection of numbers.*

**5** **EDITORIALIZING.** *Increasing number of station operators are editorializing with many dramatic results and success stories.*



## 'IT'S A FABULOUS INVALID' SAYS ELMO ELLIS



Below are quotes from a recently published article on radio today by Elmo Ellis, widely known program director of famed radio station WSB, Atlanta, Georgia, which explain the medium's new burst of creativeness.

**"RADIO**—the fabulous invalid that was doomed to die at the hands of television and ended up as a comeback hero."

*"The transfer of the star-studded shows to television was the best thing in the world that could have happened to radio. It melted off the fat and the lethargy, and created a streamlined, robust new type of broadcasting."*

*"Radio got off its podium, dropped its pomposity and put on its roller skates. It became mobile and started rolling around the community, mingling with citizens, collecting and reflecting actions and opinions."*

*"How does radio go about serving the needs and interests of listeners today? Radio is news-hungry . . . radio plays music in tremendous quantities . . . stations offer a multitude of services ranging from fishing forecasts to French lessons, from stock market reports to fashion tips for tall girls."*

*"Few people realize it, but today we present more news, more music, more sports events, more weather data, more farm fare, more religious programming, more public service than at any time in our history."*

Radio music, and music handling is undergoing its own period of creative ferment, and production and audience success stories in the music field alone comprise one of the brightest aspects of new radio programming. Editorializing, which opened up for radio in 1949, has become a major factor in "meaningful public service"—and the energy, imagination, and effectiveness of scores of broadcast editorializers testify to radio's new dynamics and vitality.

### Why the story hasn't been told

This exciting story of radio's creative rebirth, however, has suffered for lack of a spokesman.

SPONSOR believes there are at least three reasons for this:

First, to understand radio's new dynamics, it is necessary to see the industry as a whole, and most radio selling today is by individual stations or station groups.

Second, an over-emphasis on the statistical aspects of radio—sets, homes, reach, penetration and coverage—has blinded even some of radio's staunchest admirers to the exciting drama now unfolding in the medium.

Third, local merchants and advertisers are aware of what's going on, and are daily finding new creative ways to use radio's new creativity in their own selling. But so far, few national advertisers and their agencies have discovered these opportunities.

It is against this background that SPONSOR is presenting a new series on "Radio's great new burst of Creativity."

From earliest advertising days, expert media men have

known that "editorial vitality" is one of the soundest measures of any medium.

As you will see, in the articles which follow, local radio today has more bright young people turning out more bright young vital ideas than any other medium.

Three weeks ago, when CBS Radio announced that it was discontinuing the network presentation of all soap operas including such old-timers as *Ma Perkins* and *Right to Happiness*, and was dropping such veterans as *Amos and Andy*, some New York newspapermen reported the event as if they were sounding a death knell for radio creativity.

"Radio now reverts to its droning music, news, and over-commercialized local station formats," said one misguided columnist. Nothing could be further from the truth. The new radio, breaking the shackles of old traditions, has embarked on new experiments in creativeness which shame the old formulas.

The same week which brought the CBS announcement of the soapers' demise, also brought the announcement of an exciting new program series *Dimension* for CBS owned and operated stations.

At ABC, the network's comprehensive study of local radio's program needs produced an important new feature titled *Flair*.

And into SPONSOR's offices during this same period poured more than 30 announcements of new original radio programming from creative-minded stations.

This is the movement which SPONSOR aims to report and interpret in its forthcoming series.



CONSUMER PREFERENCES, PURCHASE are tabbed by Market Research Corp., used as basis for presentations, like this to Pan-American Coffee Bureau. (L to r) Rafael G. Valdiveso, El Salvador representative; Don W. Connell, MRCA v.p.; Dr. James E. Wood, rsch. dir. for bu

## NEW MEASURE FOR TV BUYERS

- ◆ Market Research Corp. has developed measurement device which gives cost-per-\$1,000 of sales potential
- ◆ Consumer panel of 5,800 lists product purchase which is correlated with day, night network viewing

**F**uture tv program buying will be more complicated but sales results more predictable if advertisers and their agencies learn how to work with a new measurement developed by the Market Research Corp. of America.

So says Don W. Connell, v.p. for the company's large Consumer Panel Division, in explaining the new Media Evaluation Service. The measurement, in essence, relates media audience or circulation to actual product purchase. This means MRCA can determine for advertisers which medium

among magazines, newspaper supplements, daytime and nighttime television and which vehicles within each media group reach the "heavy" buyers for a particular type of product. The new data also indicate the actual amount of money spent by the tv viewers or the magazine readers on any of 150 product types for the previous six-month period.

The figure which MRCA thinks is most meaningful to advertisers and their agencies in marketing and media planning is the "HEP" figure,

synthesized from Households, the Exposure to media and their Purchases.

What is this innovating figure? "The amount spent by the audience of a specific media vehicle for product," answers Connell. "When this HEP figure is divided into cost of the advertisement, the client gets the cost-per-\$1,000 of sales potential delivered by that vehicle."

In a special tabulation for SPONSOR, Connell traced the kind of findings which national advertisers are able to get from MRCA. In the top fact chart, a rundown on 10 network shows—five during the day and five at night—shows that the household viewing these specific programs spent anywhere from \$1.47 to \$1.87 on toilet soap purchases within the previous six months.

The show attracting the biggest

urchase rate—*The Untouchables*—  
d a 27% advantage with its \$1.87  
penditure over *The Verdict Is  
ours*, where each viewing home  
ent an average of \$1.47 on the  
oduct within the previous six  
nths.

“Advertisers can compare print and  
roadcast media in terms of relative  
ospect value as well as audience  
mbers,” says Connell, “and this  
w cost-per-\$1,000 of sales potential  
rdstick is significant because it  
ries with the product class rather  
an remaining constant for all types  
products, as does cost-per-1,000  
audience.”

The new service starts with this  
emise: Both media and products  
e concentrated.

This means simply that a relatively  
w families buy the bulk of any  
ven product, and that roughly the  
me proportion of families do the  
ost tv viewing (see chart below).  
orty percent of the families do 75%  
the viewing, says Connell, and 9%  
them buy 50% of all shampoos.

Thus marketers need to find which  
hicle reaches the heavy consumers  
their product line. The service  
es indications as to which medium  
livers the best prospects, and strati-  
s further by comparing vehicles  
thin the same medium.

In the instance of toilet soap, for

## HOW TELEVISION SHOWS DELIVER TOP TOILET SOAP PROSPECTS

Diaries in 5,800 MRCA panel homes record actual product purchase, as noted for toilet soaps in the chart below. The dollar figure is then projected to a program's total audience and the advertiser comes up with a new yardstick—the cost-per-\$1,000 of sales potential. Figures are for five daytime and five nighttime shows

Program	Average purchases of toilet soap per household viewing	% of households that are heavy buyers of toilet soap
<i>Untouchables (E*)</i>	\$1.87	48%
<i>Our Miss Brooks (D**)</i>	1.82	47
<i>Ozzie and Harriet (E)</i>	1.76	46
<i>Who Do You Trust? (D)</i>	1.71	46
<i>Love of Life (D)</i>	1.69	44
<i>Sugarfoot (D)</i>	1.63	43
<i>Garry Moore Show (E)</i>	1.61	41
<i>House Party (D)</i>	1.51	40
<i>What's My Line? (E)</i>	1.48	39
<i>Verdict Is Yours (D)</i>	1.47	38

\*Evening program \*\*Daytime program

example, if program costs were equal, the best buy for this kind of product would be *The Untouchables*, which reaches families spending the most

on soaps and which also reaches the highest percentage of heavy buyers.

Almost half—48%—of the total tv audience was “heavy,” heavy describing the top third of purchases.

Connell explains that the rule of thumb for marketers is that one-third of the families buy two-thirds of the product in dollar volume. This ratio, he says, “holds true for virtually every high-turnover product class, although the types of families which make up the heavy-buying third may differ from product to product.”

MRCA's findings are developed from diaries maintained by 5,800 panel families, each of which reports in detail (1) its purchase of some 150 product types as well as (2) its specific exposure to 58 network evening programs, 30 daytime shows, 36 magazines and 20 newspaper supplements.

Further findings which can evolve from these tabulations requires extra thinking and work from client and agency people, says Don Connell, but the result gives them a more accurate, pinpointed analysis with less

(Please turn to page 48)

## NEW MEASURE BASED ON MARKET AND MEDIA CONCENTRATION

The new cost-per-\$1,000 potential is figured by the Market Research Corp. of America on the premise that a few families buy most of the products of any given type and read or view most of the media. Here are some media-market comparisons

### MEDIA

TELEVISION—40% of the families do 75% of the nighttime viewing

MAGAZINES—37% of the families do 75% of the magazine reading

### MARKETS

DENTIFRICES—14% of the families buy 47% of the product

ALL-PURPOSE FLOUR—16% of the families buy 64% of the product

SHAMPOO—9% of the families buy 50% of the product

FROZEN JUICES—15% of the families buy 63% of the product

# NO LET-UP IN SPECIALS BOOM

➤ Networks have already sold almost as many entertainment specials as were telecast all of last season

➤ Thematic specials by Bell, Dow, Hallmark, Purex, GE, and others will outnumber 'star' specials 2 to 1

Last season the drumbeaters proclaimed that there'd be over 160 entertainment specials on the three networks. However, when the season ended in June, no more than 95 entertainment specials, costing an estimated \$31.5 million for time and talent, had actually gone on the air.

Sometime before the start of the present season it was whispered that there'd be very few specials in 1960-

of formats such as Breck *Family Classics*, GE specials, *Hallmark Hall of Fame*, *Bell Telephone Hour*, Dow *Great Hour of Mysteries*, and Purex *Robert Alan Aurthur* dramas.

Of the GE specials to which advertisers are already definitely committed, 46 will be of this latter type, only 25 will be "star" specials, and 21 will belong to neither category.

There are several good reasons why

specials using themes rather than stars. The right type of program atmosphere to go along with the product can be selected more easily. Conventions like Dow's mysteries, Bell's musicals, and Breck's classics are necessarily more identified with the inventors than with their performers.

Sales promotion and dealer promotion get a tremendous boost out of any special, but they may get even more from a thematic special than from a star special. The top attraction on the billboard is the product, not the entertainer.

Automobiles, cosmetics, and jewelry are the exceptions to these generalizations. There the glamour and prestige of the star apparently can't be beaten. Thus this season we'll see Bing Crosby for Oldsmobile and Victor Borge and John Wayne for Pontiac on ABC TV, Danny Kaye for General Motors, and Leonard Bernstein for Ford on CBS TV, Fred Astaire for Chrysler, and Bob Hope for Buick on NBC TV.

The only other advertisers committed to star specials at this point are Revlon with Debbie Reynolds on ABC TV, and Harry Belafonte and Ingrid Bergman on CBS, and Speidel with Jackie Gleason on CBS TV and De Martin on NBC TV, Timex with Red Skelton and Carling with Phil Silvers both on CBS TV, and Donald O'Connor for the Brewer's Foundation on NBC TV.

Four entertainment specials already set will be events: Quaker *Oatmeal Tournament of Roses Parade* on ABC TV, Philco, Toni and Oldsmobile *Miss America Pageant* on CBS TV, Shell Oil's two *Young People's Concerts* on CBS TV, and Timex's *Star Circus*, Top Value's *Holiday Ice*, Minute-Maid's *Tournament of Roses Parade*, and Lionel and Ingrid *Thanksgiving Parade*, all on NBC TV.

Several specials will actually be motion pictures. Benrus will release its classic, "The Wizard of Oz," on CBS TV, and Pontiac's John Wayne show on ABC TV will actually be a trailer for the star's "The Alarm" *Hallmark Hall of Fame* on NBC TV.

## ENTERTAINMENT SPECIALS' STRONG SALES START

NETWORK	SOLD	PLANNED	BOTH
ABC TV	6	---	6
CBS TV	36	24	60
NBC TV	50	24	74
TOTAL	92	48	140

61. But as of the last week of August advertisers had actually signed on the dotted line for 92 specials which for time and talent could tally \$32 million. And the season was yet to start. Most likely there will be in the vicinity of 140 entertainment specials before June, 1961 comes around.

The most interesting development in the upcoming specials is the large number of thematic entertainments that won't revolve around a single star. While stars like Bing Crosby, Victor Borge, Debbie Reynolds, Jackie Gleason, Red Skelton, Ingrid Bergman, Paul Robeson, Danny Kaye, Harry Belafonte, Fred Astaire, Dean Jagger, and Donald O'Connor are already booked for the new season, there is a surprising growth

of advertisers are apparently preferring invented formats in entertainment specials over a pursuit of the biggest box-office names. One is that entertainment names don't always work out on tv. Frank Sinatra's shows for Chesterfield on ABC TV some seasons ago are the best example of this. Another reason is that sometimes stars work too much. Bob Hope's identification with a string of rival automotive brands over the years on NBC TV is, in some circles, inexplicable. Still another factor is that stars whose main interest is motion pictures or records have often gone into tv halfheartedly, through fear of over-exposure.

There are positive reasons too why advertisers are building a wave of

include a two-hour "Macbeth" with Maurice Evans and Judith Anderson, filmed in Scotland. NBC TV also scheduled "Rivak, The Barbarian," starring Jack Palance, a motion picture being released to theaters in Europe only. But for the most part,

a motion picture boom in entertainment specials has still failed to materialize.

A special Nielsen study of last season's specials shows that 90-minute specials didn't command larger average audiences than their shorter 60-

minute brothers. To the contrary, of 95 entertainment specials reaching a seasonal average audience (Sept., 1959 to June, 1960) of 19.5, the 61 hour-long entries scored 20.0 compared to 17.6 for the 32 hour-and-a-minute specials. (Please turn to page 48)

## SPONSORED ENTERTAINMENT SPECIALS SET IN 1960-61\*

	ADVERTISER	PROGRAM & NUMBER	DATES (IF SET)
ABC TV	OLDSMOBILE	<i>Bing Crosby</i> (2)	10/5, 3/16
	PONTIAC	<i>Victor Borge</i> (1)	10/6
		<i>John Wayne</i> (1)	11/14
	REVLON	<i>Debbie Reynolds</i> (1)	10/27
	QUAKER OATS	<i>Tournament of Roses Parade</i>	1/2
CBS TV	PHILCO; TONI; OLDSMOBILE	<i>Miss America Pageant</i>	9/10
	Du PONT	<i>Show of the Month</i> (7)	9/30, 10/27, 11/27
	GE	<i>Various</i> (4)	10/2
	CARLING	<i>Phil Silvers</i> (1)	10/8
	SPEIDEL	<i>Jackie Gleason</i> (1)	10/9
	U. S. STEEL	<i>Various</i> (2)	10/19
	BRECK	<i>Family Classics</i> (6)	10/28-29, 11/30-12/1
	GENERAL MOTORS	<i>Danny Kaye</i> (1)	10/30
	REVLON	<i>Harry Belafonte</i> (2)	11/13
			<i>Ingrid Bergman</i> (1)
	BENRUS	<i>"The Wizard of Oz"</i>	12/11
	TIMEX	<i>Red Skelton</i> (2)	
	FORD	<i>Leonard Bernstein</i> (4)	
	SHELL OIL	<i>Young People's Concerts</i> (2)	
NBC TV	HALLMARK	<i>Hall of Fame</i> (6)	10/24, 11/20, 12/16, 2/7, 3/26, 5/5
	BELL (AT&T)	<i>Musicals</i> (20)	9/30, 10/14, 28, 11/11, 24, 12/9, 23, 1/6, 20, 2/3, 3/3, 17, 31, 4/14, 5/12, 26, 6/9, 23
	DOW	<i>Hour of Great Mysteries</i> (5)	9/9, 27, 10/18, 11/15, 12/13
	BUICK	<i>Bob Hope</i> (8)	10/3, 22, 11/16, 12/12, 1/11, 2/15, 3/18, 4/12
	PUREX	<i>Robert Alan Aurt'ur</i> (3)	10/25
	CHRYSLER	<i>Fred Astaire</i> (1)	9/28
	SARA LEE	<i>Not announced</i>	11/4
	LIONEL, IDEAL	<i>Thanksgiving Parade</i>	11/24
	LANVIN	<i>Not announced</i>	12/6
	MINUTE-MAID	<i>Tournament of Roses Parade</i>	1/2
	SPEIDEL	<i>Dean Martin</i> (1)	11/1
	BREWER'S FOUND.	<i>Donald O'Connor</i> (1)	10/11
	TIMEX	<i>All Star Circus</i> (1)	10/21
	TOP VALUE ENTER.	<i>Holiday on Ice</i> (1)	11/17

\*As of August, 1960



**CLIFFORD DAVIS**, senior v.p. Lennen & Newell, never worked for an ad agency until assuming post of merchandising director in 1957. Most members of his staff were also trained outside of ad agencies

**MAKING** last-minute changes before presentation are assoc. merchandising directors William Jefferey (l), Colgate-Palmolive account; and Ben Grogan, American Gas Assn., Corn Products accounts



## CLIFFORD DAVIS: 'Don't Use Tv Unless You Merchandise It'

➤ Veteran Lennen & Newell v.p. insists it's agency's job to make local registers ring

➤ Here's how his "non-Madison Avenue" staff organizes heavy merchandising support

**C**lifford W. Davis had to delay the start of his interview with SPONSOR because of an important conference in the office of Lennen & Newell's president Adolph Toigo. The meeting was called to approve some new commercial copy and at most agencies Cliff Davis, as head of the merchandising department, would not have been invited in.

But at Lennen & Newell, the merchandising director is a senior vice president and a member of the plans board. His department is on equal footing with the media and creative branches and employs its own copywriters, does its own promotion, has its own artists.

It also has its own opinions about the manners and mission of the advertising man.

"There's nobody in our department who walked into an agency years ago and asked to learn the ad business," said Cliff Davis. "My staff is hand-picked. They're not tobacco men and soap men and tire men. Some were sales managers of national companies. There's no 'Madison Avenue' lingo, no philosophical discussions, no superfluous research material. Just facts and figures aimed at keeping the cash registers ringing for our clients.

"It's our job to be the right arm to the sales manager of a national company. We take some of his problems out of his hands—the ones he never has time to get around to—so he can go on to other pressing business. We don't have a client who's not in contact with the merchandising department every day of the week."

Forty years with such as A&P, General Foods and Kellogg gave Cliff Davis a pretty good insight into what a client needed from its agency in the way of merchandising. Before coming to Lennen & Newell in 1957, he had observed that in most agencies the merchandising department would sit and wait until the creative department

ould them the approach to be employed. The client dealt only with an account man, and a campaign was considered a success if the national image of a product was upgraded, had gained some respect in its field.

"But this was only half the battle, if that much," he declared. "A national approach doesn't help the guy with his finger on the register. He needs immediate results, and in Boston he can't get them the same way as in Biloxi or Bozeman or Bakersfield."

At Lennen & Newell today, he said, with merchandising on a level with the other divisions, each consults the other from the very beginning of a campaign "and one won't move without the other's ideas."

Merchandising has a special function in advertising these days closely related to what Hy Schneider, associate merchandising director on the Armstrong Rubber and Buett, Peabody accounts, called "the networks' attitude at they are in the driver's seat."

This "attitude" is evident to Lennen & Newell even over this year, he stated, because its clients will be sponsoring more shows than ever before—five on NBC, eight on ABC, and eight shows plus one special and the Olympics on CBS. It reminded Schneider of the eligible young man who married an ugly rich girl. "Who does the dishes—or, in our case, who does the promotion?"

"The client puts up a bundle of money and feels that he

shouldn't have to spend even more to promote a show. The networks feel they've sold the airtime and their job is done. We believe that if we, as an agency, make an investment, we must promote it.

"And it's hardly a nuisance," he said, "because merchandising is the final link between the client and the consumer. Consumers are, after all, constantly beset by ad messages from different media, and we don't do a client a service by dissipating our efforts and confusing the public even more. Merchandising a sponsorship gives unity to everything we do, and gives the tv show even more publicity."

What does the department do? William J. Jeffery, associate merchandising director on the Colgate-Palmolive Co. account, supplied some specifics. It's the merchandising department's job, he said, to create interest at all levels in order to sell more of a product. Various aspects of merchandising must tackle (1) the customer, building interest and audience for a sponsored show; (2) the trade, because all the consumer promotion in the world won't help if the retailer is not stocking the product, or the wholesalers and jobbers are not supplying enough, and (3) the salesmen, who are spurred by the activity backing their efforts.

How does the department accomplish all this? In three ways, according to Jeffery—market testing, special



John D. Stacy

## "The Olympics are brought to you by Kent cigarettes"

**KENT'S SPONSORSHIP** of the Olympic Games over CBS TV, which ends this week, called for an "intense three-week merchandising campaign" to "build audience and interest, increase sales and establish goodwill for billiard."

John D. Stacy, associate merchandising director on the billiard account outlined the major factors:

A booklet, "1960 Olympic Guide," printed "in the millions" was distributed free at points-of-sale all over the country—cigar stores, supermarkets, drugstores, any place "within reason" where cigarettes are sold. It contains, besides the schedule of telecasts sponsored by Kent, articles and pictures on almost every event. "This isn't like a baseball telecast," said Stacy. "Most of the viewers have very little knowledge of the rules and the records in the Olympic sports. The book was

designed to build interest, goodwill for Kent, and to create a nation full of enthusiastic fans and viewers."

Counter displays accompanied the booklet.

Window streamers for stores announced, "See the Olympic Games presented by Kent cigarettes—CBS TV—Aug. 26-Sept. 12."

Media merchandising kits were included in CBS's promotion packages. They contained glossies for ads, jumbo ad cards, Olympic feature stories on mats for insertion into local station newspaper ads.

Trade ads were placed in tobacco, drug, and food books on the theory that "when a buyer knows what you're doing, he'll support you."

A brochure announcing the telecast was sent to the trade—to jobbers, retailers (such as chains big enough to buy directly from Lorillard), wholesale distributors, vendor operators, and other key trade sources. A sample of the booklet was included.

"The idea of merchandising to the trade is a very important factor in our planning," Stacy revealed. "So many firms pay thousands for a program, and aside from the program ads, do nothing. They can do a big advertising job, but if the trade doesn't carry enough of their brand, so what?"

The motto of this L&N merchandising drive: "We have the chicken, so let's lay the eggs."

...and other special projects. ...merchandise, to expanded industries ...advertising, ...dealer ...and packaging. Special market ...the urban, ...and industrial mar- ...and special interest groups.

Special projects might include brand development, education and information merchandising, premium ...seasonal promotions, ...and opportuni- ...

"It is essential that Lennen & Newell ...merchandising ..." he said, "but the ...Cliff Davis is a member of the plans ...meetings including ...Then he calls in ...and we close the door and raise the bell, talking out ...our direction."

At a second meeting, Jeffery ...associate merchandising ...direction of a ...The entire department continues to work on the project as a team, however, funneling everything to the man in charge until it's ready to present to the client.

"Cliff takes over from there," ...And when Cliff takes over, the cash register rings, cash registers, a sound the client understands. "Ad- ..." he tells them, "plays an essential part in establishing your ...rings that ..."

The client understands, too, because he takes sales dollars to produce ad dollars, and the more sales for our clients, the more the advertising budget."

Merchandising now plays a leading role in Lennen & Newell's presenta- ...The 36- ...with the ...the United Service Oil Co. ...at the last ...a straight ...advertising ...research service, ...to take a ...

...the market? Under this ...

# Some new guideposts for sports sponsors

- ▶ Arkansas State radio director studies broadcast trends in athletic programs of 120 U. S. colleges
- ▶ Major finding: Sale of broadcast rights is a growing problem for advertisers because of cost and complexity

**F**all and winter sports lineups are being readied by national and regional advertisers and their agencies, and the scramble is on for the top-draw games in football and basketball.

Sports sponsors are able to spot new sports trends in network lineups and testing with perusal of a college sports broadcast survey completed recently by Bob Howe, director of radio at Arkansas State College.

The patterns are traced from a survey among 133 colleges, which Howe conducted as a thesis subject on radio trends in the broadcast of college athletic events. More than 90% of these schools—120 of the 133 responding—said they have some kind of play-by-play radio coverage. Of these 120, 43 or 27% said some of their sports are telecast.

Following are some general findings of interest to radio advertisers:



**RADIO DIRECTOR** Bob Howe of Arkansas State College studied these broadcast sports trends as part of thesis he's completing

- Football networks are usually larger than those formed for basketball games, and football continues to be a bigger audience-getter

- Networks are larger when commercial stations are handling arrangements than when the colleges themselves originate the play-by-play (see lower facing chart)

- Conference games in football cost as much as \$26,000 for the season, as much as \$6,500 for basketball

- Football and basketball rights often are sold to advertising agencies, and the two primary ways of selling are (1) on an exclusive basis or (2) by open bids. In one instance of bidding, rights brought one school \$80,000 for its radio football schedule.

- Of 23 conference schools broadcasting games, six placed certain radio limitations. Among them: (1) broadcasts could only be a public service; (2) stations in each individual market had to bid for broadcast rights; (3) stations could only carry the broadcasts they bought.

- Another limitation for clients and agencies: Among all the schools which allowed commercial origination, 39 rejected certain types of sponsors although 15 did not. Most of the schools which screened clients did not allow liquor. Another third allowed no beer; a fourth turned down patent medicines, and a few scattered schools rejected political, cigarettes, and religious advertising.

Costs seem to vary greatly, both by type of sport and by location, says Howe. In some instances, game rights are issued without charge. This tends to apply to less popular sports. Even though football and basketball get the



biggest radio audiences, many stations carry play-by-play on eight other athletic activities—hockey, boxing, baseball, swimming, wrestling, golf, soccer and skiing.

The largest football networks are found in the South, and it was a southeastern conference school which reported \$80,000 as its revenue (the peak reported in the survey) for one season of football which it originated. Howe thinks basketball networks are smaller because "most of the games are played at night when many stations are off the air."

Radio broadcasts of sports are on the upswing in all parts of the country except the East, says Howe. He attributes this to a general de-emphasis of sports in eastern colleges and universities. Enthusiasm seems to run highest in the Big 10 and Pacific Coast school areas, where costs for broadcast rights were higher.

Howe also analyzes different approaches in the sale of game rights to stations and to networks. When the schools originate broadcasts, most of them charge stations on a per-game basis, but some set a season fee and some provide the service fee.

The school charging by the season allowed stations in each city to bid for rights in its area, with costs ranging from \$350 in a single-station market to \$4,000 in certain multi-station areas. Says Howe: "This proved to be the most lucrative of any methods of charging."

Network costs are another matter, says Howe, noting that "One problem that is looming bigger than ever for schools, radio stations and advertisers is that of charges for broadcast rights at the local level." He adds that network charges were "somewhat higher" than for single-game broadcasts.

Costs for broadcast rights, he feels, for football especially, can get pretty expensive regardless of the method of charging) employed. There were four schools which charged per year for all sports (see adjacent chart) with what Howe terms "reasonable" charges: \$10,000 and \$3,000 for Pacific Coast schools, \$9,500 for a skyline conference school and \$9,000 for an independent. Figures tabulated for the 120 schools reporting they received play-by-play radio coverage over 97 conference colleges and 23 independents.

## WHAT FOOTBALL AND BASKETBALL PLAY-BY-PLAY RADIO RIGHTS COST

Costs on a per-season basis by number of reporting colleges

Costs***	To network stations		To network stations, by conference	
	Football	Basketball	Football	Basketball <sup>1</sup>
\$26,000	1	*	1 PC**	
20,000	1		1 PC**	
10,000	2		**3 SC, 2 SWC	
6,500	*		1 SC**	1 SC**
6,000		1	.....	1 PC**
4,000	1	1	1 SC**	.....
3,500	1		1 SWC**	.....
3,000	4	1	1 SC**	1 PC,** 1 SC
2,500	2		.....	.....
2,000		1	1 SC**	.....
1,000	2	1	.....	.....
500			.....	1 SWC**
275		1	.....	1 SWC**
Free	3		.....	.....
No answer	2	2	**2 SWC, 4 PC** 4 PC, 2 SWC.	2 SC

\*None. \*\*PC: Pacific Coast conference schools; SC: Southeastern conference; SWC: Southwest conference. \*\*\*Two schools in the Pacific conference charge by the year—one \$10,000 and one \$3,000. On skyline conference school charges \$9,500 for the year; one major independent charges \$9,000 for the year.

## COMMERCIAL STATIONS GET BIGGEST COLLEGE NETWORK SPORTS LINEUPS

Network size in terms of percentage of schools reporting

Size of network	For commercial station broadcasts		For schools originating broadcasts	
	Football	Basketball	Football	Basketball
75 stations	3.6%	.....*	.....*	.....*
60	1.8	.....	.....	.....
50	1.8	.....	9.5	.....
45	1.8	.....	.....	.....
40	1.8	.....	4.9	.....
35	1.8	.....	.....	.....
30	7.1	2.7	9.5	.....
20	12.5	13.5	24.0	10.0
15	10.7	13.5	.....	10.0
12	.....*	2.7	.....	.....
10	25.0	21.7	19.0	15.0
5	8.9	16.2	9.5	15.0
Under 5	19.6	27.0	.....	25.0
Varies	.....	.....	14.1	15.0
No answer	3.6	2.7	9.5	10.0

\*None

# Bon Ami's Jet up 35% with net tv

- ✔ Big boost comes from 'Paar' investment, as company bounces back with \$1 million, all-television campaign
- ✔ Fall merchandising strategy features Jose Melis lp premium; ABC TV lineup bought for furniture polish

**A** healthy dose of network tv, and the Bon Ami Co. has shaken off the ill effects of its Guterma period.

Last fall, the 76-year-old detergent producer, still reeling from its former head's fiscal trickery, bought into NBC TV's *Jack Paar Show*. The entire ad budget for its Jet Spray aerosol cleaner and powdered cleanser has gone into this show ever since. (The company now spends at the rate of about \$1 million a year on consumer advertising, including the outlay for new Dustin' Wax furniture polish which was introduced with print, but shifts to daytime ABC TV this fall.)

Jet Spray Bon Ami sales for the first seven months of 1960 are reported 35% above the same period

last year. Sales of the product this summer are running 20-25% ahead of last season. Regarding the powdered cleanser, Bon Ami expresses satisfaction at "holding our own" in a field which shows an over-all fall-off of 4-5%. The Bon Ami Co.'s gross sales are back up to the pre-Guterma \$6 million level, having dropped to around \$4,500,000 during his tenure.

Bon Ami participates in the *Paar* show two or three times a week, with a July-August hiatus. "This represents a strategy shift to continuity, at the expense of concentration," points out Bon Ami merchandising v.p. Jack Shaw. "We've found that most families purchase this type of product two packages at a time, at three-

month intervals. That rendered our earlier approach of short, heavy spots inefficient, since only a fraction of our audience would be ready to buy, during eight to 12 weeks on the air, regardless of frequency.

"In addition, we are pleased with the almost entirely adult *Paar* audience, especially the high proportion of housewives. We feel this is more appropriate than sponsorship by *Jack Paar*. Bon Ami's competition, Windex, and *Maverick*, an early Sunday evening western watched largely by youngsters and men—though they're certainly doing well with the show."

Jack *Paar* delivers the lead-in for Bon Ami commercials and then yields the floor to Hugh Downs who does the rest of the talking, either voice over or on camera. Film clips are used to demonstrate the products in action, but for a number of reasons the advertiser stays away from actual film commercials.

"We get utmost flexibility combining film clips with Downs' live delivery," explains Arthur Fischer

**HUDDLED** to develop Bon Ami tv commercials (l to r): Jabez Williams, art director, Cole, Fischer & Rogow; Bert Tanner, illustrator and animator; Arthur Fischer, executive committee chairman, CF&R; Lawrence Esmond, president, CF&R; and John Shaw, marketing v.p., Bon Ami. On the 'Jack Paar Show' commercials combine live delivery with film clips demonstrating products in action. Live approach allows for last minute changes.



chairman of Bon Ami's agency, Cole, Fischer & Rogow. "Unlike our giant competitors we can't afford to make film commercials to cover every merchandising contingency, but with the live copy approach we can make changes on the day of broadcast if necessary. Furthermore we feel the client benefits from extensive identification with Paar and Downs who have such good rapport with the audience."

Bon Ami has found its net tv buy a great help in attracting new users for Jet. At the start, Paar sent telegrams to chain buyers all over the country telling them that Bon Ami was to be a sponsor. And the Bon Ami salesmen made sure to include Paar in their pitch. This got the stores to stock up and, as Shaw puts it, "Once the product gets piled up in the stores, our tv makes sure it sells."

As an additional come-on for new users, a five-cent-off offer was initiated in the spring, and played up heavily in the tv copy. "We beat our spring quota for Jet by 20% and the stores are ordering in large quantities now, in anticipation of another buying wave from our enlarged consumer group in the fall," says Fischer.

Beginning this fall Bon Ami enlists another member of the Paar team in its advertising cause. Jose Melis, the show's band leader and piano player, has cut a 12-inch long-playing phonograph record to be distributed solely as a Bon Ami premium. It will be offered to the tv audience for one dollar and a label, with Melis expected to do a good bit of the pitching. The record is called "Bon Amigo" (Fischer's idea), to bring in sponsor identification without overcommercializing. "We anticipate an extra enthusiastic selling job from Jose," smilingly adds Fischer, "since he gets royalties on the record."

Plans are to merchandise the Melis risk to the hilt. An intensive promotion drive at the trade press level is being conducted by Carl Erbe Assoc. which handles public relations for Bon Ami. Erbe v.p. Ken Burzher reports that over 500 trade press journalists have returned postcard requests for a copy of the record. And at the sales end, buyers putting in substantial orders for the product

(Please turn to page 72)

## NET TV SPENDING BY INDUSTRY

	Jan.-June 1960	Jan.-June 1959
Food & Food Products	\$57,392,516	\$57,555,312
Toiletries & Toilet Goods	56,099,021	51,995,107
Drugs & Remedies	41,587,332	35,465,054
Smoking Materials	39,401,889	37,927,340
Soaps, Cleansers, Etc.	35,548,883	33,798,047
Automotive, Access. & Equip.	26,790,359	23,073,047
Household Equip. & Supplies	14,049,990	14,960,832
Industrial Materials	10,595,179	10,423,733
Confect. & Soft Drinks	8,267,804	6,203,622
Gasoline, Lubricants, Etc.	7,685,827	2,187,148
Jewelry, Optical & Cameras	5,992,767	6,782,609
Insurance	5,584,611	5,133,387
Apparel, Footwear, Etc.	4,223,212	2,824,957
Beer, Wine	4,030,002	2,760,541
Household Furnishings	3,329,265	1,791,151

Source: TvB via LNA-BAR, top 15 spenders for 1960 period

## BEER, GAS, AND APPAREL BOOST NET TV SPENDING

Substantial increases in network tv gross time billings were racked up during 1960's first half by three industries, according to TvB's latest LNA-BAR report. They were the oil, beer, and apparel groups. The nation's gasoline producers made a particularly impressive showing in boosting their expenditures by nearly \$5.5 million — almost quadrupling the gross time figure for 1959's first half.

According to the TvB report, the gasoline industry last year gave \$2,187,148 to net tv for the first six months of the year. This year, the billing tab came to \$7,685,827. Apparel gross billing jumped from \$2,824,957 in 1959 to \$4,223,212 in 1960; beer and wine from \$2,760,541 to \$4,030,002. Household furnishings favored net tv by hiking its expenditure from \$1,791,151 to \$3,329,265.

Procter & Gamble again led as top advertiser in the second quarter of 1960 with a gross time billing of \$12,-

506,267. American Home Products came in second with \$8,365,411. Lever Bros.' tab was \$6,840,605; Colgate-Palmolive, \$5,856,924; General Foods, \$5,183,500; and General Motors, \$5,131,783. Top tobacco advertiser was R. J. Reynolds with a time charge of \$4,190,939 followed by Philip Morris at \$3,201,998.

The Brown & Williamson Tobacco Co. paid \$2,842,789; American Tobacco, \$2,733,461; and Liggett & Myers, \$2,644,903.

Anacin Tablets topped the list of network brand advertisers for the second quarter, this year, with a gross time expenditure of \$2,357,830. Dristan came in second with a close figure of \$2,183,068. Texaco was tagged with a \$1,988,181 bill; Phillies Cigars, \$1,874,692; Winston Cigarettes, \$1,721,234; Bayer Aspirin Tablets, \$1,652,813; Pall Mall Cigarettes, \$1,559,402.

Top 10 shows in 10 or more markets. Period: 19-27 May, 31 May-15 June, 1960 TITLE, SYNDICATE, TYPE	National average	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS									
		N. Y.	L. A.	Seattle	Chicago	Detroit	Minpls.	St. Louis	San Fran.	Wash.	Atlanta	Balt.	Boston	Buffalo
<b>Sea Hunt</b> ZIV-UA (Adventure)	16.2	18.3 webs-tv 10:30pm	13.3 krea-tv 10:30pm	16.3 king-tv 9:30pm	13.3 wnbq 9:30pm	22.7 wjbk-tv 10:30pm	9.9 wten-tv 9:30pm	13.9 ktvi 10:00pm	19.8 kron-tv 7:00pm	9.8 wnal-tv 7:00pm	15.3 wsb-tv 7:00pm	10.3 wbal-tv 7:30pm	16.7 whdh-tv 10:30pm	19.4 wkbw-tv 10:00pm
<b>Mike Hammer</b> MCA (Mystery)	15.3	2.9 wpix 10:00pm	8.1 krea-tv 10:30pm	7.3 king-tv 10:00pm	17.3 wgn-tv 9:30pm			12.5 ksd-tv 10:00pm		12.0 wtg 10:30pm	10.3 wlv-a 10:30pm		19.0 wnac-tv 7:00pm	18.9 wkbw-tv 10:30pm
<b>Huckleberry Hound</b> SCREEN GEMS (Cartoon)	14.2	10.9 wnbe-tv 7:00pm	10.9 krea-tv 7:00pm	18.0 king-tv 9:30pm	10.3 wgn-tv 9:30pm	15.2 wxyz-tv 7:00pm	27.8 wecc-tv 9:30pm	10.5 ksd-tv 9:30pm	16.8 kpix 10:30pm	12.9 wrc-tv 7:00pm	10.8 wsb-tv 7:00pm	8.3 wmar-tv 6:30pm	16.4 whdh-tv 7:00pm	11.8 wben-tv 7:00pm
<b>Death Valley Days</b> US BORAX (Western)	14.6	10.4 wor-tv 6:30pm	14.3 kttv 7:00pm	19.0 king-tv 7:00pm	19.8 wgn-tv 7:30pm	16.0 eklv-tv 7:00pm	18.2 wecc-tv 6:30pm	11.2 ktvi 6:00pm	15.8 kivu 6:30pm	14.9 wtg 7:00pm	8.3 wsb-tv 6:00pm		14.5 wnac-tv 6:30pm	
<b>Lock-Up</b> ZIV-UA (Drama)	13.5	5.4 wnbe-tv 7:00pm	10.9 kabc-tv 7:00pm	12.3 komo-tv 10:00pm	9.0 wnbq 10:00pm	14.0 wsbk-tv 7:30pm	16.6 kstp-tv 9:30pm	14.4 ksd-tv 9:30pm	10.8 kron-tv 7:00pm		9.5 wlv-a 10:30pm	9.3 wbal-tv 10:30pm	14.0 wbcc-tv 10:30pm	13.1 wgr-tv 10:30pm
<b>Grand Jury</b> NTA (Drama)	13.4	7.1 webs-tv 7:30pm	5.8 krea-tv 10:30pm	4.6 king-tv 11:00pm	12.8 wnbq 9:30pm		15.5 wecc-tv 7:00pm	11.2 ksd-tv 10:00pm		12.7 wrc-tv 10:30pm	9.8 wlv-a 10:30pm			28.2 wben-tv 10:30pm
<b>Quick Draw McGraw</b> SCREEN GEMS (Cartoon)	13.0	10.4 wpix 6:30pm	8.9 kttv 7:00pm	15.3 king-tv 6:30pm	14.3 wgn-tv 6:00pm	14.2 eklv-tv 6:30pm		6.2 ktvi 6:00pm	16.3 ktvu 6:30pm	10.5 wtg 7:00pm	10.3 wsb-tv 6:00pm		10.2 wnac-tv 6:30pm	
<b>Whirlybirds</b> CBS (Adventure)	13.0	4.4 wpix 7:00pm	6.2 khl-tv 7:30pm	15.3 komo-tv 7:00pm	9.3 wgn-tv 7:00pm	8.7 wxyz-tv 11:00pm	7.2 wten-tv 6:00pm	11.7 ksd-tv 10:00pm		12.2 wtop-tv 7:00pm	17.8 wsb-tv 7:00pm	6.3 wmar-tv 6:30pm	18.0 wnac-tv 7:00pm	19.2 wben-tv 7:30pm
<b>U. S. Marshal</b> NTA (Western)	12.9	4.6 wabc-tv 7:00pm	4.7 kttv 9:00pm	4.3 knt-tv 6:30pm	11.8 wgn-tv 9:00pm	10.9 wvj-tv 10:30pm	4.2 wten-tv 6:30pm	16.2 ksd-tv 10:00pm	6.3 kgo-tv 7:00pm	11.5 wrc-tv 7:00pm	13.0 wsb-tv 10:30pm		22.0 wnac-tv 10:30pm	
<b>Manhunt</b> SCREEN GEMS (Mystery)	12.7	3.3 wnew-tv 7:30pm	9.7 krea-tv 7:00pm	12.8 king-tv 9:30pm	14.8 wgn-tv 9:30pm	11.2 wjbk-tv 10:30pm	10.7 kstp-tv 10:30pm	6.2 ktvi 10:00pm	13.3 kron-tv 6:30pm	8.2 wtg 10:30pm	13.3 wsb-tv 7:30pm		13.2 wnac-tv 6:30pm	14.9 wgr-tv 7:00pm

### Top ten shows in 4-9 markets.

<b>Border Patrol</b> CBS (Adventure)	16.1				9.4 wwj-tv 7:00pm	20.7 kstp-tv 9:30pm		12.3 kron-tv 10:00pm			14.3 wsb-tv 10:30pm	18.3 wyz-tv 5:30pm	19.9 wbz-tv 7:00pm	
<b>Pony Express</b> CNP (Adventure)	12.5		6.4 kttv 7:00pm		8.0 wgn-tv 8:00pm			6.2 ktvi 6:00pm	5.8 ktvu 7:00pm	8.2 wtop-tv 7:30pm	9.3 wlv-a 6:30pm		19.8 wkbw-tv 10:30pm	
<b>I Search for Adventure</b> BAGNALL (Adventure)	12.0		3.9 keop 7:30pm											
<b>Rendezvous</b> CBS (Drama)	11.0	13.7 wnbe-tv 10:30pm	4.9 kabc-tv 10:30pm					7.5 ktvi 10:00pm					11.0 wbz-tv 10:30pm	22.5 wben-tv 9:30pm
<b>Man Without A Gun</b> NTA (Western)	10.9	10.5 webs-tv 7:00pm	3.9 kttv 9:30pm		6.2 eklv-tv 7:00pm						12.5 wsb-tv 5:00pm			
<b>State Trooper</b> MCA (Adventure)	10.5	7.6 wnbe-tv 7:00pm	3.4 khj-tv 8:00pm			9.9 kstp-tv 10:30pm			5.5 wnal-tv 6:00pm				20.4 wnac-tv 7:00pm	
<b>Honeymooners</b> CBS (Comedy)	10.1	4.7 wpix 8:00pm	4.4 kabc-tv 7:00pm	4.5 kiro-tv 6:30pm	9.4 wwj-tv 6:30pm	5.5 kmsp-tv 7:30pm		12.8 kron-tv 6:30pm	10.5 wrc-tv 7:00pm				22.8 wnac-tv 7:30pm	
<b>26 Men</b> ABC (Western)	10.0		5.4 kttv 7:00pm		7.5 wxyz-tv 7:30pm						10.3 wlv-a 6:30pm			
<b>N. Y. Confidential</b> ITC (Mystery)	9.7				8.8 wbkb 9:30pm		7.5 kplr-tv 9:30pm		9.5 wtop-tv 7:00pm					
<b>Laurel &amp; Hardy</b> NBC (Comedy)	9.3	5.3 wpix 7:30pm								5.5 wtg 4:00pm			9.9 wnac-tv 8:00am	7.8 wgr-tv 10:00am

Border Patrol was used for Whirlybirds.  
 ted. 1/2 hr. 1/2 hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. B...  
 market 19-27 May, 31 May-15 June. While net shows are fairly stable from one month to another in markets in which they are shown, this...  
 and... rated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of s...

# LM SHOWS

Throughout the World

A famous name for QUALITY is

ROCHESTER'S

## Taylor Instrument Cos.

3-STATION MARKETS				2-STATION MARKETS		
Cal.	Milw.	New Or.	Phlla.	Birm.	Dayton	Prov.
16.3 rhns-tv 7:30pm	16.0 wisc-tv 9:30pm	21.3 wdsu-tr 9:30pm	20.8 wcau-tv 7:00pm	23.3 wbrc-tr 9:30pm	13.3 wlv-d 10:30pm	
18.0 rhns-tv 10:30pm	22.0 wisc-tv 9:30pm	16.8 wvl-tv 9:30pm	28.5 wcau-tv 10:30pm		17.3 whio-tv 8:30pm	
12.3 rhns-tv 9:30pm	11.3 wtmj-tv 9:30pm	16.3 wdsu-tr 9:30pm	13.3 wrcu-tv 7:00pm	18.0 wbrc-tr 10:00pm	21.0 wvl-d 7:00pm	17.8 wjar-tr 7:00pm
11.3 vtrn-tv 5:30pm		9.8 wcau-tv 7:30pm		19.8 wapi-tv 6:30pm		
10.3 wlv-c 10:30pm	15.3 wlsn-tv 9:30pm	23.8 wvl-tv 7:30pm	11.8 wrcu-tv 7:00pm	25.3 wbrc-tr 9:30pm	17.0 whio-tv 10:30pm	15.8 wjar-tr 7:00pm
5.8 wlv-c 10:30pm	21.3 wtmj-tv 7:00pm	13.5 wvl-tv 10:00pm	12.8 wrcu-tv 10:30pm		16.8 whio-tv 7:00pm	
21.3 vtrn-tv 5:30pm		10.3 wcau-tv 5:00pm		18.0 wapi-tv 6:30pm		
15.0 vtrn-tv 7:00pm	17.3 wtmj-tv 9:30pm	21.3 wdsu-tr 9:30pm	8.8 wcau-tv 6:00pm		20.8 whio-tv 7:30pm	13.8 wpro-tr 7:00pm
16.3 vtrn-tv 10:30pm		13.8 wdsu-tr 10:00pm		20.3 wbrc-tr 7:30pm	15.3 whio-tv 7:00pm	23.5 wpro-tr 10:30pm
9.3 wlv-c 10:00pm	20.3 wtmj-tv 9:30pm	13.3 wdsu-tr 10:00pm		18.3 wapi-tv 9:30pm	27.0 wvl-d 7:00pm	



Pictured is the Tycos Aneroid Blood Pressure device, produced by Taylor Instrument Cos., and the leading diagnostic instrument of its kind since 1907.

In the vital ROCHESTER, N. Y. area

The QUALITY  
Radio Station is ...



AM-TV  
BASIC CBS ROCHESTER



REPRESENTATIVES: EVERETT MCKINNEY, INC.  
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

6.3 wlv-c 10:00pm	28.3 wvl-tr 9:30pm			23.0 wbrc-tr 7:30pm	26.0 whio-tr 10:30pm
20.0 rhns-tv 7:30pm	3.8 wxix 8:00pm			20.3 wvl-d 7:00pm	
	6.3 wvl-tv 10:00pm				
11.0 wlv-c 7:30pm				12.5 wbrc-tr 5:00pm	
16.3 vtrn-tv 10:00pm					
16.3 rhns-tv 7:30pm				16.8 wbrc-tr 6:00pm	
	13.0 wdsu-tr 10:30pm				
1.3 rhns-tv 7:30pm	11.8 wdsu-tr 10:30am			13.3 whio-tr 6:00pm	

its own. Pulse determines number by measuring which station received by homes in the metropolitan area of a given market itself may be outside metropolitan area of the market.

# TV RESULTS

## BUILDING SUPPLIES

SPONSOR: Pine Hall Brick & Pipe Co. AGENCY: Long-Haymes Agency

**Capsule case history:** The Long-Haymes Agency, Winston-Salem, had a difficult problem—to create and maintain a brand image for Pine Hall Bricks that would appeal to the imagination of women. The agency decided that WSJS-TV provided the home-building type audience it wanted, and conceived a tv campaign that not only glamorized the Pine Hall Brick & Pipe Co.'s bricks, but made them easily identifiable for women. The bricks were sold as Colonial Rose and other exotic names for brick styles, and through the use of prime time I.D.'s on the station, a tremendous consumer demand was created. Curt Long, of the Long-Haymes Agency, said: "The WSJS-TV schedules gave our campaign the impact it needed. Its effective reach was a major factor in making the consumer market aware of the Pine Hall name in bricks, over a five-year period. Today, people in this area buy Pine Hall bricks the same way they buy refrigerators, cars, etc.—by the product's brand name.

WSJS, Winston-Salem

Announcements

## BEVERAGE

SPONSOR: Nestle Co.

AGENCY: McCann-Erickson

**Capsule case history:** McCann-Erickson, New York placed a schedule for Nestea on WAVY-TV, 9 May through 30 July. Buy was for five one-minute spots per week day programs, backed by the station's intensive merchandising. In cooperation with Morrison B. Prewitt, territory manager for the Nestle Co., the station placed beach umbrellas in over 100 stores to set off attractive arrangements of Nestea. It further supported the campaign with one of the largest mailings the market has ever seen. At the end of the campaign, Prewitt reported to Mike Schafer of WAVY-TV that the station produced some of the best results Nestea advertising and merchandising has ever had in a market. WAVY-TV, he said, was responsible for thousands of consumers buying the product during this period. The campaign was also a factor in getting enthusiastic merchant support, and the increase in sales in the area helped paved the way for many new listings for economy-size Nestea.

WAVY-TV, Norfolk

Announcements

## HEARING AIDS

SPONSOR: Acousticon Hearing Aids

AGENCY: Direct

**Capsule case history:** Walter Zuchara, new manager for Acousticon Hearing Aids, Springfield, Mass., wanted to use tv but had a limited budget. WWLP suggested the use of well-known weather man John Quill, and the sponsorship of 7:25 and 8:25 a.m. weathercasts on Wednesday and Friday within the NBC *Today* segment. Doubt had always been expressed as to early morning tv effectiveness, but WWLP felt that good results could be obtained if the advertiser capitalized on a strong local personality and placed him in a *Today Show* adjacency, within which the weather shows are scheduled. The manager decided to give it a try, even though it meant allocating 50% of his ad budget. Quill did the commercials himself, low-pressure institutional advertising with an offer of excellent books on hearing and a free tv/radio attachment for the afflicted. Results: One of Acousticon's most successful campaigns, it has produced more leads, while still feasible for a limited budget.

WWLP, Springfield

Weathercasts

## APPLIANCES

SPONSOR: Moore's Wholesale

AGENCY: Direct

**Capsule case history:** On a recent Wednesday night Moore's Wholesale of Harrisonburg, Va., purchased WSVA-TV's *Don Reno & Red Smiley Show* in an effort to promote a special sale on Hot Point appliances. Additionally the company purchased half-sponsorship of *Valley Blue Dance* on Saturday night of the same week, and 20 second 10-second announcements. No other advertising was used. By special arrangement with WSVA-TV Don Reno and Red Smiley performed at the sale. Total cost to Moore \$730. Due to the tremendous number of people who turned out for the sale many had to wait outside. Eventually customers were allowed in the store in groups—the first group consisting of 1,800. Before the day was over Moore's tire stock was sold out. "I have never seen anything equal it anywhere," said Hot Point's regional sales manager. Moore's renewed its WSVA-TV contract as a result of the campaign, and plans to concentrate on television.

WSVA-TV, Harrisonburg

Programs, Announcements

# SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

## Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!

Most Believable Station . . . KRNT-TV!

Most People Would Prefer KRNT-TV Personalities As Neighbors!

Most People Vote KRNT-TV

The Station Doing the Most to Promote Worthwhile Public Service Projects!

## Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

## Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

**See for yourself** the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

**See for yourself** the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

**See for yourself** why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

**KRNT-TV**  
**DES MOINES**  
A COWLES STATION



## Garry Moore

Moore fun. That's just what happens every Monday-through-Friday when Garry and Durward Kirby blend their special brand of informality and wit. Millions of listeners find Garry Moore immediately and immensely likable. No wonder sponsors find any friend of Garry's is a friend of theirs! In all radio Garry Moore is the kind of company you keep

# Only on CBS Radio

### MRCA

(Continued from page 35)

risk of mis-choice. Much of the outcome, however, "depends on the advertising philosophy and marketing goals of the sponsor. The new MRCA service does not relieve media people of making decisions.

"On the contrary, it may make the decision more difficult because it provides the executive with many more alternatives than before. But with this new information available, he can make more meaningful and justifiable selections."

He documents his assertion about buying complexity with this further analysis of the toilet soap-television show figures from the chart.

"In toilet soap, the manufacturer who can attract and hold the greatest percentage of heavy buyers has the best chance of achieving the most volume. This new media service enables the soap marketer to analyze audiences of individual tv programs to determine the percentage of heavy buyers."

Here are some of the ways in which an advertiser could use these findings:

"He would multiply the household purchase rate by the number of households watching an average telecast to determine the program's total prospect potential, the HEP figure. By dividing this figure into a meaningful program cost unit, the advertiser gets a cost-per-\$1,000 of sales potential measurement for each program he's interested in. Once he's arrived at this figure, the client is closer to the decision stage."

But, notes Connell, the figure will vary with the product class. He knows, for example, that the average family watching *What's My Line?* spends more on canned fruit than *The Untouchables* household, although the latter reaches better toilet soap customers.

Another way to use the panel findings: Where two programs are approximately equal in audience size, such as *House Party* and *Love of Life*, and the time and talent costs are about the same, the resulting figure "can help the client make a clear-cut choice." In this instance, he notes *Love of Life* delivers 12% more sales potential.

He continues: "Where the cost of a program does not reflect the difference in audience size, the advertiser

might still choose the show with the lower household purchase rate. *What's My Line?* might be a better buy than *The Untouchables* if its cpm dollar of sales potential is lower. Or the advertiser might investigate other high-rated programs that cost the same."

These various applications, point out Connell, document his suspicion that buying may well be more complex as a result of applying the new service to a marketing problem.

But modern marketers need to keep risks at a minimum and this is one way to do it. This was the assertion of Curtis C. Rogers, president of MRCA's Consumer Panel Division, when he introduced the service at a recent meeting of the American Marketing Assn.

He concluded by pointing to variations in potentials for tv. "An analysis of purchase of a laundry rinse by the audiences of four network tv daytime shows revealed striking differences. The amount spent per housewife watching each show varied from 32% below the national average for one show to 21%, 50%, and 134% above the average."

### SPECIALS BOOM

(Continued from page 37)

half specials. (The two 120-minute specials earned an average audience of 32.8).

This season the networks are not scheduling specials until after they sell them. On CBS TV, for example, there were only two unsold specials assigned a definite time slot: the National Automobile Show on 16 October, and a musical revue on presidential campaigns starring Garry Moore, on 24 October. CBS TV also expected to have a second Jack Gleason special and a series of *Playhouse 90* shows as specials, but had not yet scheduled them. Also on tap were additional Max Liebman and Leland Hayward specials.

NBC TV was ready for in-season buying with a group of planned specials: two dramatic hours, *The Renegade* and *O'Conner's Ocean*, an Eleanor Roosevelt special, and had 14 Friday nights open for specials.

ABC TV, which only had six entertainment specials sold before September, compared to CBS TV's 36 and NBC TV's 50, wasn't scheduling additional specials until they were sold.



The three networks made a careful effort to get the most out of their specials for this season by keeping them out of each other's way. CBS TV goes against an ABC TV special only on one night, 27 October, when *Du Pont Show of the Month* was put against Debbie Reynolds, both starting at 9:30 p.m.

NBC TV, with more entertainment specials than all three networks, shows only two conflicts: on 30 September, when Dow and Du Pont shows would compete, and 2 January, when ABC TV and NBC TV would simultaneously cover the parade of the *Tournament of Roses*.

NBC TV, with the most unsold specials already scheduled, also had two cases of the opposite condition: two old slots for specials which did not have programming yet. These were to Sara Lee on 4 November, and to Lanin on 6 December.

Last minute changes at NBC TV saw the expanding of some specials and the curtailing of others. Bell Telephone's specials went up to 20, while Dow cut back to five, and the Dean Martin specials were reduced to two. Jerry Lewis and NBC TV, initially contracted to two specials, have now parted company completely.

The biggest question marks in entertainment specials at the moment are the 14 Friday nights NBC TV was holding open for hour specials and, also, the composition of CBS TV's schedule, which has not been made public after 11 December. Both NBC TV and CBS TV had 24 additional specials, unsold at the season's start but which they intended to schedule and sell in mid-season.

These programs represent a flexibility in the program and sales departments of both networks, enabling the nets and their advertisers to "play by ear" once the new season's ratings results come in. These 48 additional shows also were a place for participations spending.

Since NBC TV has apparently laid its cards on the table with a complete schedule through June, 1961, it is showing less reluctance to make mid-season deals than the other networks. NBC TV isn't talking about added shows until they're sold and CBS TV, which would like to bring its total of specials up from the 36 now sold to a total of 60, is prudently limiting its fixed schedule to the first thirteen weeks of the new season. ■

## CLIFF DAVIS

(Continued from page 40)

the \$17 million total in 1952.

"A potential client will hear from all departments — creative, research, media, merchandising," Davis revealed, "and each is equipped to take over the major portion of a presentation depending on what the client is most interested in. If he's interested in merchandising he's liable to hear me say, 'Now that we've gotten all the trivia out of the way, let's get to what rings the cash register.' In the Cities Service discussions I told them what my department would do to get the customers in, get them back, and make them regular users."

A memorable experience early in his business career, in 1929, had a hand in shaping Cliff Davis' philosophy of salesmanship. The then 30-year-old A&P Chicago sales manager was aware, as was everyone else, that the price of eggs was at rock bottom—11¢ a dozen. And what's more, they weren't selling very well.

Young Davis came up with a plan for a "gigantic promotion," and although his superiors were only partially convinced that it would be beneficial to A&P ("the management thought it undignified"), they gave him the go-ahead.

"On Monday morning ads appeared in all the papers. They showed a rooster crowing the news that at the A&P eggs were selling for 1¢ each. The same rooster decorated all windows of our stores, and eggs, in their crates, served as window displays."

The results of the sale: Fifty-five carloads of eggs at 12¢ a dozen sold by Wednesday morning; one trip to Chicago by a representative of the New York office ("He came to check our books; they didn't believe we'd sold that many eggs"), and at least one life-long convert to merchandising.

"Sometimes all a campaign needs is one new idea," Davis declared. "Clients are hungry for ideas, and good ones are the backbone of any merchandising job."

Lennen & Newell has a staff of 13 in its merchandising department, with 10 people in New York and three on the Coast. Besides Jeffery and Schneider, the associate merchandising directors include John D. Stacy, on the P. Lorillard and Consolidated Cigar accounts. Ben Grogan, on the Ameri-

(Please turn to page 72)



## IN PERSON

*In Person* gives sponsors the opportunity to put their best foot forward with millions of interested listeners. This entertaining new program presents all kinds of people in the news—in person. Well-known figures and unknowns, cosmic and comic personalities, people from all walks of life. CBS Newsmen Ron Cochran keeps things moving with precision and wit. In all radio, *In Person* is the kind of company you keep

**ONLY  
ON CBS  
RADIO**

# How can advertisers best utilize transcription

**Ray Morris**, *evaporated milk advertising manager, Pet Milk Co., St. Louis, Mo.*

Changes in the broadcast industry during the past decade have virtually driven transcribed radio shows off the airwaves. We've noticed, for example, more and more stations list "rates



*E.t. shows offer retail tie-ins, star promotion, time flexibility*

on request" for programs on their rate cards. Music, news and sports is the format, with spot package buys on a saturation basis the common commercial pattern. This being radio's Christmas pie, we believe we've pulled out a plum in the form of transcribed radio programs.

We know from our own experience during the past several years of programming Pet Milk's Grand Ole Opry on the Keystone Broadcasting System and Pet Milk's Sunday Morning on selected Negro stations that transcribed radio shows can still offer advertisers real value when fully utilized.

We believe radio advertising provides maximum effectiveness when the advertiser brings the audience to its commercials, not when the commercials are simply taken to the audience. This is especially true when the audience is virtually hand-picked as prime customers.

We use transcribed radio in a vertical manner, selecting programming that appeals to our primary target and then placing the programs in selected high potential marketing areas. Spot radio is somewhat limited in selectivity, whereas a transcribed radio show can be almost totally selective by nature of appeal.

For example, our *Grand Ole Opry* program attracts not the casual listener but rather the country music fan. The same is true of our *Sunday Morning* Negro gospel singing show.

We believe that when you bring an audience to your advertising you're also bringing attentiveness and believability, which stem from natural loyalty to the program. This kind of commercial impact is made doubly effective when the advertising message is integrated with the personal endorsement of the program stars.

The transcribed radio show also offers the big and important plus of being merchandisable. Promotional ideas can tie directly to programming and star personalities. The program becomes the base from which all copy and in-store material is developed.

There is also great flexibility in using transcribed radio shows, such as tailoring our markets on KBS to fit our sales needs.

We have found that transcribed radio shows can be used to provide pinpointed coverage of prime customers with real commercial attentiveness and believability, and at the same time be successfully merchandised and promoted at the retail level.

**Dave Nathan**, *director of radio & television, Curtis Advertising Co. Inc., N.Y.*

With the use of syndicated transcription shows an opportunity presents itself for advertisers to use big-name and big-time radio on stations in markets where this is not readily



*With strong personality, e.t. show stands on music and news stations*

available. This is the essential value of radio syndication to a national advertiser.

In my opinion, there will be an important resurgence of radio syndication, and for a good number of reasons. The first is the decrease of good network stations. While radio networks offer advertisers a large num-

ber of stations, the listenership of these affiliates is sometimes low, and network clearance in major markets is becoming more difficult.

Secondly, in this day of "Top 40" radio and music and news formats it has become more difficult for any national advertiser to stand out on any station where he is represented by one of many e.t.'s or local announcements. Transcriptions provide not only a contrasting break in the musical format, but also nationally known personalities and entertainers associated with network radio.

We at Curtis Advertising have discovered that where we could employ an important name and a distinctive "voice" on local stations our results were far and away stronger and more productive. Syndication enables a radio advertiser to use a strong approach in local markets where he would otherwise be just one of a number of voices on a station. And it is even more important for a limited budget advertiser to assert himself in this way.

We can readily substantiate our experience with syndicated transcribed programs as a good many of our commercials fall into the classification of "lead producing" types.

It is for these reasons that syndicated radio programs will assume even greater importance in the years to come.

**Carlton Fredericks**, *syndicated radio personality, WOR Radio Syndication, N.Y.*

In order to answer the above question I'd like to epitomize the advantages of syndicated programming: Syndication provides the flexibility of spot radio with the prestige of nationally known names.

To begin with, syndication enables an advertiser to select his market and run specialized copy geared to local and regional considerations such as climate, buying habits, or to meet specialized sales or marketing problems.

But possibly even more important

# shows?

ndication enables an advertiser to e-condition listeners to his sales mes- ges. A transcribed show provides 1 advertiser with the type of pro- gramming that places potential custom- s into the frame of mind that will make them more amenable to the commercial.

Modern technical advances have so helped to make syndication a



*By running spe- cialized copy geared to local and regional considerations*

ore valuable advertiser tool. Where- formerly syndicated programing is canned on records—and some- times scratchy ones at that—today's dio syndicators utilize high fidel- ity tape records. And the use of tape and accurate cueing techniques en- ables advertisers to reap another out- standing advantage—the use of made- order cut-in commercials made by syndicated personality.

For example, on my syndicated program, *Living Should be Fun*, par- ticipating advertisers have available them the opportunity of having me deliver their commercial on any one of more stations carrying the pro- gram. This pre-recording service is now available to local as well as na- tional advertisers.

A similar technique, whereby the dedicated personality pre-records personalized on-air promos, ultimately s advertisers by building audi- es. In such promos, each station's letters or any other such tailored information can be inserted.

Furthermore, syndication enables to render a more personalized vice to listeners in each area. Though all of the stations carry es- sentially the same program each day, in via local cut-ins, I am enabled occasionally beam a topic of inter- est to a community.

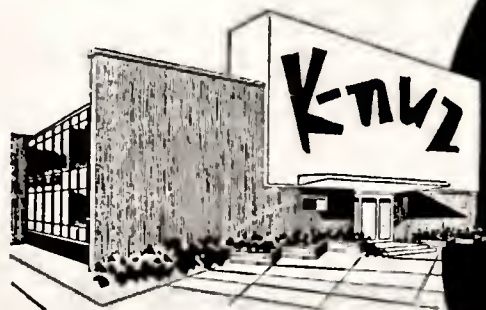


**UNDISPUTED**  
in Houston

HENRY FREDERICK PRINCE OF WALES  
—unknown English Painter—1603

**K·NUZ is the NO. 1\* BUY**  
at the lowest cost per thousand!

\*See latest Pulse or Nielsen



24 HOUR MUSIC and NEWS



MEMBER OF  
TEXAS QUADRANGLE

National Reps.:  
THE KATZ AGENCY,  
INC.  
• New York  
• Chicago  
• Detroit  
• Atlanta  
• St. Louis  
• San Francisco  
• Los Angeles  
• Dallas  
IN HOUSTON,  
CALL DAVE MORRIS  
JAckson 3-2581

**who?**

**what?**

**where?**

**when?**

**why?**

**and how!**

You

should buy 20-second announcements and IDs

on the five CBS Owned television stations

during the prime evening hours

because you'll reach 31% more homes than with the  
same schedule on the second (Network B) stations...  
34% more than on the third (Network C) stations.

No question about it. Call CBS Television Spot Sales.

SOURCE: Latest (June) ARB, Sunday through Saturday; 7:30-11 pm  
in New York, Philadelphia and Los Angeles, 6:30-10 pm in Chicago and  
St. Louis; average of homes delivered by the CBS Owned stations  
versus the other network-programmed stations in the same five markets.

STATIONS: WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago,  
WCAU-TV Philadelphia and KMOX-TV St. Louis. Operated by  
CBS Television Stations, A Division of Columbia Broadcasting System, Inc.

# FREE STOCK

IN COLUMBUS INDUSTRY!



ESTIMATE TV HOMES IN NEW

## WTVM/Ch. 9

COLUMBUS, GA.

COVERAGE AREA!

WTVM moves to Channel 9 in September . . . with 316,000 watts power . . . broadcasting from a tower whose beacon is 1,760 feet above mean sea level . . . located 16 miles southeast of Columbus, Georgia.

We invite you to estimate the total number of TV homes we will cover! Closest estimate will receive 10 shares of stock in Tom Huston Peanut Company, Columbus! Every entry will receive a souvenir gift box of Tom Huston products!

All entries must be in Columbus not later than Sept. 15—in case of ties the entry with earliest postmark will win.

Write your estimate on a postal card, with your name and address. Send to Department "Wow!", WTVM, Columbus, Georgia.

## CHANNEL 9



COLUMBUS, GA.

Call your  
**ADAM YOUNG**  
man for availabilities

Ask about combination rates on  
**WTVC CH. 9 Chattanooga, Tenn.**  
The #1 night-time station  
in Chattanooga!

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Campbell Soup Co.**, Camden, N. J.: Schedules for Swanson Foods begin mid-September in about 25 markets. Day and night minutes and 20's are being set for 13 weeks. Agency: Tatham-Lambert Inc., New York.

**Texaco, Inc.**, New York: Special Texaco promotion begins in October for four weeks. About 30 markets get kid show minutes and premium offer. Buyer: Bill Santoni. Agency: Cunningham & Waller, New York.

**Grove Laboratories, Inc.**, St. Louis: Buying 10-15 markets to start in early October for 4-Way Cold Tablets. Schedules of day and night minutes, 20's and 10's run through the cold season, about 22 weeks. Buyer: Bess Black. Agency: Cohen & Aleshire, Inc., New York.

**Bristol-Myers Co.**, New York: Going into about 50 markets for Bufferin starting 25 September. Schedules are for 13 weeks, day and late night minutes. Buyers: Joe Ostrow and Frank Moore. Agency: Young & Rubicam, New York.

**Warner-Lambert Pharmaceutical Co.**, Morris Plains, N. J.: Listerine schedules begin 3 October in about 50 markets. Night minutes are being placed for six weeks. Buyer: Frank Sweeney. Agency: Lambert & Feasley, Inc., New York.

### RADIO BUYS

**Standard Brands Inc.**, New York: In addition to the Hunt Dog Food schedules being bought (reported here last week), traffic activity on Siesta Coffee in about 20 markets. Day and night minutes runs begin 19 September for eight weeks, 15-20 per week per market. Buyer: Connant Sawyer. Agency: Ted Bates & Co., New York.

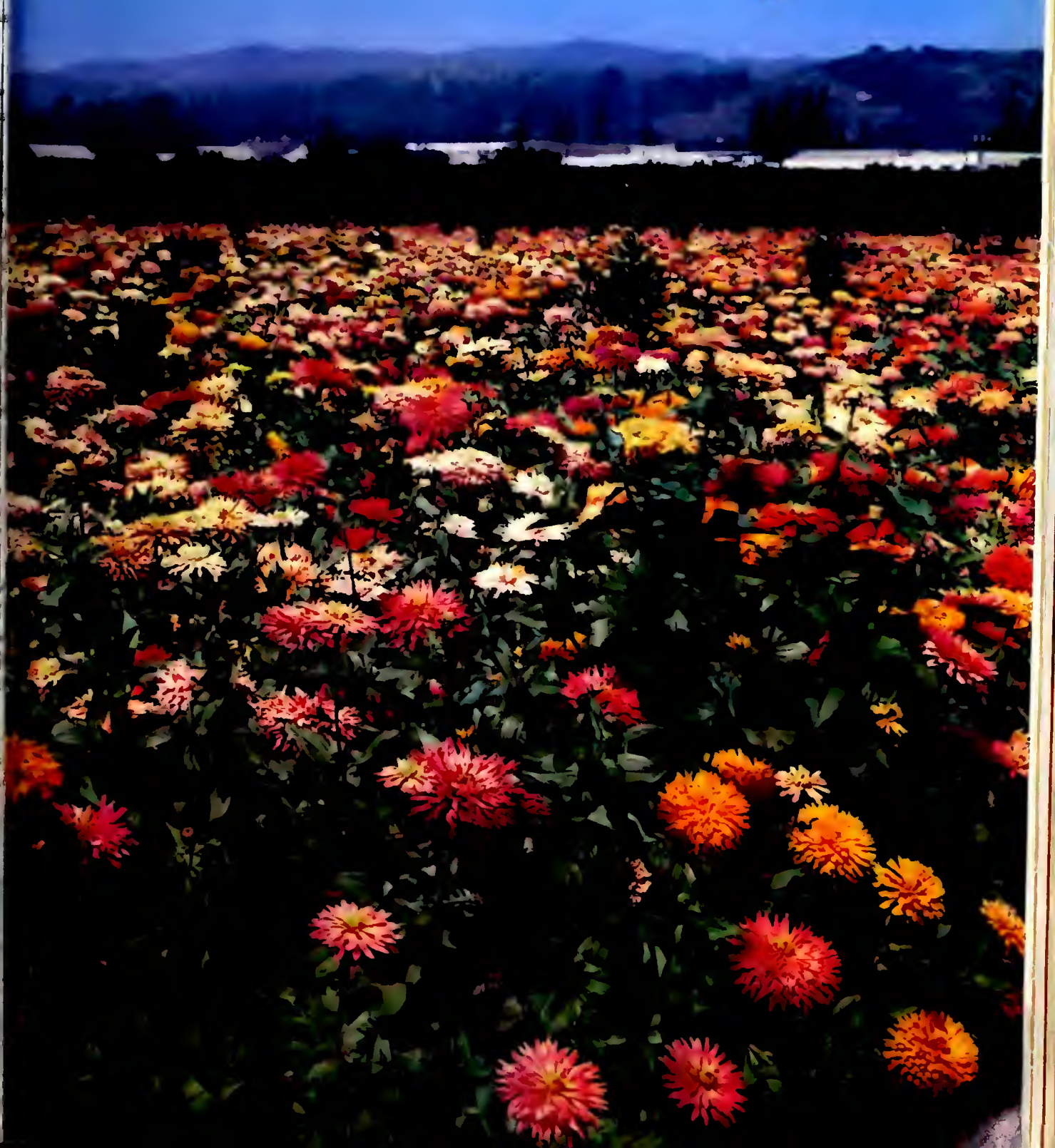
**Hamilton Watch Co.**, Lancaster, Pa.: Night minute schedules for good music and fm stations begin 24 October for its Electric Watch. Ten to 15 spots per week are being used in about 80 markets. Buyer: Ed Hardison. Agency: N. W. Ayer & Son, Philadelphia.

**Plymouth-De Soto-Valiant Div. of Chrysler Corp.**, Detroit: Traffic week schedules for heavy traffic minutes begin 29 September in about 75 markets. Also being set to start at the same time, in about 75 markets, are placements of traffic news adjacencies, 10-12 per week per market. Buyer: Don Heller. Agency: N. W. Ayer & Son, Philadelphia.

**Pacquin, Inc.**, New York: Campaign begins 16 October in over 75 markets for Pacquin's Silk 'N Satin Lotion. Bulk of schedule is night and day minutes, 12-25 per week per market. Buyer: Jack Feasley. Agency: Wm. Esty & Co., New York.

**E. I. Du Pont De Nemours & Co.**, Delaware: Placing schedules for Talar, Zerone and Zerex anti-freezes. Four-week runs of traffic minutes at different times, from late September through mid-October. Buyer: Bob Syers. Agency: BBDO, New York.

Everything's coming up Zinnias





## *Central Ohio's Zinnia Crop Grows More Bountiful Each Year*

Window boxes, gardens, flower pots — we don't know where WBNS listeners plant these zinnias, but every year for the past 5 years, they have written for thousands of them. Each Spring WBNS Radio personalities offer free zinnia seeds in exchange for a post card bearing the listener's name and address. At right you can see how the WBNS zinnia gardeners are

thriving. This year listeners in 281 towns, representing 74 of Ohio's 88 counties responded to our flower promotion. We mailed out 19,837 packages of seeds — an increase of 7,463 in the past 5 years. From Lake Erie to the Ohio River, "Everything's Coming Up Zinnias" in WBNS Radio country. It's a fertile field to plant *your* seeds, too.

IRWIN JOHNSON

DEAN LEWIS

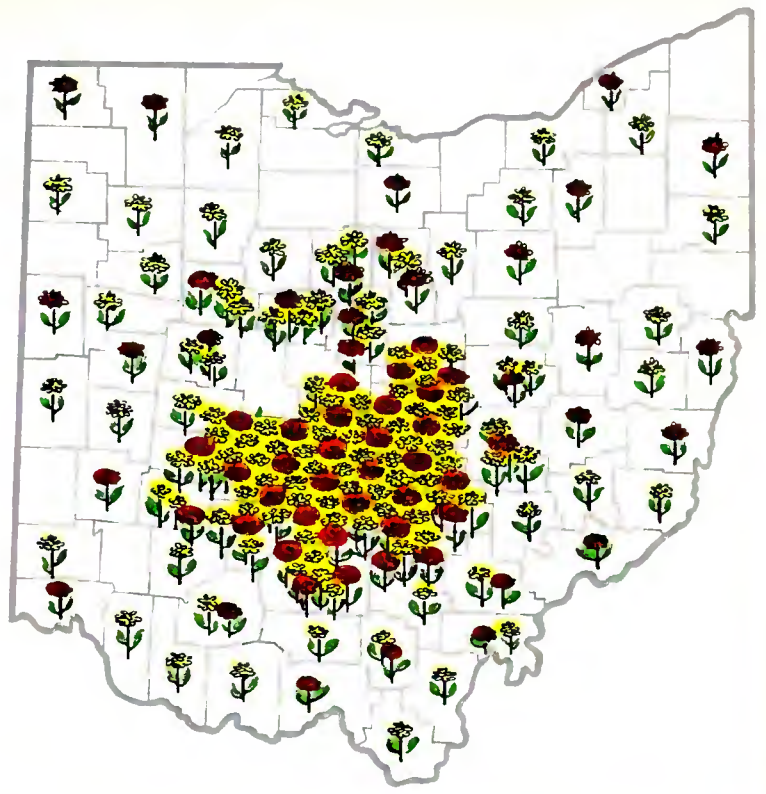
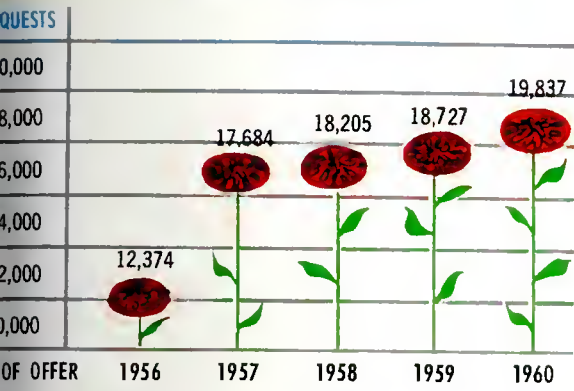
FERN SHAW



PERSONALITIES  
ANNOUNCING



## HOW WBNS ZINNIAS GROW



## 1960 ZINNIA PROMOTION BROUGHT REQUESTS FROM 74 COUNTIES

COUNTY	REQUESTS	COUNTY	REQUESTS	COUNTY	REQUESTS
Franklin	16,413	Montgomery	13	Monroe	3
Fairfield	680	Guernsey	11	Pike	3
Licking	563	Logan	10	Summit	3
Pickaway	433	Meigs	10	Trumbull	3
Delaware	407	Ashland	8	Wayne	3
Madison	269	Morgan	8	Adams	2
Union	143	Scioto	8	Carroll	2
Knox	123	Vinton	8	Huron	2
Perry	101	Belmont	7	Jefferson	2
Ross	90	Noble	7	Mahoning	2
Hocking	66	Wyandot	7	Putnam	2
Marion	60	Gallia	6	Brown	1
Morrow	60	Hamilton	6	Butler	1
Fayette	44	Holmes	6	Clinton	1
Muskingum	32	Lake	6	Fulton	1
Clark	23	Darke	5	Hancock	1
Hardin	21	Lawrence	5	Harrison	1
Richland	21	Miami	5	Medina	1
Crawford	20	Allen	4	Mercer	1
Athens	19	Auglaize	4	Ottawa	1
Champaign	18	Cuyahoga	4	Paulding	1
Greene	18	Washington	4	Tuscarawas	1
Highland	15	Clermont	3	Williams	1
Jackson	14	Erie	3	Wood	1
Coshocton	13	Geauga	3		

DON SMITH

LES SPENCER

TED SHELL

MARTY DeVICTOR

RUSS CANTER

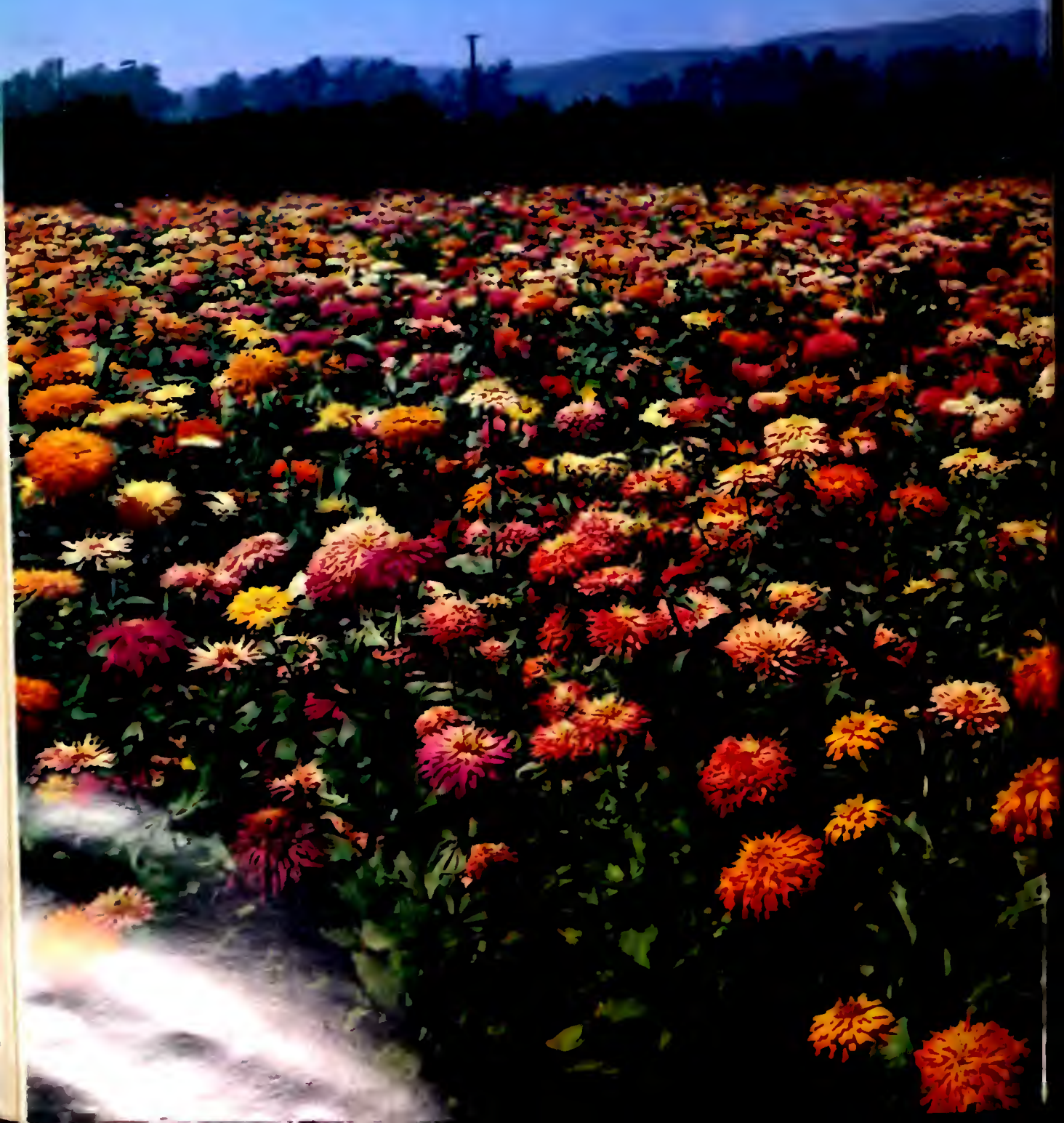


# WBNS RADIO

Columbus, Ohio

**1460 kc**

*Prime mover of 1,500,000 Central Ohioans  
represented by John Blair and Company*



# WASHINGTON WEEK

5 SEPTEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

**It was anything but a sleepy August for the broadcasting industry as far as the Congress was concerned.**

The outstanding accomplishment, of course, was passage of the bill liberalizing Sec. 315 of the Communications Act, making it possible for broadcasters to present major party presidential candidates without having to give equal time to splinter party candidates.

Obviously, this bill would have had a tough time getting anywhere during a regular session. Only the pause between conventions and electioneering, during which the networks made plans for Kennedy-Nixon debates, forced Oren Harris & Co. to permit passage under suspension of the rules.

Put this also down as a sort of an accomplishment: Rep. Harris, as chairman of the House Commerce Committee and legislative oversight subcommittee, had finally got through Congress **specific legislation forcing the FCC to enter new regulatory fields** (See 29 August WASHINGTON WEEK).

The idea of bringing networks under regulation has been postponed until next year. Action even then is doubtful. Also, barring further developments, it appears that **Harris will be satisfied with the station fines, etc.**, and will make no new effort next year to increase the fines and to add suspension of stations licenses for periods of up to 10 days. These were the changes the Senate made in the regulatory bill after it left the House.

**The FCC had the challenge squarely in its lap with respect to providing more tv stations for the American public.**

The military said finally and flatly that it would not turn over any of its spectrum space. That means that the present 12 vhf and 70 uhf channels must do.

It also means that the FCC is faced with that same old problem dating back to the Potter hearings in the 83rd Congress of how to get uhf to work.

The Commission's \$2-million experiment in making uhf work in the toughest part of the nation—the man-made canyons of New York City—assumes critical importance.

Most likely outcome of successful experimental use of uhf would be a move toward **shifting all tv east of the Mississippi River to uhf**. This would cause roars of anguish and perhaps years of battling before present tv stations would surrender their vhf channels. **But it could come.**

For the immediate future, however, it looks as if something very much like American Broadcasting's **"drop in" plan will be adopted as an interim measure**. Under this plan mileage separations would be reduced so new vhf station assignments could be made in major markets currently with fewer than 3 vhf stations. Most established stations will also fight this one.

**Also during the August lull, the FCC sharpened up the issues with respect to Miami channel 10 and Boston channel 5, one of which was declared lost to the present operator and the other of which was thrown open for a new contest: these are precedent-setting cases.**

Public Service TV, present Miami operator, along with two losing applicants for the channel, were ruled out and the channel was given to the lone remaining applicant by default, L. B. Wilson. WHDH, Inc., was told it must undergo a **new contest with black marks against it** and competitor Massachusetts Bay TV. All of this, of course, for alleged improper approaches to Commissioners and politicians during the original contests.

**Both cases will go to the courts.**

# FILM-SCOPE

5 SEPTEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Several king-sized helpings of syndication business will likely be taken around or after the Labor Day holiday.

They are:

- **Olympia Beer** was ready to close with CNP on a 30 market deal for Blue Angels through Bottsford, Constantine & Gardner. (Olympia, which dropped out of syndication last year, will be CNP's third new major regional account signed in recent weeks.)
- **R. J. Reynolds** (Esty) was checking over its 60-second syndication buys and was looking for new availabilities in its 100 markets.
- **Standard Oil of Indiana** (D'Arcy) was talking about dropping its news and picking up more syndication.

Meanwhile last week this business was put in writing: **Shamrock Oil** (McCormick) made an 11-market regional deal for ITC's Best of the Post, and CBS Films' Deputy Dawg hit the \$750,000 mark with a new total of 75 markets sold.

**CBS Films has hit the jackpot in finding choice time clearances for Lay's Potato Chips' regional of Deputy Dawg.**

In 44 of its 45 markets the cartoon series comprises the fifth show in the early evening strip occupied on the other four days by Kellogg's established national spot shows.

The similarity of Lay's and Kellogg's products and their cartoon programming means that the regional advertiser has scored near perfect planning in getting its new show before the right tune-in audience.

**Syndication regionals are becoming more and more of an annual revolving door and the statistics indicate the chances are against a buyer staying with the same show (or even the same syndicator) year after year.**

In the 17 regionals of 1959 and 1960 listed here, the show is the same in only six cases and the syndicator is the same in only nine of them.

ADVERTISER & AGENCY	SHOW, DISTRIBUTOR, AND NO. OF MARKETS	
	1960	1959
Budweiser (D'Arcy)	U. S. Marshal (NTA) 75	Third Man (NTA) 100
Chevron (BBDO)	Sea Hunt (Ziv-UA) 26	same
Conoco (B&B)	Whirlybirds (CBS) 59	Blue Angels (CNP) 67
Schlitz (JWT)	— — *	Trackdown (CBS) 20
Falstaff (D-F-S)	Coronado 9 (MCA) 66	same
Ballantine (Esty)	Shotgun Slade (MCA) 36	same
Hood (K&E)	Jim Backus (CNP) 10	This Man Dawson (Ziv) 10
Carling (B&B)	Jim Backus (CNP) 53	Phil Silvers (CBS) 62
Amoco (B&B)	— — *	U. S. Border Patrol (CBS) 59
Lucky Strike (BBDO)	Lock Up (Ziv-UA) 53	This Man Dawson (Ziv) 32
Jax (DCS&S)	Manhunt (Screen Gems) 20	same
B&W (Bates)	Dangerous Robin (Ziv-UA) 32	Tombstone Territory (Ziv) 20
Blue Plate (Fitzgerald)	Brothers Brannagan (CBS) 35	— — *
Lay's Chips (LNB&L)	Deputy Dawg (CBS) 45	— — *
Quaker Oats (JWT)	Award Theatre (Screen Gems) 22	same
Pacific Gas (BBDO)	Best of the Post (ITC) 10	Tombstone Territory (Ziv) 10
D-X Sunray (Potts-W.)	Grand Jury (NTA) 44	same

\* not in regional syndication

Westinghouse got this surprise out of its convention commercials promoting its local public affairs tape shows: station men began writing in to ask for them.

Leading the list is Reading Out Loud with 89 requests, and the most wanted episodes (which are being distributed gratis) are two in which candidates Kennedy and Nixon read to their respective families.

Felix the Cat Creations will try to quadruplicate the success of its Felix series now being handled by Trans-Lux TV.

Pilots are now being shown for three new cartoon series: The Kewpies, Don POCO, and Albert and Cholmondeley—pronounced, of course, Chumley.

Screen Gems' national spot show Huckleberry Hound (Kellogg's) is finding both promotion and public service values in the 1960 elections.

The theme Huckleberry Hound for president is being promoted via campaign buttons and Dell Comics and Golden Records and, at the same time, the campaign is intended to familiarize children with the mechanics of an election.

If you wondered, after reading that item in 22 August FILM-SCOPE, how come CBS o&o bought that batch of syndication shows from everybody but CBS Films, here's the explanation:

CBS Films had already sold out everything it had in the L.A. market.

John Wayne and UA will take a page out of Walt Disney's book in using tv to promote their feature film, *The Alamo*.

It's understood that ABC TV's 14 November John Wayne special will be little more than a trailer for the picture plus some behind-the-scenes stuff.

The long-heralded conquest of the syndication industry by the motion picture companies has simply never taken place.

The plunge into syndication on either the domestic or international front by companies such as MGM, Warner Bros., 20th Century-Fox, UA, and Paramount in the past two seasons has become important to the industry only in liaisons such as Ziv-UA and 20th-NTA.

The glaring exception: Screen Gems (Columbia) which got in early and on the ground floor years ago.

Videotape Productions points out that tape duplicate costs are down 20% from last year.

However, more and more advertisers are using tape-bred kines for spot use since copies in quantity are cheaper on film than tape—and the quality of such kines is now very high, unlike quick kine processing of the early days.

A mystery which Westinghouse producer Ben Park was unable to solve while doing interviews in Continental Europe was the amazing familiarity of non-English speaking people with U. S. tv commercials slogans.

The slogans of cigarettes such as Winston, Marlboro and Lucky Strike were known in countries where the products aren't even sold, and by people who had no other knowledge of English.

# SPONSOR HEARS

5 SEPTEMBER 1960

Copyright 1960

SPONSOR  
PUBLICATIONS INC.

The trade got a chuckle out of a line in a wire of thanks Dick Nixon to Jack Paar for the reactions derived from the candidate's appearance on that TV show.

The line: "I know now why your Hooper (sic!) rating continues to be one of the high in tv history." For the record: the referred to rating came from Arbitron.

Still another rep looms as a hot competitor for those stations due to unhinged CBS Spot Sales: TvAR.

The stations: WBT-WBTV, Charlotte; WTOP-WTOP-TV, Washington; WJXT, Jacksonville.

You've been around the business a long time if you can recall when:

- Henry Ford Sr. sponsored his favorite vocal group, the Greenfield Village Choir.
- P&G had 40 segments of soap opera running a week.
- Chandu the Magician drew several mailbags a week loaded with quarters.
- JWT knocked off the Ford, RCA and Owens Illinois Glass account in a row.
- The 10-year-old son of the agency's president—who took cornet lessons—gave the tunes selected by the orchestra leader of a Sunday night network program.
- NBC topped the competition with \$30 million in gross billings. (The figure for TV last year was \$235 million.)
- The program department head of an agency ranked several grades above a media buyer.
- Amos 'n' Andy, now being laid to rest by CBS radio, were billed as Sam 'n' Henry.

Time was when a tv network sales department could take a breather this time of the year, but the new methods of selling has put this in limbo.

What with spot carriers, daytime spreads and short term orders, network selling has definitely become a year-around season.

Madison Avenueites thought Jerry Lewis' crack that his "funny bone is not tickled by a statistic" (meaning ratings) even less hilarious than much of his material has been on tv.

The riposte: Does Lewis also scorn that other statistic by which performers live—gross at the boxoffice? Or has his press agent fed him the wrong line?

If you have any doubt about the utter flexibility of network tv these days, this response of a network sales manager to an agency media director's query about the acceptability of a complex and offbeat proposition:

"Send me an order."

Also, there's the answer a rep got last week about a renewal order.

Said the timebuyer: "Spot did a wonderful job but we can't afford it any more. We find we can get a better deal out of going network."

That deal Nielsen has with Japan's tv station operators is based on a percentage of the billings.

Part of it is being passed on to the advertiser.



Only **WOMP** Radio

"The Ohio Station"

Can Deliver the Ohio Side

The Big Side\*

of the

**Wheeling Market**

\*58,600 More People

\*\$38 Million More Income

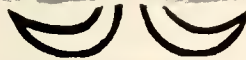
Call HOLLINGBERY today for "The Ohio-Side Story"

Also Sold in Combination with WCMI Huntington-Ashland

**WOMP**

BELLAIRE  
OHIO

**1000 WATTS**  
in the Wheeling Valley



**THE HORTON-KINCAID STATIONS**

Home office: Top of the Phoenix Hotel,  
Lexington, Kentucky



**WHOO**  
ORLANDO



**WVLK**  
LEXINGTON



**WHEELING-BELLAIRE**



**WFKY**  
FRANKFORT



**WCMI**  
ASHLAND-HUNTINGTON

## ADVERTISERS

Remember back in the early '30s when La Palina (a Paley-family controlled brand) sponsored Kate Smith on CBS.

Well, the cigar, now at Comptel, will be doing radio spot this fall.

*This Week In Medicine*, a new 15-minute tv program geared directly to physicians will make its appearance this fall.

CIBA Pharmaceutical Products will sponsor this Sunday afternoon tv fare which will include a worldwide summary of medical news and a filmed feature on some aspect of research, clinical medicine or surgery.

Producer: Medicine News, a new letter controlled by CIBA.

Food stores, after all, don't swing as much sales weight with health and beauty aids and cigarettes as some might have been led to believe.

# NEWS & IDEA WRAP-UP



**BIG BUY!** Passing along a check for \$9,750,000 to Gerald Cantor (l), pres. National Theaters and Television, for purchase of WDAF-TV and WDAF Radio, Kansas City, is David C. Moore, pres. Transcontinent Television Corp.

**SPOTS BEFORE YOUR EYES?** Oklahoma City listeners who attempted to count the number on convertible and bikini girl won \$10 to \$50 in WKY's 7-day on-the-air promotion campaign



'SCHOOL FOR CANDIDATES,' was staged by WABC-TV, N. Y., to teach values of television in a political campaign. Below: newsmen Bill Shadel, one of station's instructors.



**WRAP HOMEMAKERS HOLIDAY** celebration in Norfolk, Va., joins N.Y. admen (l-r) Phil Stumbo, Mc-E; Jim Weston, General Foods; L. Hall, BBDO; Robt. Turner, Cohen, Dowd & Aleshire; Mrs. Leola Dyson, WRAP women's dir; Albert Sessions, Lawrence Gumbinner; Bernie F. Mussen, F&S&R; Bill Croke, FC&B; Alan Cowley, Pharmaco; Paul von Hagel, WRAP v.p.-gen. mgr.; Graeme Zimmer, Continental Bdcstg. sta.





According to *Food Topics* and *Food Field Reporter's* food store sales summary for 1959, food stores accounted for only 22% of all health and beauty aid consumption and 0% of all tobacco products sales.

The h&b aids figure: \$1,077,610,000.

Tobacco products: \$1,858,570,000.

#### Campaigns:

• **Gillette's** 1960 World Series telecast will introduce a new product, Eight Guard power-spray deodorant for men. Three razor and blade products will also be pushed in this series and a preceding 10-week tv and radio campaign. Agency: Maxon.

• **Pet Instant Nonfat Dry Milk** (Gardner) will promote a premium offer of Red Skelton masks. Promotion will be kicked-off by the comedian on his first CBS TV show of the season. Offer: 50¢ with a Pet Milk label.

• **National Shoes** (Mogul Williams & Saylor), with a 17% budget hike, launched an air media campaign

in more than 40 eastern markets. Radio schedule: 1,100 one-minute announcements weekly plus participations in women's service and news programs. Tv plans are aimed at pre-school, school and teenage audiences via daily participations on three WNEW-TV, New York, programs.

• **Old London Foods'** (Manoff) plan's for Melba Toast and snacks: participations on four daytime ABC TV programs, beginning in the fall. Anticipated reach: 12 million viewers per week.

• **Downyflake Foods** will use children's tv shows as a major advertising medium in a New York campaign starting 18 September. The stations: WNEW-TV, WPIX, and WOR-TV. Agency: Smith/Greenland.

• **Floyd Bennett's** discount store made extensive use of radio in promoting its grand opening in Patchogue, Long Island. Stations used: WABC, WINS, WMCA, WPAC, WALK, WGBB, WGMS, WBAB, WGLI, and WBIC. Of these, three

stations broadcast two full days schedule from the stores. Agency: Metlis-Lebow.

**This 'n' data:** Man-Tan has filed suit in the U. S. District Court for patent infringement and unfair competition against eight manufacturers of tanning products . . . **Consolidated Food Corporation** has acquired majority control of Charles Hires Co.

**Strictly personnel:** Lever Brother's expanded merchandising setup embraces **William W. Prout** as manager, washday products; **E. L. Whitney**, manager, dishwashing and household liquid cleaners; **Charles E. Palmer**, manager, toilet soaps and "air-wick" line; named merchandising manager, Pepsodent division: **Richard E. Baiter** . . . **Albert Collins**, to sales promotion manager, marketing division, H. J. Heinz . . . **Victor H. Trela**, advertising assistant, Kitchens of Sara Lee.



**10-TIME WINNER** for safety promotion, 1958, and now, WSB, Atlanta, boasts loving and trophy from Ga. Assn. of Bdestrs. Ding awards: Elmo Ellis, program mgr.

**CHECKING THE NUMBERS** on his N.Y. trip: Chuck Gunn, new CKLW, Detroit, gen. sls. mgr., shown discussing his station's rating growth with Anne Owen, Robt. Eastman dir. rsch., sls. div.



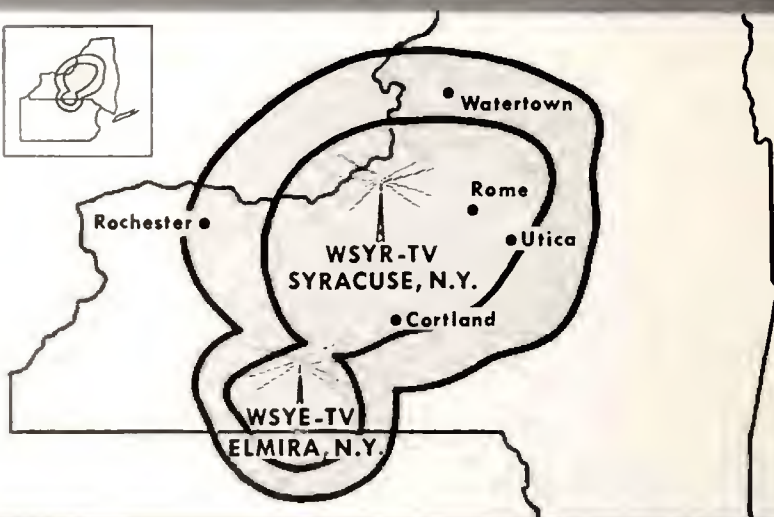
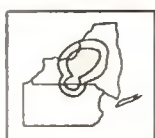
# WSYR-TV

**PLUS!**

# WSYE-TV

## DOMINATES CENTRAL NEW YORK

**WSYR-TV ALONE DELIVERS 44,287  
MORE HOMES THAN ITS COMPETITOR**



**WSYR-TV AND ITS SATELLITE,  
WSYE-TV, DELIVER 73,089 MORE  
HOMES THAN ITS COMPETITOR**

48 hours, 24 hrs. 3 weekly circulations

# WSYR • TV

NBC  
Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

## AGENCIES

Bates got about \$3-million worth of the Boyle-Midway business that American Home recently pulled away from JWT.

The remaining \$2 million is believed to be going to Tatham-Laird.

The billings tally at Bates should now be around the \$130-million mark.

BBDO has been appointed the agency for nine more Dot dealer retail selling associations; this brings the total to 16.

Regional accounts newly signed and already operational include Akron, Atlanta, Boston, Columbus, Indianapolis, Miami, Minneapolis, Philadelphia and Pittsburgh.

Agency appointments: H. Ritchie to K&E for Macleans (British) toothpaste . . . Durkee Division of Shedd-Bartush Foods to Cunningham & Walsh . . . Lufthansa German Airlines to D'Arcy for North and Latin American advertising. Hoyt will continue to handle the lines international advertising.

Agency divorce: Kastor, Weston Chesley Clifford & Atherton from the Sweet Orr Co.

This 'n' data: Needham, Lord & Brorby has prepared a report that brings its operation up to date from its inception in 1954 . . . Joseph Reiss Associate and Roy Brant Co. have become members of the League of Advertising Agencies. Klau-Van Pietersom-Dunlap, advised by the American Poultry and Hatchery Federation for the part it plays in "promoting consumer acceptance of eggs during 1959-60" for its client Hess & Clark . . . Anniversary: N. W. Ayer and Hanes Knitting celebrated their 50th year as agency and client.

Acquisition: Holtzman-Kain purchased the John Marshall Organization and will operate it as a subsidiary under the management of John M. Ziv.

New offices: Ketchum, MacLean & Grove in Houston with Donald A. Colvin heading advertising operations and H. Dale Henderson in charge of public relations.

men on the move: Howard Kramer and Bertram F. Mulligan, elected v.p.'s, Compton . . . Lawrence R. McIntosh, to v.p. and account supervisor, Y&R — he was with Grant . . . Ellen Stillman, to v.p., Grant—she comes from K&E . . . William J. Gillian, to director of advertising service, Ketchum, MacLeod & Grove—he's also v.p. and marketing director . . . Graham Day, to head timebuyer, Compton . . . John P. Hickey, appointed media supervisor, K&E, Detroit . . . Named account executives at Ogilvy, B&M: William Whitney and Tom Child from McCann-Erickson and Stephen Rose from Revlon . . . Darrel Hudleston, to account executive, Ferguson-Miller Associates, Tulsa . . . Paul L. Farber, to account executive, Stern, Walters & Simmons, Chicago.

## FILM

Sales of this season's crop of off-network re-runs went into high gear this week with Screen Gems' first deals on *Tightrope*.

First stations signing for *Tightrope* are WNEW-TV, New York; KTTV, Los Angeles; and WCCO-TV, Minneapolis, all in the first few days' selling.

Sales: Donovan Coffee renews MCA's *Hotgun Slade* in Birmingham and Montgomery, and R. J. Reynolds deals on two more markets, bringing total to 12 . . . KTTV purchased CBS Films' *Brothers Brannagan* . . . MGM-TV *Pete Smith Specialties* to NBQ, Chicago; WIAC-TV, Nashville; WGR-TV, Buffalo; KONO-TV, San Antonio; WKJG-TV, Fort Payne; KSLA-TV, Shreveport; CAB-TV, Savannah, and WPST-TV, Miami.

Feature film sales: UAA Sherlock Holmes features to WBNS-TV, Columbus; WEAU-TV, Eau Claire; KGO-TV, Fargo; KGMB-TV, Honolulu; WNEW-TV, New York; WTVH, Peoria; WSLA-TV, Selma; KSLA-TV, Shreveport; WICS-TV, Springfield, Ill.; KXJB-TV, Valley City . . . KRCA, Los Angeles, has purchased \$920,000 worth of feature films, including Robert Post-'57s, Flamingo Festival, and Screen Gems-Columbia Triph package; the figure also covers

the following syndicated half hours: Alcoa-Goodyear, Screen Directors Playhouse, Stage 7, and 239 Ford Theatre episodes, all off-network reruns . . . MCA's Paramount features to WMBD-TV, Peoria; KGLO-TV, and KEYC-TV, both Mason City, and WJXT, Jacksonville . . . UAA's 234 *Popeye* cartoons renewed by WTVW, Evansville; WINK-TV, Ft. Myers; WSFA-TV, Montgomery; WAVY-TV, Norfolk; KMTV, Omaha; WMTW-TV, Portland; WPRO-TV, Providence; WGEM-TV, Quincy;

KRON-TV, San Francisco, and WCTV, Tallahassee; new sales of *Popeye* to KOMU-TV, Columbia; WHIO-TV, Dayton; and WEAU-TV, Eau Claire . . . New sales and renewals of the 337 Warner Bros. cartoons through UAA are KOMU-TV, Columbia; WHIO-TV, Dayton; WJTV, Jackson; WGEM-TV, Quincy; WAFB-TV, Baton Rouge; WSFA-TV, Montgomery; KMTV, Omaha, and KRON-TV, San Francisco.

More feature film sales: UAA's



## WFBM-TV more than doubles your Indianapolis potential

For every 10 "gas dollars" spent in Indianapolis Trading Area . . . there are \$12 spent 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

# PROOF POSITIVE



**KROD-TV**  
DELIVERS IMPACT!



**KROD-TV Delivers**  
more metropolitan  
share of audience  
than other El Paso  
stations combined.\*

**KROD-TV Delivers**  
19 out of top 20  
shows in El Paso  
in total homes  
reached.\*

**KROD-TV Leads in**  
total homes reached  
in more rated  
quarter-hours  
than other El Paso  
stations combined.\*

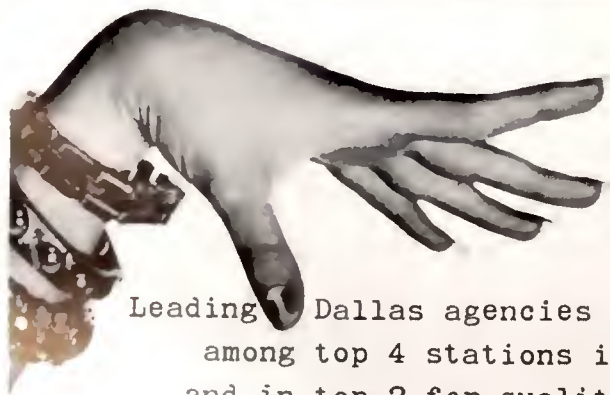
\*ARB, March 1960

**3** QUALITY STATIONS  
QUALITY MARKETS

**1** NATIONAL REPRESENTATIVE  
THE DOLLING COMPANY, INC.



Jack C. Vaughn  
Chrmn. of the Board  
Cecil L. Trigg  
President  
George C. Collie  
Nat. Sales Mgr.



Leading Dallas agencies place **KVIL**  
among top 4 stations in total market  
and in top 2 for quality market!

UA pictures to KRIS-TV, Corpus Christi; WINK-TV, Ft. Myers; WHBF-TV, Rock Island; WTOG-TV, Savannah; KGNS-TV, Laredo; KLRJ-TV, Las Vegas; WTVJ, Miami; WJHG-TV, Panama City; WTVI, Peoria; WVUE-TV, New Orleans; KOTV, Tulsa; WNEW-TV, New York; WOR-TV, New York, and WPTV, Palm Beach . . . UAA's science-horror, 6 Charlie Chan, and or 6 Boris Karloff pictures to KRIS-TV, Corpus Christi; KGMB-TV, Honolulu; KHVH, Honolulu; WFGA-TV, Jacksonville; KFLY-TV, Lafayette; WPTV, Palm Beach; WJHG-TV, Panama City; WTVH, Peoria; KCSJ-TV, Pueblo; KCRA-TV, Sacramento, and WSLA-TV, Selma.

**Strictly personnel:** Kenneth Daniels to MGM commercials and industrial division as west coast sales representative . . . Ben Elrod appointed western division manager of UAA and Carl Miller named Seattle area account executive . . . Larry Lowenstein to director of public relations for NTA.

**Ratings:** ITC's *Four Just Men* earned a 9.7 on WNBC-TV to top all New York regularly scheduled shows at 7 p.m. the week ending August according to Arbitron; other syndicated shows in the strip on another station earned as follows: *Shotgun Slade*, 6.3; *Charlie Chan*, 5.2; *Philly Silvers*, 6.2; *Jim Bowie*, 3.8; *Dear Valley Days*, 6.3; *Tombstone Territory*, 3.4; *Tugboat Annie*, 6.8; *Star Trooper*, 6.3; *Man Without a Gun*, 6.7; *Lock Up*, 4.0, and *Judge Roy Bean*, 3.6.

## NETWORKS

ABC TV reported that the Nielsen 50-market nighttime report for two weeks ending 10 July put the network ahead in share of audience.

According to ABC, the three network share of audience for the 10:30 p.m. span broke down this way:

NETWORK	SHARE
ABC TV	37.2%
CBS TV	34.8%
NBC TV	27.9%

**First network buy for the presidential campaign:** The International Ladies Garment Workers

## Union of five evening quarter hours on ABC Radio.

The speakers on the weekly occasions: Adlai Stevenson, Mrs. Eleanor Roosevelt, John Kennedy, Lyndon Johnson and George Meany. A Hollywood star will be included on each.

Morris Novik will produce, as he has these ILGWU events the past five years.

Adult women and teenagers were interviewed in five markets as to their impressions of *Dick Clark* and *American Bandstand* now as compared to a year ago.

The results of the Bruskin study made for ABC TV indicate that neither show has lost its popularity with tv viewers.

Today, 81% of those interviewed found the *Dick Clark Show* favorable compared with 80% of last year. The figures for *American Bandstand* shape up 76% to 75% with this year ahead.

(Meantime, ABC decided to take the Saturday night Clark off the air.)

AB-PT has signed an agreement with Television du Liban et du Proche-Orient which calls for its participation in the formation of a new tv network in Lebanon.

AB-PT will provide programing, engineering and act as sales representative in areas outside Lebanon.

Robert Sarnoff at a WWJ, Detroit, 40th Anniversary lunch, characterized radio's future as limited only by "human ingenuity and technical possibility."

The NBC chairman cited examples of possible new uses of radio and reviewed its history since the advent of v.

He emphasized the medium's change in character as people have become more concerned with world affairs and with stations putting greater emphasis on local service.

## ABC sales and renewals:

Radio: Mennen Co. (Warwick & Legler) for *Speaking of Sports*, Monday through Friday . . . New sponsors for the Breakfast Club: Plantabbs Corp. (Doner), Peelers Co. (Bauerstein), International Milling (Kastor Sons), General Foods (FC&B) and Woolite (Daniel & Charles) . . . Burma-Vita Co. will sponsor pre and post Notre Dame Football games

(Bozell & Jacobs) . . . Standard Brands and R. T. French (both JWT) have bought news broadcast sponsorships . . . Cadillac (MacManus, John & Adams) has renewed for *John Daly News* . . . Philco (Maxwell Associates and Mennen) will co-sponsor *Election Night Coverage*.

Tv: Hartz Mountain Products has renewed for the *Paul Winchell Show*.

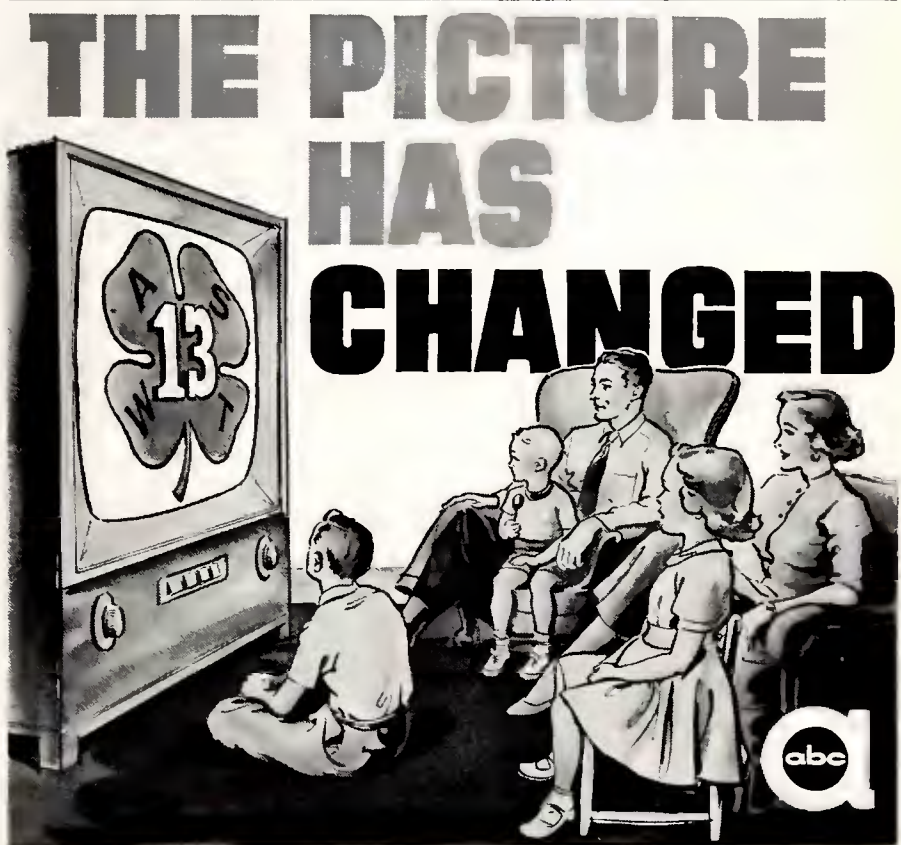
Network personnel notes: Frank Telford, named to head NBC TV

program development committee, Hollywood . . . Nat Cavalluzzi, to station additions salesman, ABC TV . . . Larry Lowenstein, to director of public relations, NTA.

## PUBLIC SERVICE

WBT, Charlotte, tape recorded over two hours of Francis Power's Moscow testimony and was asked permission by Radio Liberation to rebroadcast the tapes.

# THE PICTURE HAS CHANGED



## in the important ALBANY-SCHENECTADY-TROY MARKET!

**WAST** . . . Lucky Channel 13 . . . is the ONLY area TV station posting consistent and considerable day and nighttime audience gains.

ARB, November '58 to March '60, WAST **UP 48.8%**

NSI average ratings, April '59 to March '60, 6 A.M.-6 P.M., WAST **UP 49%**

Saturday-Sunday 6 P.M.-Midnight WAST **UP 31.3%**

**SELL Where People BUY**

call your **HR** man



The station is constantly monitoring and recording Russian propagandist broadcasts for material for its nationally-syndicated *Radio Moscow* series. The program is presently being aired on approximately 20 radio stations.

#### Ideas at work:

- **Aid to athletes:** WQAM, Miami, co-sponsored an "Olympic Hop" with the Police Athletic League for the city's teenagers. The idea: to help raise funds to send American athletes to Rome. Over 1,300 teens paid 50¢ admission to join in the festivities.

- **Helping to keep Erie clean:** WICI-TV, Erie, observed the lack of trash receptacles on the resort city's streets and requested permission from the City Council to place some in strategic locations. Each of the 12 baskets provides room for two station billboards. The clean-up program cost the station less than \$200.

- **Keeping up with the times:** WSYR-TV, Syracuse, and WROC-TV, Rochester, cameramen captured, on tape, the flight of Echo I as it orbited over their respective New York areas. The tapes were presented as part of the stations' local late night news show a short time later.

#### Programs:

- **WIND**, Chicago, will present a series of 10 documentaries entitled *Closeup Europe—1960*. Produced by Westinghouse, themes to be explored will include: what Europe thinks about American attitudes and political candidates; the failure of Germany to teach its youth about Hitler, etc.

- Viewers in the New York area will be introduced to behind-the-scenes operations of tv and the people involved during a monthly half-hour show *This is WCBS-TV*. Technical problems, tours of facilities, informal visits with personnel are some of the facets to be explored.

- **WIBG**, Philadelphia, is offering *Hit and Run*, a program produced in cooperation with the Accident Investigation Division of the city's police department. Clues, details, and license numbers of hit-and-run automobiles are being broadcast daily. Listeners are offered \$50 for any information which they furnish.

This 'n' data: WTIC-TV, Hartford is making available free radio

and tv time for Connecticut candidates of the major parties . . . The NAB has published a handbook, "Awards and Citations in Radio and Television," listing 102 honors given in broadcasting . . . WNEP-TV, Scranton-Wilkes Barre, recalled on a special program, the ravaging Hurricane Diane, which blasted northeastern Pennsylvania five years ago . . . KNN Radio's *Blackboard Dilemma* and Leo M'Elroy received Gold Medal Awards in California State Fair competition.

## RADIO STATIONS

The NAB's Radio Code Board has authorized employment of a full time director to administer the Code.

This would come under the supervision of the NAB's vice president for radio, John S. Meagher. It has mapped a campaign to step up subscription to the Code.

The Code Board is headed by Cliff Gill, president and general manager of KEZY, Anaheim, California.

#### Ideas at work:

- **Vote-getters:** KYW, Cleveland, sent out two bikini clad beauties to the beaches, to gather telephone votes for the station's rival d.j.s. Winner will get a day off for swimming and sun, while the other assumes additional show responsibilities. Loser, incidentally, must wear a turn-of-the-century bathing suit for an entire week.

- **Peter Piper picked:** KBIG, Catalina, personality Joe Niagara, inaugurated a "Niagara Falls" contest in which listeners submit tongue-twisters to test the fast-talking d.j. If Niagara fails to give a perfect reading three times, listener receives a record album.

- **Beautiful dreamer:** WADO, New York, ran a Miss Latin America contest. Alcoa sponsored this "on the air" announcement. Gals had to be of Latin American or Spanish descent, between 16 and 28 years old, and a resident of Metropolitan New York.

This 'n' data: WTIG, Massillon, Ohio, urges its listeners, at sign-off time, to tune in other good music stations in the area . . . WNEW, New York, introduced *Sports Car Extra*, a roundup report of weekend ral-

lies and races for enthusiasts . . . WAPE, Jacksonville, promoted its first annual Ape Club Convention at the Gator Bowl . . . WKNB, Hartford, celebrated its 14th anniversary by giving away a record for everyone played on the air for one full week . . . Broadcasters' Promotion Association is the official consultant of radio and tv promotion for Junior Achievement . . . WRVA, Richmond, sponsored a month-long contest to find the tallest fish story in the area . . . KWK, St. Louis, recipient of the Quality Watch Award.

Sports notes: Continental Oil will have full sponsorship of all nine Minnesota football games aired on WTCN, Minneapolis-St. Paul . . . Time Magazine has renewed for full sponsorship of WCBS, New York, Ivy League Football broadcasts . . . WVEC, Hampton, Va., will carry 2 football games for its area . . . WCPO, Cincinnati, will air the football schedules of the University of Cincinnati and Xavier University—19 games in all . . . KVI, Seattle, has sold all local availabilities for the 17 pro football games to be carried this fall.

Goes single rate: WEJL, Scranton, and KOFO, Ottawa, Kansas, are putting the Universal rate card into effect.

Station acquisitions: KFLW Klamath Falls, sold to David and Betty Snow by Joe Carroll, for \$103,000 . . . KXOK, St. Louis, bought by Storz for \$1.5 million from KXOB Broadcasting.

Correction: WWVA Wheeling, celebrating its 25th year of continuous farm broadcasting. The station's 3 years old.

Station staffers: Les Leslie, manager, KNEZ, Lompoc, Calif. . . Tom Gonterman, appointed general manager, KBKC, Kansas City . . . Hal Davis, to general manager, KKAA, Honolulu . . . William Nichols, named station manager, KYA-AM-FM . . . Adam Warren, appointed sales manager, Camer Broadcasting Co. . . Jacques Biraben, to sales director, WOR, New York . . . Robert H. Poller, to sales staff, WALT, Tampa . . . Bess Gilmore, appointed to board of directors, Community Club Awards and

International Community Club Awards . . . Robert M. Fleming, promotion and public relations director, WCKY, Cincinnati, has retired effective 1 September.

## REPRESENTATIVES

The Bartell Family Radio Group and Adam Young, Inc., will come to a complete parting of the way as soon as new representation is found for all of the group's stations.

The schism actually was dated 1 August. For Young, the relationship involved about \$1.5 million in gross billings.

Already set elsewhere are these Bartell stations: KCBQ, San Diego, and WOKY, Milwaukee, Blair; KYA, San Francisco, Headley-Reed.

Young also represented WADO outside of New York. WAKE, Atlanta, and WYDE, Birmingham.

**Appointments — stations:** WAME Miami, and WIST, Charlotte, Adam Young . . . WHIL, Boston, and WJBW, New Orleans, to Joe.

Henry-Knodel prepared a market and tv station guide on behalf of KOA-TV, Tucson, entitled *The Old Pueblo explodes into a New El Dorado*.

**New office:** Adam Young opening branch in Dallas.

**Appointments — personnel:** Alan J. McCrory, to account executive, CBS TV Spot Sales, New York; Jerry Mulderrig, to sales staff.

## TV STATIONS

Robert W. Galvin, president of Motorola, in a talk before the New York Society of Security Analysts, mentioned these points in reference to color tv:

Annual sales total less than 100,000 units per year.

Profit is unlikely with that kind of volume.

It will take a great technical change to get the cost of color sets down to about \$300.

Business will only be attractive when prices reach that level.



# LIMELIGHT

LIMELIGHT . . . the Fine Music design for discriminating KSDO listeners . . .

Attracts and holds early morning and late afternoon audiences who appreciate the finest and show their appreciation with sponsor results . . .

KSDO, best Fine Music buy in the booming-buying Southwest . . . where advertising is limited timewise, screened tastewise . . .



*Edward R. Gordon*

Best Fine Radio Buy In The Booming-Buying Southwest

# KSDO

Sold nationally by Daren F. McGavren & Co.

San Diego

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

TvB is distributing to its members the first of its new "instant presentations" *How to Create the TV ID*.

The presentation is geared to customers with (1) limited budgets; (2) concise stories to relate; (3) the need for more frequency or conservation of selling time.

The brochure explains what the ID's way in which it is prepared, what it is composed of, and how it is used.

TvB presentations to follow: *Week-end Daytime Tv* and *The Farm Market*.

Here are TvB's estimated expenditures for the top 10 brand advertisers in network tv during June, followed by top 10 company advertisers as compiled by LNA-BAR.

RANK	BRAND	GROSS TIME COST
1	Dristan	\$796,215
2	Anacin Tablets	790,845
3	Texaco. Gen. Prom.	762,810
4	Crest Toothpaste	667,143
5	Winston Cigarettes	652,634
6	Phillies Cigars	595,919
7	Salem Cigarettes	519,394
8	Glcem Toothpaste	514,325
9	Bayer Aspirin	483,918
10	Chevrolet Pass. Cars	452,640

RANK	COMPANY	GROSS TIME COST
1	Procter & Gamble	\$4,715,527
2	Amer. Home Prods.	2,832,114
3	Lever Bros.	2,443,877
4	Colgate-Palmolive	2,040,601
5	General Foods	1,692,611
6	Reynolds Tobacco	1,463,970
7	Gillette	1,208,707
8	Philip Morris	1,206,467
9	General Motors	1,197,923
10	Sterling Drug	1,107,441

This 'n' data: **WWL-TV**, New Orleans, is again participating in the annual Spring Fiesta by hosting a southern buffet reception and producing a public affairs program based on the Fiesta . . . **L. B. Wilson, Inc.**, has leased a site for its new Channel 10. **WLBW-TV, Miami** . . . **Sports notes:** S. L. Savidge and Jilg's Sausage Co. have purchased half-sponsorship of American League football on **KOMO-TV, Seattle** . . . **Frank P. Fogarty**, executive v.p. and director,

Broadcasting, celebrated his 50th birthday with **WOW-AM-FM**.

**Station acquisition:** **KBAK-TV**, Bakersfield, Calif., sold to Reeves Broadcasting & Development Corp. by Bakersfield Broadcasting Co.

**Kudos:** **WNEW-TV**, New York, children's show, *Just for Fun*, recipient of a special citation from the Brownsville Boys Club . . . **KPIX**, San Francisco, received two awards from the California State Fair and Exposition . . . **KGLO**, Mason City, Iowa, named the outstanding tv station for promotional support of Radio Free Europe.

**On the personnel front:** **Richard A. O'Leary**, named general sales manager, **KABC-TV**, Los Angeles . . . **Charles W. Brunt** and **Ben McKinnon**, elected v.p.s. **Winston-Salem Broadcasting** . . . **John Begue**, appointed station manager, **WICD**, Danville, Ill. . . **Gordon French** and **Robert N. Cochran**, to account executives, **KNXT**, Los Angeles . . . **Phil Hoffman** has resigned as v.p. and general manager of **WTCN-AM-TV**, Minneapolis-St. Paul, and has acquired ownership of the **Hammond Organ Studios** of Omaha.

**CLIFF DAVIS**  
(Continued from page 49)

can Gas Association and Corn Products accounts, Donald Paris, on the Vick Chemical account, and Henry C. Kennedy Jr. for the Circle Line, McCormick and Co., and Stokely-Van Camp. Also on the New York staff are Norma Seltzer and Elizabeth Taubin, sales promotion copywriters, and Michael Sweret and Robert Cowan, art directors.

In San Francisco, Ed Hawkins handles general merchandising, Ray Peterson has the Stokely-Van Camp account, Cory Clark handles general merchandising in Los Angeles.

Each member of the department is credited by Adolph J. Toigo, president of Lennen & Newell, with being "the right arm of the client's sales manager" and having "the proven ability to look at regional, district and local problems through the eyes of the client and to solve them in the shortest amount of time at the least possible cost.

"And as that final link between the client and the consumer," President Toigo declared, "the merchandising program is a basic and essential part of every campaign we prepare."

**BON AMI**  
(Continued from page 43)

will be receiving complimentary records. Knowledge of the upcoming Melis premium is expected to fire the trade to still greater stocking up to get ready for resulting extra sales.

The Bon Ami Co. last year entered the furniture polish market with **Dustin Wax**, an aerosol formula competing with dominant S. C. Johnson Pledge. Due to product conflict, could not be included in the *Paar Show* and was launched with a moderate print campaign. The big push for **Dustin Wax** begins this fall on the ABC TV network, where Bon Ami has just made what it considers its most promising daytime, across-the-board buy.

"Distribution of **Dustin Wax** is limited for the most part to the large urban areas so that ABC TV's coverage, though not as extensive as the other networks, includes all of the sections we want to reach," explains Shaw. "It's as if the network were made to order for us, and with that plan for exposure on a different show each day, we can expect to reach a large segment of unduplicated audience." The initial buy calls for five participations a week.

On the *Paar* program Bon Ami has enjoyed considerable extra mileage beyond its allotted commercial time. The brand name evidently has caught *Paar's* fancy, and there's no telling when he might give it ad lib mention. A favorite gambit ties in with his sometimes controversial forays in the risqué humor field. After a somewhat daring joke, he might say, "Oh, better use Bon Ami on that one." Another comedy of errors took place when the *TelePromTer* evidently went on the blink during a Bon Ami commercial, and the resulting stumbling were a source of kidding by *Paar*, Downs, and their guests for the rest of the evening. That was when comedienne Vivian Vance remarked that she does her mink coat in Bon Ami.

The advertiser also gets a bump from *Paar* at the point of sale. His picture appears on the powder cleanser can, accompanied by the copy, "Enjoy the Jack Paar *Tonight Show*. Sponsored by Bon Ami." At the top of the can, the closure tab which covers its pouring hole bears the caption, "Jack Paar says use Bon Ami," a cross-plug for the spray cleaner.





## Those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people have lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only \$8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

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

in Madison, Wis.

you buy MORE

with

**WKOW**

\* **MORE**

listeners per home

\* **MORE**

adults per home

\* **MORE**

homes per week

(cumulative 9 AM-6:30 PM)

11 County

\* **AREA PULSE**

Mar., 1960

In Madison, Wis. where the city income per family is \$8,345 and in the 11 county Pulse area of 117,800 radio homes, WKOW, 10,000 watts at 1070 Kc., delivers a powerful selling sound to mature people who can buy.

For detailed analysis  
call Headley-Reed.

**WKOW RADIO**  
WISCONSIN'S MOST POWERFUL RADIO STATION

# Tv and radio NEWSMAKERS



**Anton J. "Tony" Moe** (left) and **Frank McGivern** (below right) played lead role in the recent Midcontinent Broadcasting personnel shift. Moe, a former vice president and general manager of KSO, Des Moines, was named executive vice president of the company's Madison, Wis. station WKOW and WKOW-TV. The KSO general manager post was filled by McGivern

formerly account executive of WLOW, Minneapolis-St. Paul. Moe's association with the Midcontinent group began in July, 1958, with the purchase of KSO. His background includes two years as promotion manager of KELO, Sioux Falls, S. D., and 10 years as CBS network sales promotion manager, first on the Pacific coast, and later, in New York City. McGivern began his association with Midcontinent at BFR's WLOW in 1956 as account executive for the Twin Cities outlet. Prior to that time he was a principal in a Chicago advertising agency. McGivern's earlier radio experience includes a term as general manager of WONW, Hartford, and a 10-year association with WCFL, Chicago.



**H. Stilwell Brown** has been appointed general manager of Concert Network. In Brown, who was brought into the Network three months ago on a consulting basis, will supervise activities of the company's four stations: WNCN (FM), N. Y.; WBCN (FM) Boston; WHCN (FM), Hartford; and WXCN (FM), Providence. He will also coordinate operations with the network's affiliated stations. Prior to his recent appointment Brown was vice president and network manager of Northeast Radio Network.

**Parker R. Daggett** has been named general manager of K-BOX, the Balaban station in Dallas. He comes to K-BOX from the company's Milwaukee station, WRIT, where he served in the capacity of general sales manager for the past year. Prior to his affiliation with the Balaban stations, Daggett was associated with the Miller Brewing Co. for seven years as district sales manager. The new K-BOX general manager attended the University of Wisconsin and served in the U. S. Navy during World War I.





**MUSEUM-BOUND.** When Philadelphia's Art Museum opened in 1928 the news was told via WIP, then already 6 years old. Today WIP still makes friends for the Museum.

**Worthwhile In Philadelphia** Two more Philadelphians are about to visit their Museum. What brought them? Perhaps it was one of the announcements recorded by Museum officials for WIP, and broadcast at frequent intervals by this pioneer in Philly radio. WIP offers authorities of Philadelphia institutions a forum for talking to the public in their own words—and voices. It's another example of the public service consciousness which has differentiated WIP from other Philadelphia radio stations for 38 years. It typifies Metropolitan's unique blending of traditional with new concepts to create growing audiences for **WIP** service . . . and your story . . . in **METRODELPHIA, PA.**

## The seller's viewpoint

*Offering what he considers one of the best arguments to both agencies and advertisers for using radio in addition or in preference to newspapers, Fred Walker, sales manager, KYW Radio, Cleveland, Ohio presents an encouraging point of view for stations and their reps. "Newspapers and magazines have done an excellent job of furnishing the advertiser and agency with their publications which can be read and studied on a day-to-day basis," he says. Our answer is to stress . . . the newspaper's most glaring weakness . . . rather than rely solely on rating books . . . and promotional gimmicks.*



### RADIO'S POWERFUL SALES WEAPON: COMPETITIVE PROTECTION

**T**hose damn newspapers. How they ever got a big chunk of business for that X account is beyond me. Don't the client and agency realize that the newspapers in this city never give protection? That ads of their competitors' products may very well be run on the same page?" Sound familiar? Broadcasters, and salesmen in particular, have probably been muttering in dismay about this very thing countless times since the advent of radio.

Let's face it. Our fourth-estate competitors were here before us and established the ground rules for buying space. Fortunately for us, they'll probably be selling their wares in the same old manner for years to come. Many of the remaining papers, particularly in the larger markets after a series of mergers, act like "fat cats" and offer space on a take-it-or-leave-it basis. Let's also face the fact that some agencies are still newspaper-oriented. We're not going to change this thinking, however, by hasting our competition and crying the blues. Radio will get a bigger slice of the advertising pie only by hammering away at the constructive things we can offer better than any other medium.

One of our strongest selling tools is the very thing the print media have to sell around and very often try to slough off while making pitches and presentations: *competitive protection*. Do I hear a voice saying it's ironic that a client in both print and radio can't say much about where his ads are placed in tabloids hut at the same time can and usually does raise holy Cain if not given all sorts of protection for his spots on the airwaves? Forget this negative thinking and train your weapons on the sales target.

One of the key things in building a station's image, and, just as important, in building a better image for all radio, is for a station, whether big or small, to establish firm ground rules regarding competitive protection. What this protection policy should be for a station, of course, is up to its own management. Once a policy has been established and adhered to, it is then up to the salesmen and their national reps to call this policy to the at-

tention of the ad agencies and clients. Let's not kid ourselves—newspapers and magazines have done an excellent job of furnishing the advertiser and agency with their publications which can be read and studied on a day-to-day basis. Our answer is to stress competitive protection, the newspaper's most glaring weakness, as a powerful sales weapon rather than rely solely on rating hooks, fancy brochures and promotional gimmicks.

Hand in hand with competitive protection are the number of commercials we schedule per half hour or hour. I like to call this the atmosphere of presentation. Here, to each station is fully on its own in setting the policy. Once established, use this weapon as ammunition in reaching the ad agencies and clients.

Field men are being sent in greater number from market to market to listen, to talk with station people and to find out the character of the stations they are buying. We should welcome these people with open arms because it is the opportunity we have to sell them on our medium—particularly on our home grounds. I suppose there will always be cynics who claim that the character and image of a station mean far less than how the numbers look on the slide rule. To them I say that the buying of radio time today is far different than it was 15 years ago. Competitive protection coupled with the atmosphere within which a commercial is presented are basic requirements in the buying of radio time today.

We refer to radio as an intimate dynamo. Intimate, that it is indeed a personal thing, talking directly with the consumer; a dynamo in the sense that it moves people to do things, whether it's buying a product or supporting a local crusade as a community service project. But as sellers of this intimate dynamo, we must be just as much a dynamo to move clients and agencies. We cannot do it by being intimate. We must do it with force, conviction, and pride in what we are selling. Toot your own horn, gentlemen—the newspapers certainly won't do it for you.



**YOU MAY NEVER SPEND 133 DAYS ON A RAFT\* —**

**BUT... WKZO Radio "Rescues" Sagging Sales  
In Kalamazoo-Battle Creek and Greater Western Michigan!**

WKZO Radio's tremendous popularity keeps your product right in the thick of things in Kalamazoo-Battle Creek and Greater Western Michigan.

It's a big, growing market, and WKZO Radio produces a total audience *32% larger* than that of any of its other stations. Furthermore, Pulse (see left) rates WKZO a solid first in *345 of 360 quarter hours* surveyed, Monday through Friday (6 a.m.-Midnight)!

Ask Avery-Knodel about reaching more people, more often in Kalamazoo-Battle Creek and Greater Western Michigan with WKZO Radio.

**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

\*A British merchant seaman survived a record 133 days on a raft after his ship was torpedoed in 1943.



*The Feltzer Stations*

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

**WKZO**

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

# SPONSOR SPEAKS

## Let's make it a better year

Traditionally the Labor Day weekend marks the end of the old radio-tv season and the beginning of a new one.

This year it is especially true.

Looking back to Labor Day 1959, and what has happened since then, we're forced to conclude that the past 12 months have been the bitterest and most strife-torn which advertising and broadcasting have ever known.

It will be just a year in October since the Oren Harris Committee began its quiz program hearings and opened a Pandora's box of anti-radio, anti-tv, and anti-advertising criticism.

What started as a rather unimportant investigation of certain misguided quiz show contestants, exploded into a barrage of hostile attacks, particularly in a gleefully hostile press. And every phase of broadcasting and advertising was affected.

To deny that the industry was staggered and shaken by the criticism would be to deny the obvious.

But any fair appraisal of the past year's developments will certainly show that stations, networks, agencies, advertisers, and associations have made marvelous strides in correcting abuses, tightening up codes and regulations, and generally cleaning house.

We believe that broadcasters and advertising men can be proud of the positive constructive actions they have taken since Labor Day 1959.

But as the new year begins, we are more conscious of the challenges ahead than of the hectic, frenzied, and often unhappy past.

The critics and radio/tv and advertising are quieter now. But the industry faces a need for more positive leadership, and more positive image-building to restore it to its rightful position in American life.

In broadcasting, there must be a continuing drive for better and better programming. In advertising, there must be a higher standard of statesmanship to explain and interpret the business and to combat so-called "intellectual" propaganda.

We all took something of a shellacking in the past 12 months. And we stood up under it pretty well. But let's make this new year a better one—in every way.

## 10-SECOND SPOTS

**A good question:** WNEW-AM, New York, asked the following in a program notice—"Judge Crater disappeared 30 years ago. What's happened since?" *Well, we had a depression then the war, the atom bomb, tv, h hoops. . . .*

**Sewers folly:** An announcer WFLA-AM-TV, Tampa, heard that his cousin, a street cleaner, had been reprimanded for looking at girls. *They warned him to keep his mind in the gutter.*

**Who then?:** Art Linkletter on *How to Succeed in Business Without Really Trying* asked a little boy how he was selected among his classmates to appear on the tv show. Answer: "*My dad's the principal.*"

**Yer Out:** Donald Corby, a one-time CBS page now featured in the musical *West Side Story*, was ejected from a Broadway Show League softball game in Central Park last week for swatting a mosquito. *It was the umpire's nose at the time.*

**Forgive us:** Who but Bennet Cerf, publishing and tv would tell about a college student who left a bottle of root beer and a copy of "Of Human Bondage" at the library? When he came back to search, and the librarian asked if he'd found what he was looking for, he replied: "Well, I've found my pop, but I still can't find my Maugham!" *PLEASE forgive us.*

**Rapid rodent:** One of our associate editors was interviewing a prominent adman at an exclusive Madison Avenue restaurant when a mouse ran across the floor. The adman shouted at the waiter, "What's that mouse doing there?" Unabashed, the waiter replied, "*Why, the hundred-yard dash, I believe.*"

**She's entitled:** Gail Thomas, Broadcast Times Sales, tells of waiting for Richard Boone's tv show with her aunt. When Boone, seemingly unarmed, pulled a tiny derringer from his shirt and shot the outlaw Gail's aunt said she finally understood the show's title, *Half Gun, Whole Travel.*

**Timing:** Television Advertising Representatives (TVAR) has presented to expectant agencies and advertisers a bouncing new presentation on "no mothers." *Arrival date: Labor Day.*

IN STEUBENVILLE-WHEELING



YOUR  
PRODUCT'S  
BEST  
FRIEND  
IS

The FRIENDLY Group's

**WSTV-TV**

A SHOPPER TOPPER STATION



**IN STEUBENVILLE:**  
John J. Laux—AT 2-6265

**IN NEW YORK:**  
Lee Gaynor—OXford 7-0306  
Represented Nationally:  
Avery-Knodel, Inc.

Want increased sales in the highly industrialized, heavily populated Upper Ohio Valley? Then count on WSTV-TV, the "Valley's Habit Station." You can count on profitable sales results when you use this lowest cost Television bridge to a Booming BILLION DOLLAR MARKET. More TV homes than our competition. Lowest cost per thousand. Exclusive registered Shopper Topper® merchandising service. The best of CBS and ABC programs. We are a "make things happen" station. Let WSTV-TV increase the sale of your product in this rich valley.

Member The FRIENDLY Group



John J. Laux, Exec. Vice-President

**WSTV-TV**

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT 2-6265  
Represented by Avery-Knodel, Inc.

STEUBENVILLE-WHEELING

**KODE-TV**

CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260  
Represented by Avery-Knodel, Inc.

JOPLIN, MISSOURI

**WRGP-TV**

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505  
Represented by H-R

CHATTANOOGA, TENNESSEE

**WRDW-TV**

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432  
Represented by Avery-Knodel, Inc.

AUGUSTA, GEORGIA

**WBOY-TV**

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAIn 4-7573  
Represented by Avery-Knodel, Inc.

CLARKSBURG, WEST VIRGINIA

**NOW! NEW!** Stories that begin where  
OFFICIAL POLICE ACTION LEAVES OFF!



*"The Case of the*  
**DANGEROUS ROBIN**



★ STARRING **RICK JASON** AS ROBIN SCOTT... "NEGOTIATOR" EXTRAORDINARY  
with JEAN BLAKE as Phyllis

EXPOSING FRAUDULENT INSURANCE CLAIMS!

**HIS MISSION:** Saving fortunes for insurance firms!

**HIS CREDO:** Recover the loss... leave the culprit to the law!

He knows more about the underworld than any man alive!

A hazardous game with MILLIONS OF DOLLARS at stake!

MODERN SERIES FOR EFFECTIVE MODERN PROGRAMMING!

The new power  
in TV programs...

