

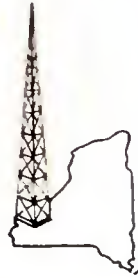
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WKBW

LEADS THE NATION*

FIRST



...in Buffalo By a 2 to 1 Margin

...in New York State

...in the United States

**The October 1960 Metropolitan Area Pulse shows that WKBW has a larger total share of audience than any other radio station in the top twenty markets in the United States, Monday thru Sunday, 6 a.m. to 12 mid.*

HOW TO BUY NETWORK TV NEXT SEASON

For those preparing to make web buys here are key trend facts about nighttime shows

Page 29

Report on a Detroit radio giant: WJR

Page 32

10 big steps in making a tape commercial

Page 36

Steinway's sound gets fm showcase

Page 40

"next to KONO-tv . . .

• this is the best way to reach
the greatest number of people"



San Antonio's

K **O** **N** **O** *tv*

Channel 12

KONO-TV (ABC) gets the message across in a big way with 42.6 Share of Audience
9 A.M.-Midnight Sunday through Saturday . . . against 29.6 and 27.7,
according to latest ARB (August '60)

Get the "Inside Story" on San Antonio Television

Represented by the Katz Agency



How important is the 2nd?

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.

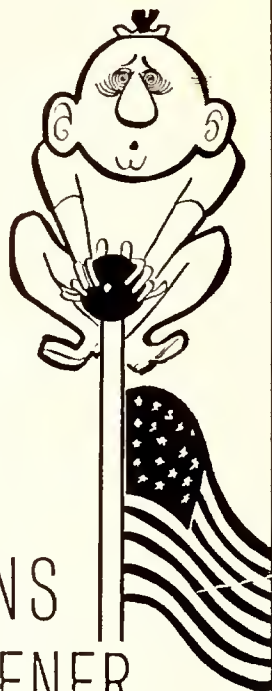
WJIM-TV

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,
Griffin and Woodward, Inc.

© Vol. 15, No. 1 • 23 JANUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- How to buy net tv in '61**
- 29** For the buyer planning a purchase for next season, here are the useful facts and figures to help detail the key trends—and make decisions
- The story behind the story at WJR**
- 32** As WJR's president Worth Kramer prepares to make his report to stockholders on the first full year with CBS, sponsor profiles the station
- Shavian video helps bank in 'ad war'**
- 35** One-shot production of George Bernard Shaw's 'Candida' on tape helps Lincoln Savings & Loan Assn. to boost image in midst of 'premium war'
- 10 big steps**
- 36** SPONSOR goes behind the scenes of MW&S and NBC's taping studios to find out what goes into putting together a 60-second, stand-up, taped spot
- Steinway's sound gets fm showcase**
- 40** Renowned piano maker wafts its golden tones into homes of those who can appreciate (and afford) its very expensive product—via 32 fm stations
- SPONSOR's semi-annual index**
- 41** Covering the last half of 1960, the latest index lists all stories under 17 major categories and 29 sub-categories, with cross-indexing included

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 58 Film-Scope | 60 Sponsor Hears |
| 14 49th and Madison | 21 Sponsor-Scope |
| 62 News & Idea Wrap-Up | 72 Sponsor Speaks |
| 8 Newsmaker of the Week | 18 Spot Buys |
| 62 Picture Wrap-Up | 72 Ten-Second Spots |
| 70 Seller's Viewpoint | 17 Timebuyers at Work |
| 48 Sponsor Asks | 68 Tv and Radio Newsmakers |
| 10 Sponsor Backstage | 54 Tv Results |
| | 57 Washington Week |

Member of Business Publications
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SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAIRfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYWOOD 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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**Good
reason to
cheer!**

Today, in seven-station New York, Channel 2 reaches 53% more audience than the second station. This gigantic margin of leadership, better than twice that of a year ago, is an all-time Arbitron high! **WCBS-TV**

CBS Owned • Represented by CBS Television Spot Sales



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Northeast Louisiana State College, Monroe. One of nine 4-year colleges within our coverage area.



the
NEW
dimension
in **NEWS** is
**SPONSOR
WEEK**

STARTING 30 JANUARY



NEWS AS IT HAPPENS FOR BUSY BUYERS

SPONSOR

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KBTV 1960 National Hall of Fame Award

Riviera Cigarettes	Tender Leaf Tea	Plan Food Research Corp.	Instant Maxwell House Coffee
Pall Mall Cigarettes	Supp-Hose	Cheer	Regular Maxwell House Coffee
AnSCO Films	Union Pacific Railroad	Clorox Bleach	Oat Flakes
5-Day Deodorant	Italian Swiss Colony Wines	Crest	Spanish Rice
Bissell Carpet Sweeper Co.	Anahist	Crisco	Twist
Ban Roll-On Deodorant	Fizzies	Crisco Oil	Betty Crocker Cake Mix
Sal Hepatica	Listerine	Dash	GMC Pontiac Division
Ipana	Cracker Jack Co.	Gleem	General Toy Corp.
Vitalis	Max Factor	Jil Peanut Butter	Gold Medal Candy
Viceroy Cigarettes	Flagg Brothers Shoes	Joy	Affiliated Publishers, Inc.
Kool Cigarettes	Florsheim Shoes	Rollaids	Maypo Cereal
Lile Cigarettes	Tang	Dentyne Chewing Gum	Anderson Soup
Campbell's Franco-American	Theo Hamm Brewing Co.	Certs	Hills Bros. Coffee
Sauces	Hertz Corp.	Chel Boy-ar-dee	Ideal Toy Co.
Carter Oil Co.	Hoover Co.	Bufferin	Butternut Bread
Rise	Andrew Jergens Co.	L-B-Q Cold Tablets	International Latex
Arrid	Keystone Camera Co.	Liquid Bromo Quinine	Jubilee
Colorforms	Libby-Owens Ford	Kentucky King Cigarettes	Stride
Continental Oil Co.—Conoco	Duke Cigarettes	Brown Shoe Co.	Glade
Karo Syrup	Local Loan	Carey Salt Co.	Woolite
DuPont Children's Wear	Jiffy Popcorn	Nair	Kellogg Co.
Friskie's Dog Food	Butternut Coffee	Arrid	Breeze
Gaines Burgers	Mr. Clean	Tree Top Apple Juice	Lucky Whip
Heart of Dats	Sta Pine, Inc.	Ajax	Lipton Tea
Horizon Foods—Italian	Vick Chemical	Palmolive	Lipton Soup
Casserole	Washington State Apple	Colgate Dental Cream	Coco Wheats
Kool Shake-Kool Aid	Commission	Fab	Loma-Linda Ruskets
General Foods—Minute	Western Airlines	Wildroot	Kent Cigarettes
Sliced Potatoes	Pan American Coffee Bureau	Morton Pies	Old Gold Cigarettes
Cocoa Puffs	Kent Cigarettes	Wonder Bread	Popsicle
Smiles	Newport Cigarettes	Profile Bread	Alpine Cigarettes
Gulf Oil Co.	Lucky Lager Brewing Co.	Hostess Cake	Phillips Petroleum Co.
Poll Parrot Shoes	Magic Wood	Special Hostess Cake	Popice
Kleenex	Malt-O-Meal	Chun King Sales, Inc.	Revlon Living Curl
Airwick	Marx Toy Co.	Corning Ware	Top Brass
Dove Soap	Maybelline Co.	Cudahy Packing Co.	Salem Cigarettes
Praise	Maytag Co.	Ladies Home Journal	Camel Cigarettes
Lilt	Alka Seltzer	Daisy Manufacturing Co.	St. Regis Paper Co.
Liquid Ivory	One-A-Day Vitamins	Dole Hawaiian Pineapple	Shulton's Men's Line
Oxydol	Chocks	Regimen	Haley's M. O.
Secret Deodorant	Minute Maid High C	Man Tan	Bayer Aspirin
Spic & Span	Minute Maid Orange Juice	Maryland Club Coffee	The Texas Co.—Texaco
Tide	Mishawaka Rubber	El Producto Cigars	Timex
Zest	Parliament Cigarettes	Falstaff Brewing Co.	Jolly Time Pop Corn
Duncan Hines Pancake Mix	Marlboro Cigarettes	Flav-R-Straws	American Sheep Producers
Quaker Dats Cereals	National Association of	Folger's Coffee	Council
Ralston Purina	Insurance Agents	M & M Candy	Vita Yums
Helena Rubenstein	Ocean Spray Cranberries	Uncle Ben's Rice	Bourgeois Evening in Paris
Sawyers, Inc.	Norelco	Pick-A-Pop	Trig
Shick Safety Razor Co.	Pepto-Bismol	French's Instant Potatoes	Prince Matchibelli
Selchow-Richter Games	Morton House Foods	General Credit Corp.	Sealorth
Desert Dri Deodorant	Papermate Pens	General Electric Co.	Luster Creme
Skelly Oil Co.	Peter Paul Candy	Alpha Bits	Vel
Fleischman's Margarine	Coldene	Post Sugar Crisps	Muriel Cigars
Blue Bonnet Margarine	Fresh	Gravy Train	Nucoa Margarine

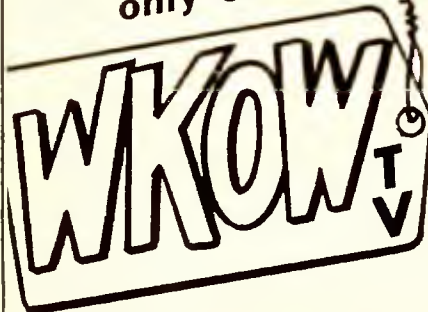
KBTV CHANNEL 9
DENVER, COLORADO

IN MADISON

you get that



only on



The advertiser who latches on to Madison's ABC-action station wins a commanding position in this populous Wisconsin trade zone. WKOW's realistic rate card enables you to buy high-rating network adjacencies . . . and local live show participations . . . at pleasurable low cost-per-thousand.

WKOW-TV

and 10,000-watt WKOW-AM

TONY MOE, Vice-Pres
and Gen. Mgr.

Represented nationally by
The BOLLING CO.

In Minneapolis by
WAYNE EVANS & ASSOC.



Midcontinent Broadcasting Group

WKOW-AM and TV Madison, KELD-LAND TV
and RADID Sioux Falls, WLDL-AM, FM Min-
neapolis-St. Paul, KSD RADID Des Moines

NEWSMAKER of the week

At 35, Newton N. Minow is the FCC's youngest chairman and a man who admittedly has had little contact with commercial broadcasting. His appointment strengthens the hand of James M. Landis, the President's special advisor on the regulatory agencies, and he is expected to work closely with Landis on the problems of pay tv, the utf controversy, and the licensing of networks, stations. Landis calls him "brilliant."

The newsmaker: Commercial broadcasting is 40 years old and Newton N. Minow, the new chairman of the Federal Communications Commission, is 35. At least two of his children (he and his wife, the former Josephine Baskin, have daughters 8, 6, and 2) have been raised, he admits, with a steady diet of television. He, himself, did not finish his schooling and take up an active career until 1950, when tv had already begun to take a firm foothold as perhaps the leading communication influence in American life.

Minow's appointment to the \$20,500-a-year job is most outstanding for the fact of his complete lack of contact with broadcasting (except as legal advisor to two educational tv groups and some talent). And this, all reports from Washington indicate, was one of the main points in his favor with President Kennedy and his advisor, James M. Landis.



Newton N. Minow

"It is not essential that a man be an expert in radio and television," Landis has publicly stated. "for him to be a successful FCC chairman." Landis sees the job as one in which administrative ability is primarily involved. He told Mike Wallace on a WNTA-TV, Newark-N.Y., interview that "it's hard to discover whether a man possesses it until you've seen him in action," but he indicated that to be Adlai Stevenson's law partner at 27 and to be chosen law clerk to the Chief Justice of the U.S. (Fred Vinson) marked Minow as "brilliant."

Chicago friends and associates of the new chairman told SPONSOR that the industry can expect "intriguing" developments during his tenure in Washington. One described him as "young, smiling, and a very intellectual guy," and another said, "You can be sure of one thing- he'll take the stuffiness and stodginess out of the FCC." The Michigan U. and Northwestern law graduate has said he is intensely interested in upgrading programming, but that any form of censorship would be "horrible." He prefers the word "persuasion." His first task this week: getting to know the commissioners. He has met only one, Rosel Hyde, and only socially.

THOMAS PAINE

would have been "in his element" at WPTR

Tom Paine had a dedicated sense of responsibility. So has WPTR. He'd have loved it here.

WPTR takes a more active part in the promotion of Public Service than perhaps any radio station in America. It plays music, of course, but news comes first. It believes radio is primarily a media of communications and that it is more effective in many areas than print could ever hope to be.

WPTR originated "Action—Central News". This concept of instantaneous round the world coverage plus mobile unit local coverage is now being used (title and all) by over 100 major radio stations coast to coast.

But more—WPTR not only covers the news—it says what it thinks about it, too. And it says it in the most

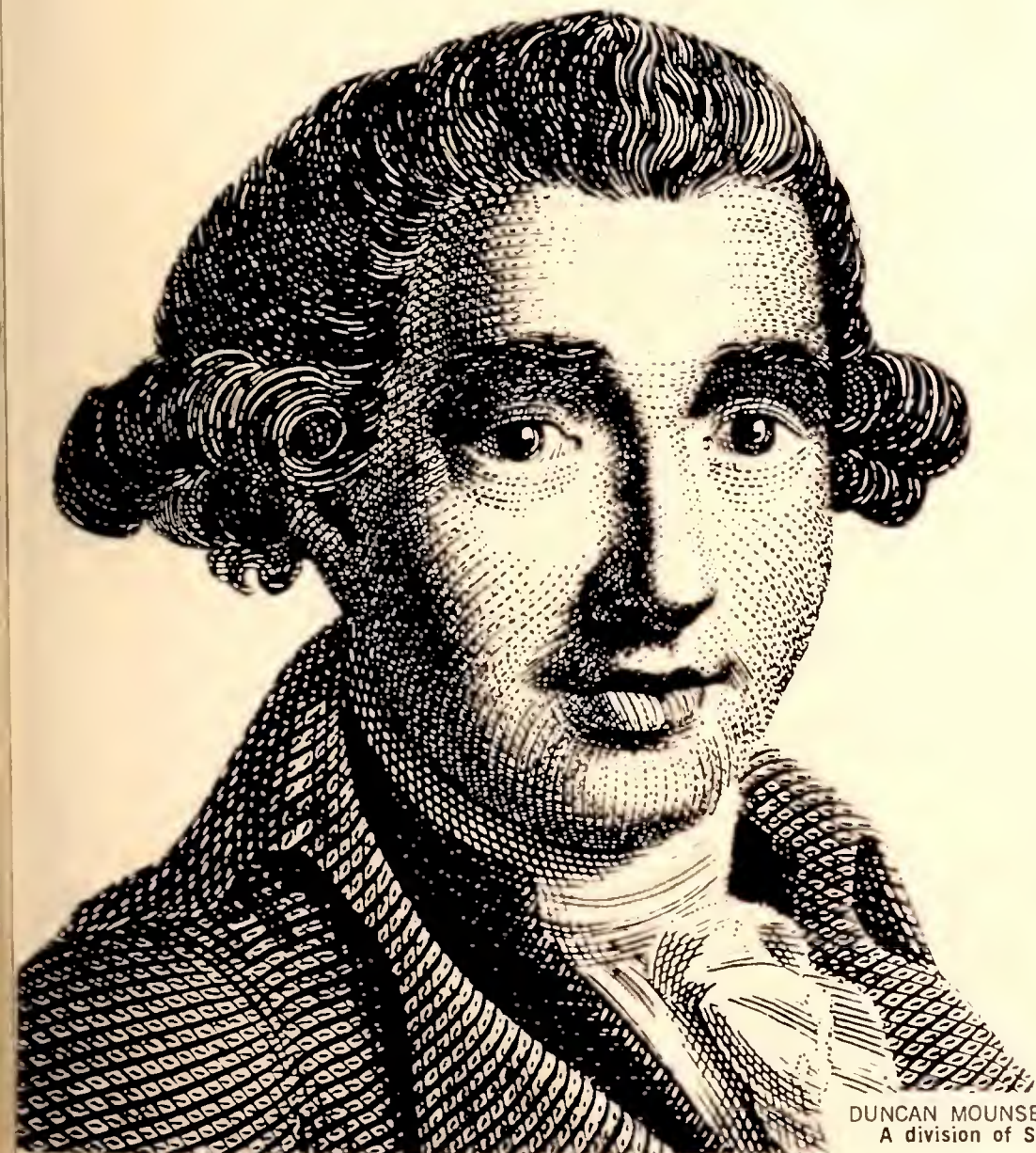
independent language of any independent in the business. This is GRASS ROOTS RADIO AT ITS BEST and perhaps why WPTR is the best listened to station in the market.

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

WPTR 50,000
PEOPLE WATTS

ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. For full details—see your EAST/man. Foster & Creed, in New England.



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

WHLI

"THE VOICE OF LONG ISLAND"

*known
by the
companies
we keep!*

AUTO STORE SALES*
\$409,707,000
SOME "BLUE CHIP"
ADVERTISERS
USING WHLI
TO REACH BIG, RICH
LONG ISLAND MARKET

*Buick
Chrysler Corp.
Comet
Dodge
Dodge Trucks
Fisher Bodies
Ford
General Motors
Lincoln-Mercury
Plymouth
Prestone
Presto-Lite
Studebaker
Valiant*

*Nassau-Suffolk (Sales Management 1960)

Over 400 top advertisers
chose WHLI in 1960.
Will you be on the
"preferred" list in 1961?

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

Represented by Gill-Perna

by Joe Csida

Sponsor backstage

Clients must 'control' public service

On more than one occasion I have said to Norman Glenn, SPONSOR's editor and publisher, and to many another friend how much I enjoy alternating this space with executive editor John McMillin and his "Commercial Commentary." I find John's column shines with integrity, mature thought, and a highly proficient way with the language. But the piece he did a couple of weeks



ago, slapping the wrist of a gentleman named Peter Peterson, executive vice president of Bell & Howell, pleased me particularly. It seems Mr. Peterson had remarked at a New York forum of the Academy of Television Arts and Sciences that he was becoming impatient with the talk about "responsibility" in connection with public affairs programs on television. His sole responsibility, said Mr. P., according to John, was to "maximize Bell & Howell profits."

Conceivably one of the talkers with whom Mr. P. may have been getting impatient was me, because my last three Backstages have dealt with this theme. And I have no intention of discontinuing while there is something of possible importance to be said. As a matter of fact, tomorrow, 12 January (as I write this) I will be addressing a luncheon meeting of the Television and Radio Advertising Club of Philadelphia, and my subject will be "Our Brave New Sponsors."

Take, for example, civil rights

I am, however, going to tell my Philadelphia friends about a phase of this business of advertisers sponsoring controversial and disturbing programs which I have never discussed in print before, and which I have never seen covered in the endless words which have been written on this subject. I refer to the simple idea that if an advertiser, or for that matter an agency or a network and/or station wants to make a continuing and effective contribution to a better nation and a better world by throwing the spotlight, via programs on radio and/or tv, on some serious social problem, he must exercise more care and, yes, more *control* than in presenting any other form of programing.

Let me illustrate my point by taking, possibly, the most explosive issue of them all: civil rights. Let us assume that the advertiser decides to sponsor a show of this kind because he believes in the basic credo that all men are created equal and should be permitted to live that way all their lives, regardless of race and color.

A show of this kind may take any one of a number of forms. It can be a show which treats an in-the-news situation, like integration in New Orleans, in documentary fashion, or it can be a show starring a big-name Negro performer who works with white performers and possibly performers of other races, of the same or opposite sex as the Negro star.

(Please turn to page 12)

"TRIP" FOR ACTION WITH THE MAN FROM COCHISE

**56 HALF-HOURS OF NTA'S
RECORD-SMASHING, MODERN WESTERN!**

There ought to be a new expression for "track record" in the case of a tremendously successful western like THE MAN FROM COCHISE. Maybe "trail record." In any case, this outstanding, action-loaded series of 56 episodes has been blazing trails—or records—with "top ten" syndicated ratings, against all competition, in every market, with every type of audience, for four solid years! (See box, lower right.)

Put it across the board, daytime or evenings, and this proven series, produced by Desilu and featuring John Bromfield, will draw for you . . . as it has for top advertisers in hundreds of markets of every size. Name a few: Budweiser, Sunoco, Ajax, Bromo Quinine, Bufferin, Ipana, Bayer Anahist, Vicks, Kent, Viceroy, Ivory Soap, Camel, Duz, Palmolive, Life, Wildroot, Standard Oil, Maxwell House Coffee, Alka-Seltzer, Quik, Playtex, Minute Maid, Dash, Vaseline Hair Oil, and hundreds of regional and local sponsors.

Reach for the rating ceiling with this proven successful property today. It may even be first-run in your market. Contact your nearest NTA sales office, or those listed below:

NTA

NEW YORK: 10 Columbus Circle, JUDSON 2-7300

LOS ANGELES: 8530 Wilshire Boulevard, Beverly Hills,
OLYMPIC 5-7701

CHICAGO: 612 N. Michigan Avenue, Michigan 2-5561



AMONG THE TOP TEN SYNOICATED PROGRAMS IN THE NATION*
... against all competition, any time slot, any market, as shown
by ARB multi-month rating averages

VERSUS NETWORK

	RATING	SHARE
Cleveland, 10:30-11 p.m., Friday, Nov. '59-Mar. '60		
WEWS U. S. MARSHAL	24.1	46.0%
Sta. B Person To Person	15.9	30.3%
Sta. C Cavalcade Of Sports	12.4	23.7%
Omaha, 9:30-10 p.m., Wednesday, Feb.-Nov. '58		
KMTV SHERIFF OF COCHISE	26.6	45.4%
Sta. B U. S. Steel Hr./Circle Theater	16.2	27.6%
Sta. C Wednesday Night Fights	15.8	27.0%

EARLY EVENING

Syracuse, 7-7:30 p.m., Friday, Nov. '59-Mar. '60		
WSYR U. S. MARSHAL	30.9	76.3%
Sta. B Four Just Men	9.6	23.7%
Oklahoma City, 6:30-7 p.m., Friday, Oct. '57-Feb. '58		
WKY SHERIFF OF COCHISE	29.0	57.0%
Sta. B Rin Tin Tin	12.9	25.3%
Sta. C Annie Oakley	9.6	17.5%

LATE EVENING

Cincinnati, 10:30-11 p.m., Thursday, Mar.-June '60		
WCPO U. S. MARSHAL	18.5	41.6%
Sta. B Lockup	12.9	29.0%
Sta. C Revlon Revue	13.2	29.7%
Boston, 10:30-11 p.m., Saturday, Nov. '59-March '60		
WNAC U. S. MARSHAL	16.4	38.2%
Sta. B Four Just Men	13.5	31.3%
Sta. C It Could Be You	13.1	30.0%

*January 1958-July 1960, Average U. S. Pulse Ranking for Syndicated Films



**PROFILE
OF
WSPD
Radio**

Toledo's
**hardest working
sales clerk**

1. Alive 24 hours a day with imaginative programming
2. Persuasive talent provides an effective showcase for your selling message
3. Integrity and believability — Toledo looks to WSPD for responsible community leadership
4. Audience domination around the clock — shown by both Pulse and Hooper
5. A rich market — more than 2 billion dollars effective buying income — with Ohio's highest per capita income

5 good reasons to put this potent combination of circulation and persuasion to work selling for you. Your Katz man will provide the complete WSPD Profile.

WSPD - Radio



NBC • TOLEDO

a **STORER** station

National Sales Offices:

625 Madison Ave., N.Y. 22
230 N. Michigan Ave., Chicago 1

WS 6

Sponsor backstage (Continued from page 10)

Whichever form it takes, the probability is that the producer and/or director and/or star of such a show feels very strongly about equal rights for Negroes. The probability is, too, that the producer (and/or director and/or star) is very emotional about the subject. It is almost inevitable that this be so. If he didn't feel that strongly about the theme he would hardly be the right man to do the show.

However, his very emotional involvement makes it almost impossible for him, without the most sagacious and judicious counsel on the part of a calm, mature, and strong boss, to come up with a show with the taste, the restraint, and, yes, the entertainment values to win new friends and converts to the cause of equal rights and integration. Too many times the star and/or producer and/or director, motivated by his potent emotions, comes up with a show which pleases only those liberals who already are overwhelmingly convinced of the justice of equal rights for all.

Too many times he not only fails to make even the slightest dent in the intolerant and prejudiced and bigoted, but he creates a fiercer-than-ever-determination in their pathetically twisted hearts to fight against integration in any form.

Often, indeed, the emotion-torn star will even antagonize a substantial segment of the audience who may well have been on the fence, with his bitterness and aggressiveness and his general tendency to flaunt his black defiance against all who dare disagree.

And when such a star, uncontrolled by a well-meaning sponsor, does such a show, what is the net result? Just this:

The sponsor, broadcaster, and all concerned are deluged with a flood of vitriolic mail, threatening utter and forever-lasting boycotts so that they are discouraged from carrying shows of this kind.

Word spreads around Madison Avenue and all the Madison Avenues of the nation, and in the halls of the broadcasters, of the horrible repercussions the program generated. As often as not, as word spreads the degree of havoc wrought is exaggerated out of all proportion to the facts. And dozens, if not hundreds of other advertisers and/or broadcasters, swear silent oaths that they will never do anything so foolish as to play a part in presenting such a program.

So that the very star and/or producer and/or director who considers himself a champion in the cause of human rights, has dealt the cause a most severe blow.

Why should the client care?

But why, you ask, should an advertiser or a broadcaster take the trouble to try to control these emotional program people? Why run the risk of having their very efforts to control the star or director treated in the press in such a way that they seem the bigots and the stuffed shirts? The answer is simply that we may give thanks that not all businessmen take the position of Mr. Peterson no matter how many times advertisers take an unjust beating, and possibly lose customers for presenting a show with an important social message.

We may give thanks that there are businessmen like our new Secretary of Defense, Robert McNamara, formerly president of Ford. John McMillin reported what McNamara told the University of Alabama graduating class in 1956 (in spite of Ford policy objections), but it bears repeating here: ". . . whether you go into business, teaching, or public service, you must seek a greater goal than money."

**BURT LANCASTER
VIRGINIA MAYO**

A NORMA-F.R. PRODUCTION

**THE
FLAME
AND THE
ARROW**

NOW FOR T.V.

**ANOTHER OF THE GREAT
WARNER BROTHERS
"FILMS OF THE 50's"
FROM SEVEN ARTS**



NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 6922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
LOS ANGELES: 11358 Elderwood St. • GRanite 6-1564

For list of TV stations programming Warner's Films of
the 50's see Page One SRDS (Spot TV Rates and Data).



49th and Madison

Printers on radio

I'd like to compliment you on your "Radio Results" feature, especially the recent year-end roundup. I only wish you were able to include a page of it with every issue. The brief success stories have often helped me close similar local sales.

My reason for this correspondence (aside from the bouquets) is a request. I'm currently working with a large local printing concern on a rather sizable sale. They're about nine-tenths sold, but are interested in seeing such "success stories" as you publish in "Radio Results." Oddly enough, this particular printer is the only local printer ever approached

for radio advertising; thus we have no parallel to show him.

Upon checking my back clippings of "Radio Results," I find there are no stories on printers there, either. Therefore, if at all possible, I'd appreciate any story you might have on this type of business. I don't imagine there would be too many printers using local radio, but thought I'd give you a try. Thanks again for a very helpful feature in a fine trade journal.

John W. Bowling, Jr.
sales representative
WORK
York, Pa.

• Printers, we fear, are not important users of radio, but you may be interested in the comments of Alice Hurn in SPONSOR ASKS, 26 September 1960.



WAVE-TV viewers have 28.8% more TIRED FACES

—and they buy 28.8% more cosmetics,
toiletries and beauty aids in general!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

Thank you

You are to be commended on the recognition you gave the Television Code and its important influence throughout the industry during the past year.

SPONSOR certainly has followed the activities of the Code, its Board and staff diligently, and reported on them consistently. All of this has been most helpful and greatly appreciated.

E. K. Hartenbower
v.p. & gen. mgr.
KCMO Broadcasting
Kansas City, Mo.

Facts are what we like

We have found the "Radio Results" section of your magazine very interesting and would like to inquire about the proper form to submit capsule case histories from our area.

We have had several successful campaigns and feel they would be of interest to you and your readers.

If you have forms to follow please forward them to my department, here at KAYS Inc.

Tad Felts
traffic and continuity
KAYS
Hays, Kan.

• There are no forms to follow but we would like the following information: results of campaign, reason for using medium, duration of campaign, frequency of advertising and time of day purchased, cost of advertising—and the like.

5-City Directory

Thanks for a copy of your 5-City Directory. Could you please send me two more? I would appreciate it very much.

Donald H. Quinn
Doherty, Clifford, Steers
& Shenfield, Inc.
N.Y.C.

* * *

Please send us 5 extra copies of the SPONSOR 5-City Tv Radio Directory, 1960 edition. We find this very helpful.

A. James Ebel
v.p. & gen. mgr.
KOLN-TV
Lincoln, Neb.

* * *

Many thanks for the 1960 edition of your 5-City Directory.

Would appreciate an additional copy for sales department use.

Paul Adanti
vice president
WHEN-TV
Syracuse, N. Y.

• We are happy to fill these requests for the directory. Readers may be interested to know the 1961 5-City Directory will be out about 1 March.

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

Creativity . . . someone's artistic ability produced this handsome leather saddle.
Creativity . . . WFMY-TV's proven ability to create greater sales and profits for you, in the *Industrial Piedmont*.

Sell the nation's 44th market* (44 counties, 17 cities) . . . where 2.3 million customers have 3.2 billion dollars to spend . . . for complete details call your H-R-P rep today!

*Source: Television Magazine, 1960 Data Book



wfmy-tv

GREENSBORO, N. C.

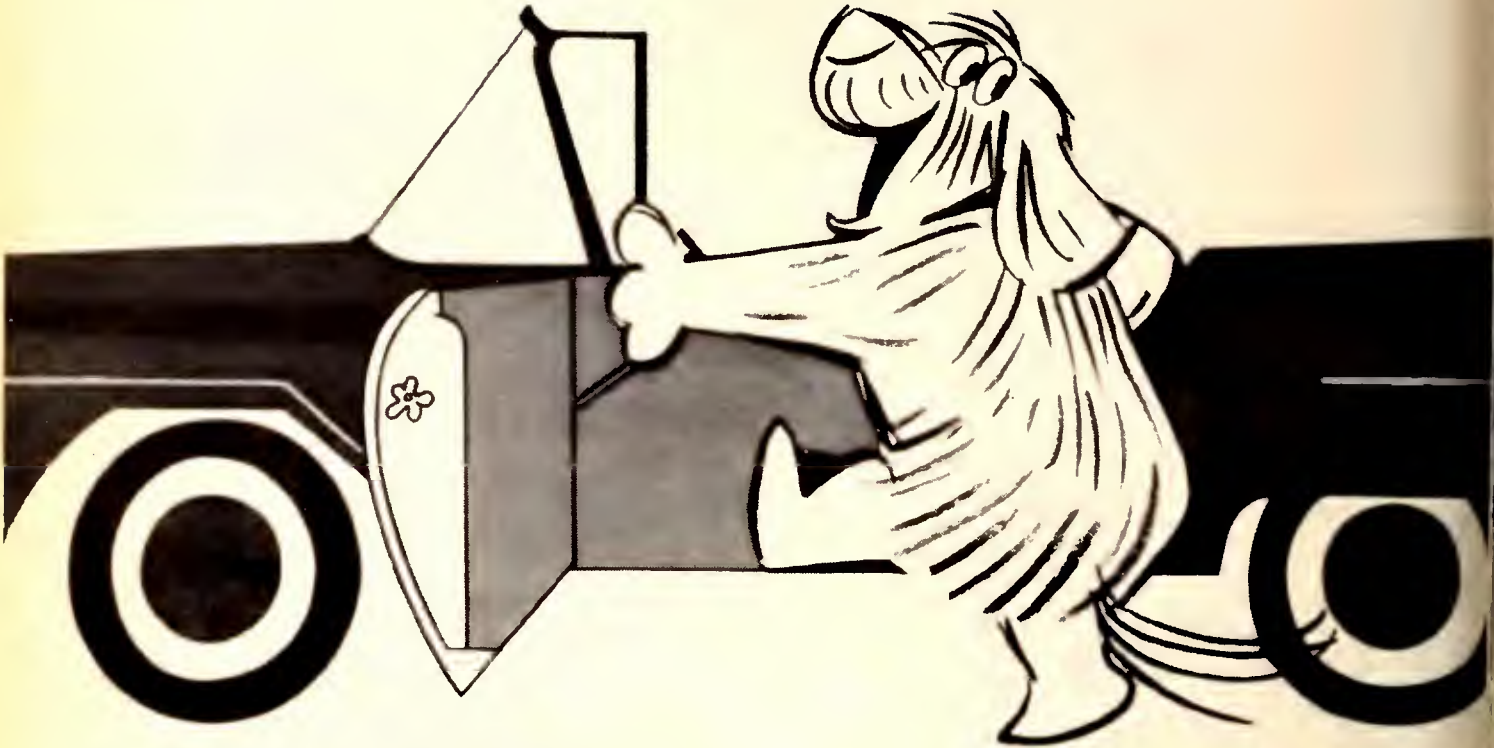
NOW IN OUR 12TH YEAR OF SERVICE

Represented by Harrington, Righter and Parsons, Inc

New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit



In TV too... FILM does the "impossible"!



"I'VE GOT NEWS FOR YOU" . . .
"Sure, I'm Ford's shoggy dog . . . voted one of the brightest, even if I do soy so myself. But, fronkly, I'd get nowhere, if I weren't on film. And that, I'm told, goes for thousands of other TV commerciols—animoted ond otherwise."

Again, the dog is right. Film, ond film alone, does three things for you: (1) gives onimation—crisp, exciting; (2) provides the optical effects you've always required for high-polish commerciols; (3) assures you the coverage ond penetrotion market obsorption requires.

For more information, write Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

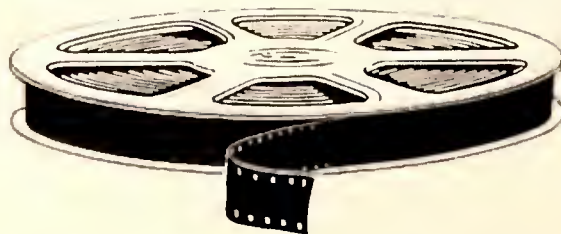
East Coast Division
342 Modison Avenue
New York 17, N.Y.

Midwest Division
130 East Rondolph Drive
Chicogo 1, Ill.

West Coast Division
6706 Sonto Monico Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sole
ond distribution of Eastmon Professional Motion Picture
Films, Fort Lee, N.J., Chicogo, Ill., Hollywood, Calif.

ADVERTISER: Ford Motor Car Company
AGENCY: J. Walter Thompson Company
PRODUCER: Playhouse Pictures—Hollywood



Timebuyers at work

Margot Teleki of Reach, McClintion & Co., New York, notes: "Recently a healthy change has taken place in the field of spot television buying. Factors other than ratings and cost-per-1,000 have become increasingly important. For example, audience composition—male, female, child, teen-age, mass audience, specialized audience—influences the placing of the commercial message more and more." Margot points out that "the quality product's message is being geared to the specialized audience, which means it is not necessarily adjacent to the highly rated programs. One of the prime factors in proper commercial placement is the buyer's familiarity with the announcement itself, as well as with the client's ultimate objectives. This requires the buyer to view commercials (or listen to electrical transcriptions if radio is being bought) prior to launching into a call for availabilities." She feels, "Working closely with account executives and or the client, the buyer's efficiency is greatly increased, and he has the chance to become a better integrated part of the over-all agency operation."



Art Topol of Ogilvy, Benson & Mather, New York, observing that "the season to be jolly" is past for another year, wonders whether the advertising profession did its share in making this a happier holiday season. "The greatest joy of this holiday season is the act of giving, but not automatic giving. It is flattering to receive 118 Christmas

cards, but how many of us recall who sent them? The sending of cards by media to agency personnel has become perfunctory, expected, and a matter of a mailing list, thereby losing the personal touch the holiday signifies. Media distribute the cards to everyone, almost like a promotion piece, so that no one will be offended or forgotten. Instead of sending Christmas cards to a list of many,"



Topol queries, "why can't media donate the money allocated for cards, postage, and time to a children's charity? There are so many worthwhile children's organizations in operation—UNICEF, The Fresh Air Fund, The Neediest Cases Fund, to name a few. The knowledge that children will be fed, sheltered, clothed, and happier will rekindle the spirit of Christmas for all. I know that some stations did donate; I hope others follow suit in 1961."

**THE TOP
STATION
IN WESTERN
NEW ENGLAND**

**WWLP
CHANNEL
22
NBC
SPRINGFIELD, MASS**

TOP RATINGS*

TOP COVERAGE*

TOP MERCHANDISING*

**PLUS
BONUS COVERAGE**

**WRLP channel 32
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
* G.P. HOLLINGBERY HAS DETAILS**

*National and regional buys
in work now or recently completed*

SPOT BUYS

TV BUYS

Thomas J. Lipton, Inc., Div. of Lever Bros., Hoboken: Schedules on its instant tea begin 29 January in about 18 markets. Day and early and late night minutes, around five per week per market, are set for five weeks. On its regular tea, about 35 markets get two-week placements of prime I.D.'s this month and four-week placements of day and fringe night minutes early February. Frequencies are five to 10 per week per market. The buyer on instant is Steve Suren; on the regular, Bob Anderson; at SSC&B, New York.

Lever Bros. Co., New York: Activity on Good Luck margarine begins this month in about 10 markets. The first of five flights, daytime I.D.'s will run for four weeks, 10 to 15 per week per market. Bert Hopt is the buyer at Ogilvy, Benson & Mather, New York. Imperial margarine, out of Foote, Cone & Belding, New York, begins schedules this month also, in about 35 markets. Moderate frequencies of prime and late evening minutes are being used. The buyers are Bill Croke and Al Kalish.

Andrew Jergens Co., Cincinnati: Going into about 40 markets in January with schedules for Woodbury's soap. Fringe and prime minutes and 20's to reach women are placed for four weeks. Buyer: Bill Birkbeck. Agency: Cunningham & Walsh, New York.

General Foods Corp., Post Div., Battle Creek: Post Top Three placements start this month in a number of top markets. Minutes in kids' shows are being scheduled for four weeks. Buyer: George Simko. Agency: Benton & Bowles, New York.

RADIO BUYS

Standard Brands, Inc., New York: Schedules on Blue Bonnet margarine start this month in about 15 secondary Southern markets. Fairly heavy frequencies of day minutes, 30's, and 20's, Monday through Friday, are bought for five weeks. Buyer: Bill Abrams. Agency: Ted Bates & Co., New York.

RADIO-TV BUYS

Hills Bros. Coffee, Inc., San Francisco. New campaign on its coffees gets underway 6 February for four to five weeks. In tv, schedules, in well over 100 markets are four traffic and daytime 30's, rangenight 20's and I.D.'s, around five per week per market. Radio schedules, in well over 100 markets, are for traffic and daytime 30's, ranging from 40 to 80 per week per market. Markets are heavily western and midwestern, with Hills' distribution area running from the Pacific coast to Cleveland. Buyer: Paul Kizenberger. Agency: N. W. Ayer & Son, Philadelphia.

GOWN BY LANVIN CASTILLO, PARIS PHOTOGRAPH BY PETER FINK

A
"Metropolitan"
personality



Responsive, amusing, a perceptive partner with the pleasing rapport of a "metropolitan" personality
... like each member of our media family — Television, Radio, Outdoor and International Advertising.

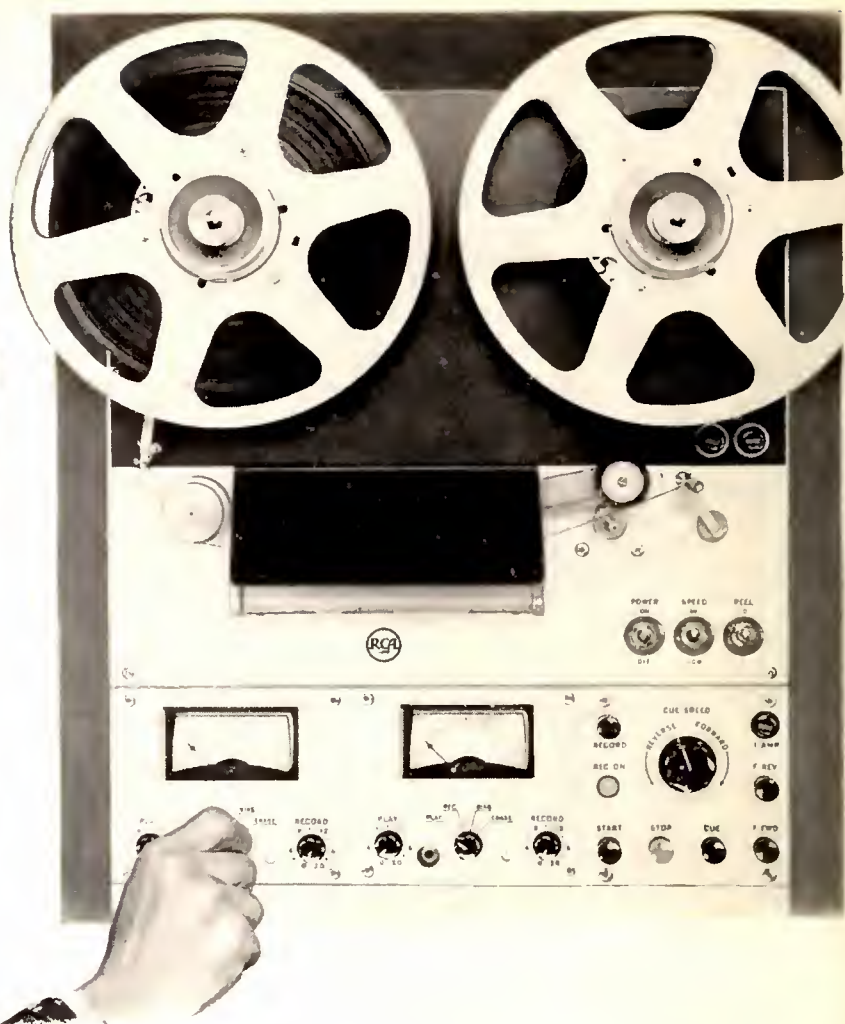
METROPOLITAN BROADCASTING

205 EAST 67TH STREET, NEW YORK 21



TV STATIONS: WNEW-TV, New York; WTTG, Washington, D. C.; WTVH-WTVP, Peoria-Decatur; KOVR-TV, Stockton-Sacramento.
RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland.
OUTDOOR: Foster and Kleiser—operating in Arizona, California, Oregon and Washington.
INTERNATIONAL: Radio Station WRUL, Worldwide Broadcasting.

NEW ALL TRANSISTOR PROFESSIONAL TAPE RECORDER FROM RCA



Ideal for Stereo or Monophonic Recording

You'll Appreciate These Convenience Features:

- Continuously variable cue speed control
- Easy access to all components
- Tape lifters DC solenoid operated
- Sapphires used to lift and guide tape
- Interlocked record operation
- 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ in/sec tape speed provided (15 in/sec available)
- Half track recording with full or quarter track optional. Rack or console mounting.

"Convenience" features make operating the RT-21 Transistor Tape Recorder a pleasure. Many new RCA developments are included in this truly professional audio recorder which is the first audio recorder to include continuously variable cue speed control. Remote control of all operating functions greatly improves operator flexibility. Basic recorder is supplied in two sections—a transport tape panel and a control panel, permitting custom or standard rack mounting. A portable carrying case is also available. Duplicate record-playback amplifier is available for two or four track stereo recording.

*For complete information write to
RCA, Dept. PD-264, Building 15-1, Camden, N.J.
In Canada: RCA VICTOR Company,
Ltd., Montreal. Another fine new product
from the Broadcast and Television Equipment
Division of RCA.*



The Most Trusted Name in Radio
RADIO CORPORATION OF AMERICA

SPONSOR-SCOPE

23 JANUARY 1961

Copyright 1961

SPONSOR PUBLICATIONS INC.

CBS TV has discarded several long-cherished policies in order to strengthen its daytime sales competitive position.

The changes apply particularly to the programing between 10 a.m. and noon and their mainsprings are: (1) **this time is available as straight minutes**; (2) sponsors may rotate their minute commitments within that span as they see fit; (3) **discounts will be based on the total minutes used annually**, instead of the traditional quarter-hour unit; (4) there'll be individual discount rates for the winter and the summer.

This discount structure, which **takes effect 13 February**, is based on an average of 2,400,000 homes in the winter and 2,700,000 homes in the summer (the tune-in in the summer is greater because of the added youngsters available).

The per-minute rate, plus the estimated cost-per-1,000:

ANNUAL MINUTES	Winter		Summer	
	COST-PER-MINUTE	CPM	COST-PER-MINUTE	CPM
201	\$3,200	\$1.33	\$2,800	\$1.04
201 to 400	3,100	1.29	2,700	1.00
401 to 600	3,000	1.25	2,300	.85
601 to 800	2,900	1.21	2,200	.81
801 to 1,000	2,700	1.13	2,100	.78
1,000 and over	2,500	1.04	2,000	.74

Two shows in the afternoon, Full Circle and The Millionaire, also become part of the new discount setup to this extent: the minutes purchased here may be applied to the morning minute total.

Pertinent sidelights on this shift in sales policy and trade comment:

- The billboard is eliminated from the shows in the 10-noon spread.
- CBS TV sales for the first time has borrowed a term from newspapers: it's referring to the above rates as "insertion" rates.
- Affiliate stations will have the privilege of selling the first minute of each of the 10-noon programs locally.
- The competitive networks expressed this viewpoint: any way you look at it, CBS' pre-noon sales device and rate card shapes up as a substantial rate cut.
- A quick survey by SPONSOR-SCOPE among agency media directors indicated the minute concept will be generally welcome because it makes it easier to buy and makes less work.
- Among stations and reps the plan was generally viewed as a further drastic encroachment on spot and evoked heated protests.

Eastman Kodak is trying to sell off its half of Ozzie & Harriet so that it can apply the weekly \$100,000 budget to the expansion of a spot tv idea it's already tested—and successfully so—in five markets.

In any event, spot tv can expect to share in Eastman's tv budget on a substantial scale next season.

Also part of Kodak's media future is a spot radio test, which will be conducted on its own via JWT. It will be recalled that Blair last year urged such a test as a preliminary to the use of a Blair Group plan which would involve \$3.5 million a year.

Chesebrough-Ponds has embarked its new Actin cough syrup on a 13-week test in eight tv markets via Compton.

The schedule: six or seven spots a week, mostly in fringe time.

Actin's a sister remedy to Pertussin and somewhat stronger.

SPONSOR-SCOPE *continued*

Texaco (C&W) has gone on a weekend spot radio weather reports kick: for the time being it's limited the campaign to the west coast with a 52-week prospect.

Another call for radio spots out of New York: Tyrex, Inc. (McCann-Erickson) in limited markets, 13 weeks, starting 6 February, 20 spots a week.

Being placed out of Chicago: Continental Casualty (Geo. Hartman); Philip Morris (Burnett), 10-week schedule in 13 top markets.

Wrigley Gum (via Meyerhoff) has become a lively mecca of Chicago reps in respect to radio station group plans.

The reps who have already pitched group buy plans to Meyerhoff: Katz, PGW, Blair, Adam Young, Eastman and McGavren.

The agency's media department told SPONSOR-SCOPE no decision on any of the plans, which as a concept has suddenly become quite hot, will be reached for at least two weeks.

Interesting sidelight: seems that most of the reps have predicated their Wrigley presentations on their own station lists only. In other words, they haven't asked reps with smaller-market stations to come in with them.

The reason could be this: Wrigley's, Chicago No. One radio source, is taking a six- to eight-week hiatus in such markets.

On the theory that once you get a product started in a test market via radio you keep pounding away for many months, U.S. Tobacco has renewed its saturation campaign for Encore (LaRoche) in Toledo and Buffalo for another 13 weeks.

The theory's rationale: because of the nature of radio the turnover of audience is greater than other media and, therefore, a different set of prospects can be sold by keeping up the pressure. Encore's schedule: 50 spots a week on three stations in each market.

There may be spot tv in Timex's second half of 1961 but that won't be decided until the account has decided about the next agency; that appears months away.

Meantime it will buttress its spring promotion with specials, including Red Skelton, Art Carney and a London circus, and four more NBC TV White Paper documentaries.

The variety show turns up so far this season as the type that delivers the best batting average in regular nighttime tv network programming.

Here's how the various types came out in the second December NTI when averaged according to their inclusion in the top 40.

TYPE	NO. IN CATEGORY	NO. IN TOP 40	BATTING AVERAGE
Variety	11	8	.727
Quizzes-Aud. Partic.	8	5	.500
Westerns	21	10	.476
Situation comedy	26	8	.308
Suspense-Mystery	20	6	.300
Adventure	9	2	.222
General drama	10	2	.200

National Biscuit's Milk Bone (K&E) marketers haven't decided yet whether they want to make a national thing of the 22-week radio test they conducted in Troy.

The test ended 31 December and the Milk Bone people are in process of finding out via the collection of data at hand whether the campaign (1) increased brand awareness in large measure and (2) stimulated the brand's sales.

Blair laid out the pattern for the test. National extension of the John Blair plan for the dog food account would entail about \$800,000 annually.

Economic conditions don't seem to have had an unfavorable effect on network tv time sales with the turn of the year.

According to NBC Corporate Planning's count of sponsored time units, the dip between December and January for the three networks collectively was less than it was the year before. **This time it was 10%. For the year before it ran 12-14%.**

Likely reason for the narrower slide: **new methods of selling both day and nighttime and the increased flexibility of network's use.**

Don't be surprised if next season the holdover net spot carriers embark on a policy of 30 originals and 22 repeats.

Already these second and third season series are mostly down to **32 originals.**

The economic motive is obvious: **the network is able to keep the average price down for the advertisers, even though the producer gets a hike with each succeeding season.**

Latest of the ABC TV newcomers to be replaced is the spot carrier Klondike.

Taking over is **Acapulco** on 27 February.

They're both out of the same producer: **UA-Ziv.**

General Mills' Betty Crocker division (BBDO) gave ABC TV \$23,000 worth of daytime business because NBC TV is so loaded with Duncan Hines that it can't take any more cake mixes.

As it is, NBC is carrying about **\$1-million** worth of Hines billings.

The Crocker stay on ABC is for **five weeks.**

However, there's still a **huge wad of Crocker daytime money left in the budget** for the second '61 quarter. Whether this will be released for tv depends on whether **corporate powers elect to switch it to profits** as the "crop year" approaches its end (30 May).

A third of every dollar that goes into a live show nowadays goes for below-the-line, or staging, costs. Three years ago it was less than 25¢ per dollar.

The latest below-the-line ratio was arrived at via a check with CBS TV and NBC TV. The below-the-line segment for **drama is about twice what it is for variety**, but it all averages out to a third.

Upped union and other wages account for most of the three-year difference.

Do you know why General Foods' Maxwell House Division is able to put on a blitz spot campaign without first having to crank up the budgetary machinery?

The answer—it's got a **\$12-million spot bank** that any one of the designated brands can readily draw on once the campaign is set.

If a network show featuring a specific brand doesn't produce enough frequency, the bank is forthwith tapped to make up the deficiency.

This revolving fund, **which eventually is refilled**, does yeoman service for a brand that needs a fast and blistering takeoff as happened in the case of Yuban instant.

Let it not be said that sponsor identification has disappeared altogether from the research lexicon of the business: Trendex is still measuring it.

Trendex's averages by program type in its November report showed these correct sponsor identification percentages:

Variety shows, 73%; quiz-panel, 53%; hour drama, 44%; half-hour drama, 35%; situation comedy, 36%; westerns, 32%; suspense-mystery, 28%.

Patently what has happened: about the only types that now can count on a sizeable who's-sponsoring-it quotient are the variety, hour anthology and quiz items because they **alone remain preserved from expanding multiple sponsorship.**

Bulova (McCann-Erickson) has both tv and radio in its plans for 1961, though just how the media will be used won't be crystallized for a week or two.

In tv it'll either be specials or continuing network programing or a combination of both. In radio it'll go on being spot.

The anticipated budget for 1961. **\$4 million.**

Put down Kraft (JWT) as a standout growth user of tv for the coming season, due largely, of course, to the fact it's adding lots of new products.

There'll be a lot more spot as these products are introduced but particularly significant is this: Kraft may have two nighttime network programs in addition to Como.

The media people in the major agencies can look for a lot of over-their-heads action during the next six months from a couple of tv station groups.

These groups are talking to their reps about setting up for a sales thrust that will take the story of spot tv beyond the people who plan or recommend what media should be bought.

Actuating this strategy in large measure: a decision that stronger than usual tactics must be used to counter the drift of what had been spot money into network nighttime spot carriers and daytime scatter plans.

The groups are convinced they can't stem the tide by taking their competitive message directly to the agencies.

Gillette (Maxon) last week dished out another \$2.5 million for nighttime tv, about evenly split between ABC TV and NBC TV.

The expenditure period: between February and August.

The company's already committed to ABC for about \$7-8 million in sportscasts.

ARB and Nielsen have different plans for their 1961 tv coverage studies.

What each says it will do:

ARB: (1) Leave New York and Chicago pretty much as they are, since they're over 90% home saturation; (2) update those areas where there may have been changes according to the latest census report and/or its market sweeps.

NIELSEN: Make a completely new county-by-county swing, with the data interlocking with the 1960 census figures. The hope is to have it on hand at agencies before the start of their fall spot buying.

Pet Milk (Gardner) has become a prime target for new business pitches by tv reps.

In seeking to fill the void in tv resulting from the company's withdrawal from the Red Skelton show these business creators have advanced the argument that **Pet, because of its crazy-quilt distribution pattern, actually belongs in spot.**

One fact cited: the average per capita consumption of evaporated milk in the south is double what it is up north.

Something that strongly influences toiletries people in their choice of time in air media: 44% of married women have jobs outside the home.

Add these, they figure, to the working girls and you might miss 40% of your potential women's market if you don't use nighttime.

For other news coverage in this issue: see Newsmaker of the Week, page 8; Spot Buys, page 18; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hcars, page 60; Tv and Radio Newsmakers, page 68; and Film Scope, page 58.

All You Need to Know About Aspirin, or More

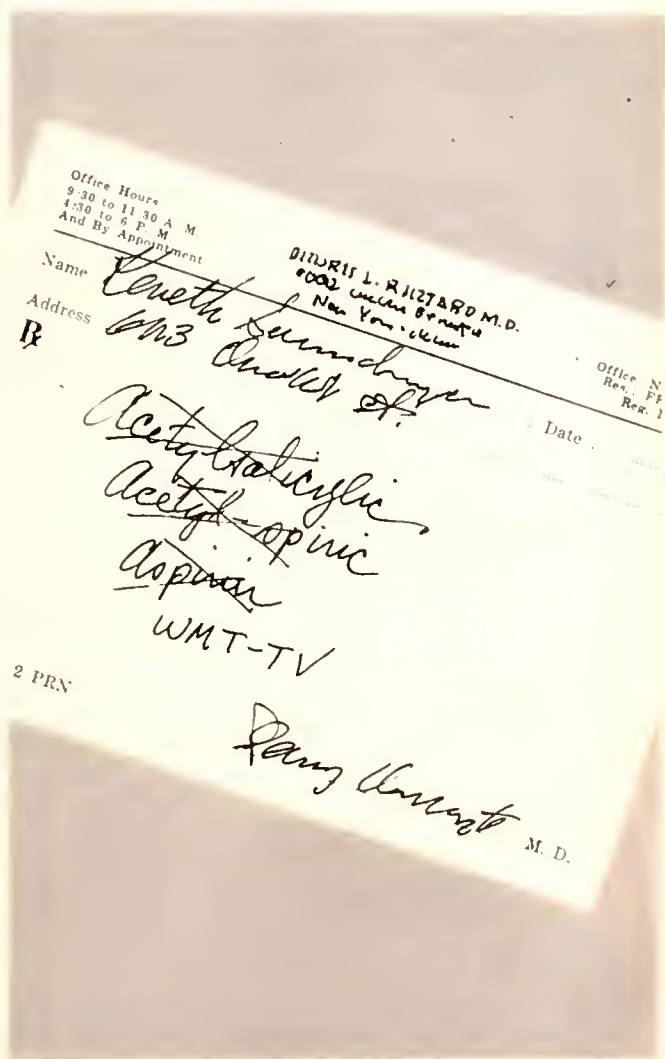
CHEMISTS and pedants call it acetylsalicylic acid. Chap name of Gerhardt whipped it up in 1853, but it wasn't until deadlines became common that anyone could think of a use for the stuff. Actually, Heinrich Dreser, researcher for Bayer in Germany, was looking for a palliative for rheumatoid arthritis sufferers who couldn't stand the side effects of salicylates, real stomach bombs widely used around 1899, when he tried old Gerhardt's concoction. It worked.

One thing led to another. Some character with arthritis and a hangover took it, felt better, and *schnapps* sales boomed. It was serendipitous for drinkers but eventually tough on Bayer. The name aspirin evolved after a generation of prescription-fillers got headaches trying to read acetylsalicylic acid, scrawled by doctors not famous for calligraphy. It became acetyl-spiric, then aspirin, and not a minute too soon.

Bayer's U.S. patent expired in 1917, followed in a few years by *schnapps* itself, it said there in the 18th Amendment. After a long legal hassle, Bayer saw the courts decide that the name had entered the public domain, or whatever words enter when they become common nouns.

That aspirin relieves pain and reduces fever is pretty well established. The reason for this

is another matter, perhaps hidden deep in the Antarctic of the body. Some 17 billion aspirin are produced annually in the U. S. Eastern Iowans consume less than their share, since they have fewer headaches, and WMT-TV, CBS Television for Eastern Iowa, Cedar Rapids-Waterloo, Affiliated with WMT Radio, K-WMT Fort Dodge, National Representatives, The Katz Agency.





There is nothing harder to stop than a tree.

The trend is to ABC-TV, the
big network on week nights
the leader all week.*

NETWORK	MONDAY-FRIDAY AVERAGE RATING	OVER-ALL AVERAGE RATING FOR WEEK MONDAY THROUGH SUNDAY
ABC-TV	20.8	20.6
TV	17.1	19.3
TV	17.0	16.0

Program-appraisal supplement to National NTI reports for week
ending July 8, 1961, Nielsen 24 Market TV Report. Average audi-
ence 6:30-11:00 pm, Monday through Saturday 7:30-11:00 pm.

ABC TELEVISION

**A pretty melody
is like Florence**

Florenz Ziegfeld to Florence, South
Carolina—glorifier to glorified! But

Florence doesn't need glorification.
Fifth largest single-station market in the
nation, Florence and WBTW
go together like words and music.



Florence, South Carolina

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



A Jefferson Standard
affiliated with
WBT and WBTW, C

Risks of new web shows continue to increase

% of New Programs Returning the Following Season

No. of New Programs		% Returning Following Season	
1954	42	1955	55%
1955	42	1956	55%
1956	41	1957	34%
1957	51	1958	49%
1958	44	1959	43%
1959	50	1960	38%

The Nielsen chart above shows number of new nighttime television programs returning for a second year. This is one of the many risks in network broadcasting.

HOW TO BUY NET TV IN '61

For advertisers and buyers preparing to make network buys, here are some key trends and basic facts about nighttime shows

Although the new year is hardly past the three-week mark—a short period of rest for postmen and industry agency researchers and advertisers are busy culling reports and studying trends which will ultimately be the groundwork for next season's network television buying.

Research organizations have kept their electronic computers, calculators and Univacs working full time through the winter months in order

to meet the demand for special network surveys and the regular flow of basic research material.

While special reports obviously shed important light on specific program problems, general trend data is getting close attention from account men and others preparing network proposals for clients. Information on such trend areas as program casualties, lineups, type of sponsorship, program lengths, show popularity by

types, etc., is being perused for hints as to which way the wind is blowing, particularly at night.

One of the most critical areas of study is the casualty rate. As the chart above shows, the long-term trend has been for the risk to increase. Except for the 1957 season, the percent of new shows which returned the following season has been steadily declining. The number of new shows has not been (conversely) increasing at a comparable rate primarily because different show lengths complicate the data somewhat.

Trends on programing are vital to the advertisers as well as the broadcasters. The chart on page 30

Key nighttime sponsorship, programing trends

Sponsorship, program shares on network tv by hours per week (average)

	1958		1959		1960	
	Hrs.	%	Hrs.	%	Hrs.	%
Single sponsorship	32	49.6	29	39.6	20	27.8
Alternate sponsorship	18	27.9	20	27.3	19	26.4
Other sponsorship	14.5	22.5	24.4	33.1	33	45.8
TOTAL	64.5	100.0	73.4	100.0	72	100.0

	AA*			AA			AA		
	Hrs.	%		Hrs.	%		Hrs.	%	
30-minute programs	19.5	42	65.1	16.7	39.7	54.3	18.1	35.5	49.3
60-minute programs	21.5	21	32.6	18.9	29.7	40.3	18.9	33	45.8
90-minute programs		1.5	2.3		3	4.1		1.5	2.1
120-minute programs					1	1.3		2	2.8
TOTAL	64.5	100.0		73.4	100.0		72	100.0	

The chart above shows the number and percent of 30, 60, 90, 120-minute programs per average week. Note the growing popularity of hour-long shows. Hours of single and alternate week sponsorship are also shown.

Source: 11 December NTL each year; 7:30-11 p.m. Mon. Sat.; 6-11 p.m. Sun. *Average Audience Rating.

shows the number and percent of programs aired weekly by length. Over the three-year period, there was a consistent increase in hour-long shows while half-hour presentations continued to lose ground. In 1958 the total hours of 30-minute shows was twice that of 60-minute programs, however, in 1960 figures are virtually the same. The chart reveals that the average rating for both half-hour and hour-long shows is about equal. No programs running 90 minutes or longer were reported during the survey period, although some are scheduled through the year.

Type of sponsorship changes from year to year. Single sponsorship, the NTL chart reports, has steadily decreased during the past three years. Ironically, alternate week sponsorship varied little; however, other sponsorship, which includes participations, has gone up. This is partially due to a greater number of spot car-

rying programs during 1960. The total number of hours programed by all three networks during the average week represented is 72. Last year showed an average of 73.5 hours weekly vs. 1958 with 64.5.

Anyone looking to find out the status of network television from a business point of view certainly wouldn't have to probe deep to discover that its big business and still growing. Every chart seems to indicate consistent growth. This not only pertains to audience growth, which of course is a credit to the entire television industry, but web station lineups haven't leveled off yet.

The chart on page 31 shows how network station lineups for even the low ranking and poorest rated shows have grown over the past four years. The average station lineup for 1960 is 113. Since a graduated sample rather than the entire 120 shows was averaged, the figure is approximate.

Although audience composition studies vary little from year to year, many researchers feel that ratings alone are not enough to substantiate a buy and carefully study the latest data for better adult coverage.

Some would rather reach a full family at night rather than daytime's women audience, forfeiting attractive daytime costs and heavy repetition. On the other hand, other advertisers go under the assumption that the lady of the house is the dollar spender and other family members play a small part in choosing products.

Unlike daytime's women audience, evening television reaches the entire family. Saturday and Sunday between 7 and 9 p.m. account for the greatest number of viewers per set—2.5. Although 7 through 9 on weekdays is still the most popular time period, viewers per set drop slightly—2.3. This is due to a small percentage of night workers and early risers. The av-

average viewers per home during network option time is just over 2.3 weekends and 2.2 weekdays.

The bi-weekly analyses of the Top 10 network shows are always a conversation piece.

Based on the NFI December report, a western — *Gunslinger* — still tops the list. In spite of the predictions of many that westerns are on their way out, four out of 10 — the same as last year — fall into that category.

Three out of four are the same shows. The hour-long *77 Sunset Strip* has gone from 13th to seventh place. *The Jack Benny Show*, although introduced on a weekly basis late this season, has already grabbed a Top 10 position. Among the regularly scheduled shows, Ed Sullivan is still retaining a No. 4 spot.

Three hours and 31 minutes per day are spent viewing by the average television household, between 1

and 11 p.m., reports NFI, Nov-Dec., 1960. Viewing during the seven-hour period represents a four-minute increase over last year and a three-minute drop from 1958. It also means that in 1960, 61% of the daily viewing took place between 8 and 11 p.m. Over 50% of the total seven

hours was spent by viewers in front of the television screen.

The next favorite viewing period is between 9 a.m. and 1 p.m. One hour and 27 minutes takes place during this period — a six-minute increase over last year and 12 minutes more than 1958. Late, late, late show watchers account for the 17 minutes of viewing between 11 p.m. and 9 a.m. Most stations are off the air through the wee morning hours. A total of five hours and 15 minutes daily are spent viewing by the average tv family.

If you're the particular type of advertiser or buyer who won't buy a web show unless the rating is over the 25% mark, chances are that you'll be out of luck.

Based on an October survey, the latest available, Nielsen reports that shows falling into that category have *(Please turn to page 53)*

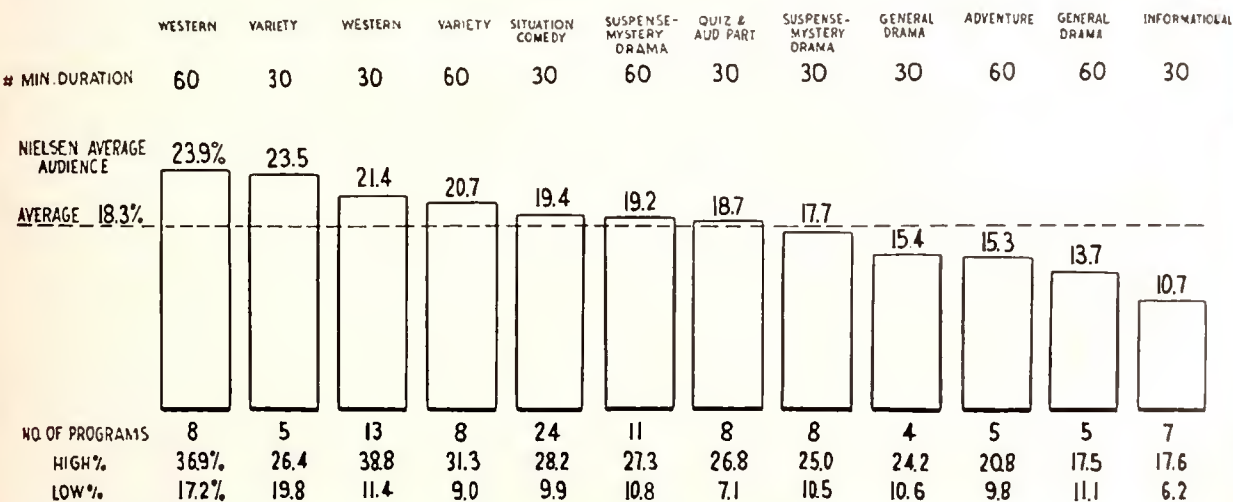
Ratings, station lineup by rank

Program Rank	1956** Rating	No. Sta.	1958** Rating	No. Sta.	1960 Rating	No. Sta.
1	45.2	160	35.8	169	36.9	184
10	31.5	154	29.6	167	26.4	174
20	30.9	167	28.0	173	24.2	166
50	16.6*	117	22.5	132	20.3	153
80	18.3	113	18.6	150	16.7	157
90	14.7	97	15.2	77	14.5	127
100	14.0	105	14.0	80	12.5	177
110	7.0	49	9.8	85	11.6	104
120	5.4	36	9.5	186	9.6	92
Av. lineup		111		135		148

Source: NFI First Reports December 1956, '58, '60. *Low coverage **Ranked on PSB basis. Ratings are total U.S. average audience for shows at night.

Average ratings of network tv shows by program type

The show-types below are ranked by average Nielsen ratings. High % represents highest rating reported during report period. Low is lowest rated show. Chart contains number of shows averaged within each category.



Source: Charts on pages 29, 30, 31 from Nielsen Television Index and reprinted with the permission of copyright holder, A. C. Nielsen Co.

THE STORY BEHIND THE STORY

❖ WJR's Worth Kramer readies report to stockholders on station's first full year after its break with CBS

❖ Survey of progress at Detroit's Goodwill Station shows effects of 'complete-range' program policies

This week, in his quiet, comfortable office on the 23th floor of Detroit's old (1929) but still imposing Fisher Building, veteran broadcaster Worth Kramer is pondering a presidential message.

It will be part of the annual stockholders report of publicly-held WJR, The Goodwill Station Inc., to be published in March, and will summarize

the progress during 1960 of one of America's largest, and in some ways most unusual, radio properties.

Final audits of WJR's financial record have not yet been completed and Kramer is understandably reluctant to discuss exact figures. But last week, because of exceptionally high industry interest in WJR operations, SPONSOR editor made a preliminary in-depth survey of Detroit's

radio giant. For WJR 1960 was a significant year because:

- It was the first full year of operation since the station severed its long time affiliation with CBS in mid-1959.

- It was the first full year of operating under the concept of "complete-range" programing which, at WJR is in marked contrast to most industry programing practices.

- It was a year in which the interest of national advertisers in radio showed signs of softening, and for WJR, with 70-80% of its business national, this presented a stern operating challenge.

SPONSOR's study of WJR was aimed at discovering how well the station had met these challenges, and what



JOHN F. PATT, (l) board chairman of The Goodwill Station Inc., whose properties include WJR, Detroit, and WJRT, Flint, is a broadcast veteran with 39 years of experience at WJR and KGAR, Cleveland.

JAMES H. QUELLO, (r) gen. mgr. WJR, has been with the station since 1947. Like all WJR executives, he is active in civic affairs. His outside interests include Detroit Housing Commission, Michigan Veterans Fund.



WJR tops \$3 million with unique management policies

1 LIVE PROGRAMING. WJR broadcasts 29 different live radio programs, most of them daily, plus two sportscasts and nine newscasts daily.

2 LARGE STAFF. With a yearly payroll of over \$1 million, WJR has 134 employees, one of the largest staffs of any radio station in America.

3 HUGE COVERAGE AREA. WJR, a 50kw clear channel outlet, claims 17 million people in its primary coverage area in Mich., Ind., Ohio, Can.

4 HIGH RATES. WJR's basic one-minute rate of \$150 is more than twice as high as other Detroit outlets, one of highest in the country.

5 HEAVY NATIONAL BUSINESS. 70-80% of WJR business is national. Twenty-eight of its top 50 accounts are located in WJR's primary area.

6 NO FAITH IN RATINGS. WJR does not subscribe to any rating service, and neither programs nor sells its station on basis of ratings.

AT WJR

significance, if any, the WJR experience has for the medium as a whole. Here are the findings.

Financial. WJR, for years a mainstay of the CBS Radio network, was reportedly one of the highest paid network affiliates. Worth Kramer acknowledges that at one time WJR's network income exceeded \$1 million annually.

During the middle and late '50's however, this income dwindled steadily and by 1958 was less than 30% of 1950 totals.

In 1957, WJR reported to stockholders total radio sales of \$3,570,000. In 1958 sales had dropped to \$3,275,000, including \$170,000 sales volume from The Goodwill Inc. television property WJRT, Flint, which began operation in October 1958.

For 1959 radio and tv sales totaled \$3,966,000, and though the annual report did not break down radio and tv income, it did note that radio sales were up over the 1958 level of approximately \$3,100,000, even though for the first five months of 1959 when WJR still had its CBS affiliation, there had been a sharp decline.

Coming into 1960, therefore, WJR was racking up radio sales at the rate of well over \$3 million yearly. Last week, Kramer indicated to SPONSOR that 1960 radio sales would be "better than 8% above 1959." (This compares with an estimated industry increase of approximately 1%.)

Clearly, in terms of time sales WJR had met 1960's challenges. But the real significance of the WJR story is probably to be found in its highly unorthodox programming and sales policies, and in the unusual prestige position it enjoys in the Detroit and Great Lakes area.

Programming. Even a quick glance at a WJR program schedule shows vast differences between it and the usual radio fare. WJR program director Reg Merridew sums up these differences as 1) live programming, 2)



WORTH KRAMER (r) president of WJR, The Goodwill Station Inc., has held many important civic and industry posts, including chmn. NAB Standards & Practices Comm.

55-man staff programs WJR 'complete-range' schedule



PROGRAM MANAGER R. P. Merridew heads a 55-man program department that includes announcers, producer-writers, newsmen, musicians, program personalities, as well as sports, farm, and women's divisions. Merridew, who

joined the station in 1959, has been the architect of WJR's new "complete-range" programing.



DIRECTOR OF FINE ARTS Karl Haas has a six-day-a-week, full hour morning program, "Adventures in Good Music," which has been one of the most talked-of features in WJR's new "complete-range" schedule. Haas, an

accomplished musician and teacher, is also supervisor of all the station's fine arts activities.



NEWS EDITOR William Sheehan has a staff of five, organizes his news operation to alternate newscasters throughout schedule. News men write and broadcast their own material. Sheehan himself

was on Eisenhower trips to Europe, India, Far East, covered Khrushchev visit, Summit Meetings, many other top news stories.



SPORTS EDITOR Bob Reynolds manages extensive WJR coverage of such sports features as Detroit Tigers, Detroit Lions, Big 10 Football, Detroit Red Wings, as well as bowling, golf, skiing, track and other pro, college, and high

school events. Reynolds has two, six-day-a-week 15-minute sports shows plus many short specials.



FARM EDITOR Marshall Wells has seven-day-a-week early morning farm program (half hour) plus six-day-a-week 15-minute "Farm Roundup" and "Farm Digest" shows at 12:15 p.m. Wells, who flies his own plane, is a familiar figure at

farm and grange meetings throughout agricultural areas of Michigan, Ohio, Indiana, and Canada.



WOMEN'S EDITOR, Lee Murray gave up a tv career to join WJR. Her six-day-a-week program is angled to younger housewives. Her 10-minute "Conversations" is a Mon.-Sat. interview show. Other program executives not shown

here are music dir. James Clark, choral dir. Don Large, and automotive editor George R. Kendall.

fine music, 3) complete range programing, 4) adult appeal, 5) long time reputation and character of the station.

With 29 different live programs plus two live sportscasts and nine live daily newscasts, WJR has nearly 23% of its 24-hour schedule on a live basis. It is one of the few large radio stations which still employs staff musicians (20 in the music department).

Though it has a number of record shows (they are manned by "personalities" not d.j.'s—a word verboten

at WJR) its music policies are strict: No rock 'n' roll, no record repeated within 36 hours, no Top 40 programing, no records go direct to program personalities but all must be sent to its Record Library which maintains a careful check on schedules.

An even more remarkable feature of WJR music activities is the progress it has made in the realm of fine classical and semi-classical music under fine arts director Karl Haas. Perhaps the most striking innovation introduced at the station following

the CBS break was Haas' *Adventures in Good Music*, a full hour morning program six days a week.

Though it took over the old Arthur Godfrey time and WJR still gets occasional letters asking for Godfrey's return, audience response to *Adventures in Good Music* has been almost startling, with an unusual proportion of fan letters coming from men, especially in the professional class.

Haas, an accomplished musician, conducts his program as a kind of in-

formal, non-stuffy musical lecture on such subjects as "building a record collection of good music."

WJR's claim to "complete range" programming is based on the extraordinary variety of its schedule which contains programs aimed at business, farm, sports, school, college, and many other groups.

A prime example of such programming, for instance, is the station's *Make Way For Youth* program, on the air since 1943, with a 60-voice chorus of high school students, picked annually with the aid of school authorities. *Make Way For Youth* has proved an impressive talent builder for the station, with a number of its graduates moving on to jobs as soloists and featured performers.

Another example of complete-range programming was the 21-program series of *Automotive Reports*, scheduled when the new cars were introduced, and featuring talks by top executives of every major manufacturer.

Still another "complete-range" feature is the heavy coverage (perhaps the most extensive of any major market station) which WJR gives to farm programs under agricultural director Marshall Wells.

In the realm of news, the station was faced with the necessity of replacing its highly regarded CBS news coverage when it broke with the network in 1959.

Under news director William Sheehan it has built up a news staff of six men which provide a service which, says Sheehan, "is more than we gave with CBS."

WJR employs News Associates for live-pickup Washington and foreign coverage, plus, of course, AP and UPI for hard news reports. In addition, the station covers many major stories—the Khrushchev visit, Eisenhower trips, conventions, etc.—with its own men. Sheehan himself is probably the most traveled radio station newscaster in the business.

WJR newsmen write and broadcast their own programs and are alternated during the day. All WJR newscasts are 15 minutes.

Reviewing the station's "complete-range" program philosophy, Merridew says, "We're always looking for new ideas. One area which we still would

(Please turn to page 50)

SHAVIAN VIDEO HELPS BANK IN 'PREMIUM WAR'

How does a company go about establishing a corporate image unlike most others within its industry? Lincoln Savings & Loan Assn., Los Angeles, a one-office bank with depositors from all over the metropolitan area, set out to build a prestige image amid the flourish of a "premium war" among other banks in its area, by sponsoring, on local tv, a 90-minute taped production of George Bernard Shaw's *Candida*.

The program was produced by CBS o&o KNXT, and was bought for \$7,500 by the client, who has his eye open for more shows of that type.

Lincoln's purpose in backing the show was to hit an adult audience who would appreciate a higher level of tv programming. "Many of the over 700 letters we received in response to the program praised us for 'not talking down' to the audience," ad manager Richard Foulger told SPONSOR. The letters also responded to the production and the performances, he said. Respondents came from all walks of life.

"Although we didn't get a tremendous flow of business in response to the show, we feel it was a major step in building the desired image," Foulger explained.

Lincoln's commercials had "virtually no sell," he said. The first spot talked primarily about Shaw and the play, the second emphasized Lincoln Savings & Loan's community efforts. The final commercial of the program had some sell in it.

This commercial motif is carried through on the bank's other broadcast spot advertising. Lincoln's radio advertising is usually limited to announcements. However, the bank recently sponsored the Los Angeles Gold Tournament on radio.

The bank situation in the Los Angeles area is very competitive, Foulger pointed out. There is a great premium campaign going on, and most newspapers are saturated with premium ads of other banks. Therefore, Lincoln has set about contrasting itself to the rest of the industry.

"We only spend about 15% of our ad budget in tv and radio," said Foulger, "and we spend close to 50% in newspapers." He was quick to point out, however, that LS&L would spend more money in tv "if we could find more shows of the same caliber."

In the past, the bank sponsored reruns of *Life with Father*, *Tom Harmon Sports*, *Clete Roberts Special Reports* and *Big News*.

DISPLAYS, such as the one shown here, were used throughout Lincoln Savings & Loan's one office to promote showing of Shaw's 'Candida' on tv. Depositors also received advance mailings



THE TAPE COMMERCIAL



'We're all set to roll,' MW&S v.p. Milton Guttenplan tells client, who okays setup

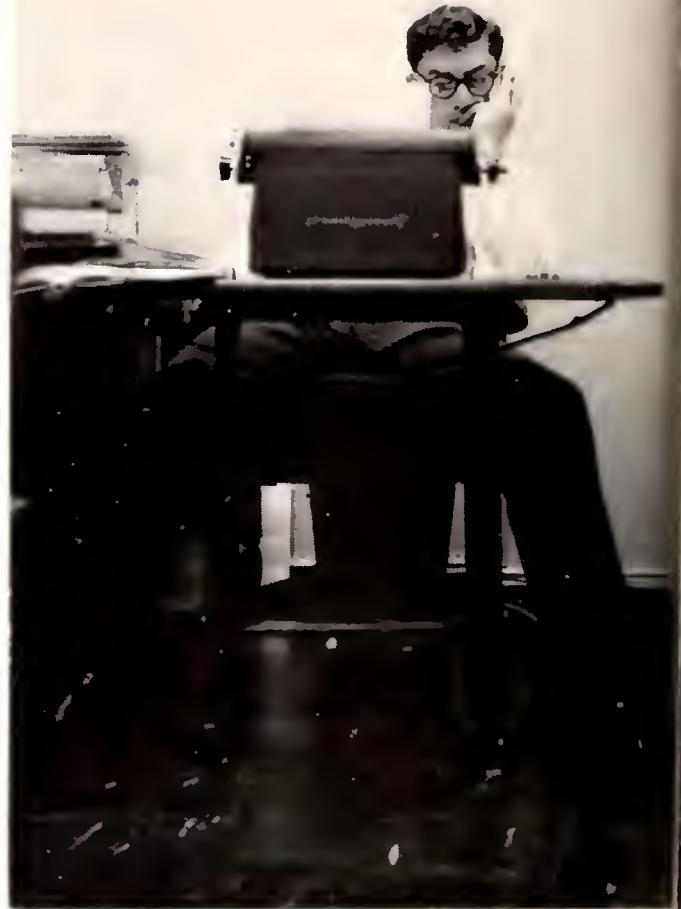
BIG STEPS



1. Setting up the format

Guttenplan and Ronzoni a.e. Andre Luotto look over recipe books, while MW&S home econ. dir. Jeanne Fisher figures out step-by-step procedure for taping

photography by Herb Levart



2. How shall we say it?

'Al dente' is the Italian phrase for 'tender yet firm' muses an MW&S copy group head, Barry Biederman, who ponders also the words 'Ronzoni sono buoni . . . Ronzoni is so good' as a way of stimulating appetites

To watch the unruffled and poised Ronzoni spaghetti spokeswoman, Arlyne Grey, lift a superbly cooked strand of spaghetti—wound affectionately around a fork tine—out of a steaming pot, and listen to her breeze through a 173-word, 60-second spiel, it is difficult to imagine that six hours, 11 pounds of spaghetti, and 11 jars of sauce went into the making.

But there is more to putting together a taped, one-minute commercial than meets the eye. Like the new Ronzoni spot which broke on the CBS filmed program, *The Phil Silvers Show*, regionally on WNBC-TV, New York, and WNHC, New Haven, Conn., early this month.

To see what goes into putting together a seemingly simple, minute, taped commercial, SPONSOR went behind the



3. Cooking-time test

With timing such an important factor in spaghetti cooking, Mrs. Fisher and Luotto test a batch in agency's kitchen



4. How will it look on-camera?

In order to assure the best camera angles, associate creative director George Cole, Mrs. Fisher, Guttentplan, and Luotto, take pre-shooting look at the prepared spaghetti dish via the agency's closed circuit tv system

5. Last minute shopping . . .

On day of the commercial, Mrs. Fisher and tv department staffer Arnold Walton buy finishing touch items adding to 11 lbs. of spaghetti, 14 jars of sauce used in perfecting the dish




scenes of Mogul, Williams, & Saylor, and the NBC taping studios.

A full week of writing and planning went into the pre-shooting of the stand-up variety food commercial, with no fancy production values, followed by spaghetti cooking tests, the preparation (an agency secret) of a technique for bringing out, from the prepared spaghetti casserole, an appetite-stimulating steam.

The taping project, moneywise, included these costs from NBC: settings, \$750; staging, \$1,000; and engineering, \$750.

The entire production was under the supervision of MW&S tv director James Lichtman.

To learn what went into the making of the commercial—start with photo No. 1. 



6. Easier camera flow

In order to make it possible for the camera to project a continuous commercial sequence, tables are placed in 'V' plan

7. Last-minute fever

Making sure that the pot boils up the right amount of appetite-appealing steam before take are Mrs. Fisher, Luotto, Guttenplan





8. Set to shoot

Arlyne Grey, Ronzoni spokeswoman for past 10 years, gets set to go through her paces



9. Taste appeal: key point

Much of the success of the Ronzoni commercial—an educational how-to pitch—depends upon the appearance of the product. A finished casserole dish is also shown in the spot



10. Three takes—'that's it!'

A barely noticed camera move goes awry, but it's enough for a second (or third) take to be called by perfection-minded tv director. Miss Grey and agency people watch take playback



ARTUR RUBINSTEIN is among the keyboard luminaries who demonstrate and praise the Steinway in the venerable piano maker's 32-market fm campaign aimed at a quality audience

STEINWAY'S SOUND GETS FM SHOWCASE

◆ Renowned piano's golden tones waft into 32 markets via fm; 16 artists demonstrate, speak for instrument in commercials designed to blend with the fm programming

To speak of ideal marriage between advertiser and medium may border on cliché, but the phrase is irresistible when it comes to Steinway piano and fm radio.

Here is an instrument reputed to be synonymous with sonorous perfection. No impulse or mass consumption item, the Steinway (approximate price range: \$1,395-7,000), requires a medium equipped to reproduce its sounds, and an appreciative audience. Since fall, 1959, that medium has been fm, the campaign's scope has reached 32 markets.

"The fm audience," states advertising manager John H. Steinway, "is

well-suited for us, in terms of income and taste. Surveys show a large percentage of fm listeners are in the well-to-do category, and if they're drawn to fm's better music, they are the prospects for us."

There was some resistance by tradition-bound dealers when fm first was proposed, but after a number of tests conducted by Steinway's agency, N. W. Ayer & Son, they were amenable to giving it a try. Since the fall of 1960, after a year on fm, renewals have been coming up, and all but one have endorsed continuation for another year.

Says John Steinway "While an

might allow us broader coverage in a given market, we find that the select-audience appeal plus the high reproduction quality of fm provide us with the most efficient and effective radio buy."

The Steinway fm commercials, all minutes, run with a weekly frequency ranging from five to 12, depending on market size. Instead of short, heavier flights they are spread over the year because, as Steinway puts it, "We don't expect a short-term sale from these commercials, but rather we're interested in the long-term association of Steinway with good music and the artists who perform it." Evenings and weekends get heavy emphasis in Steinway's timebuys, to bring in the family group.

Star of the Steinway commercials is the piano itself, as played by one of 16 top-notch keyboard virtuosos. All of the 60-second spots open with the piano music, so as to blend with surrounding fm programming, rather than interrupt abruptly. Then the music fades to make way for copy points spoken by a regular announcer, and in the more recent commercials, a testimonial by the performing artist himself. There is time at the close of the spots for the local dealer's tag.

Due to contractual arrangements with a large proportion of the most prominent pianists, Steinway is in a uniquely advantageous position for obtaining its music and testimonials for commercials. Artists sign with Steinway in return for a Steinway piano, free of rental charge, at each recital. These performers readily permit use of excerpts from their recordings and testimonials for the commercials.

Steinway sales reportedly have been experiencing a continual rise. One dealer has noted an increase in Steinway turnover at the same time that other piano brands have remained about the same or fallen off somewhat. He sees fm as the deciding factor.

Now in its 107th year, Steinway & Sons has among its executives four fourth-generation Steinway brothers and one fifth-generation cousin. The brothers are Henry Z., president; Theodore D., engineering; John H. secretary and advertising; and Fred Erick, concert and artists. The cousin Charles G., is in sales. ◆

Issued every 6 months

2ND HALF, VOLUME 14

JULY THROUGH DECEMBER, 1960

ADVERTISERS

General

Tv: agencies new business-getter	11 July p. 33
Hey, getcha co' beer (McMillin)	18 July p. 12
How they sold at the Convention (J. E. McMillin)	18 July p. 29
Web radio at Los Angeles: Mennen's big switch	18 July p. 32
Brown & Williamson: tv success story; part I	8 Aug. p. 33
<i>Sponsor Asks</i> : How can department stores most effectively use broadcast?	8 Aug. p. 52
Tv's cake mix battle: what next?	15 Aug. p. 31
Brown & Williamson's big tv success story; part II	15 Aug. p. 36
Turmoil in oil	22 Aug. p. 29
Some new guideposts for sports sponsors	5 Sept. p. 10
Peak air budgets fan anti-freeze rivalry	12 Sept. p. 29
How 71 banks spend radio dollars	14 Nov. p. 39
Shell-Ogilvy deal rocks ANA	21 Nov. p. 38
How local advertisers fared with local convention coverage	21 Nov. p. 41
Synthetic yarn makers find: tv solves 6-sided ad problem	28 Nov. p. 27
Admen critical of fee plan	28 Nov. p. 30
Top radio campaigns cover side product range	28 Dec. p. 31
Top 25 net tv brands, 3rd quarter 1960	12 Dec. p. 34
Top 100 clients in spot tv	12 Dec. p. 35
Why food brokers like spot	19 Dec. p. 36
Clients: focus on ad 'ethics'	26 Dec. p. 31

Personalities

<i>Newsmaker</i> : Norman H. Strouse, chief exec., JWT	4 July p. 6
<i>Newsmaker</i> : Theodore G. Bergman, adv. v.p., Revlon, Inc.	18 July p. 6
<i>Newsmaker</i> : Geo. H. Lesch, chief exec. officer, Colgate-Palmolive	25 July p. 6
<i>Newsmaker</i> : Melvin Hefitzer, dir. adv. & p.r., Ideal Toy Co.	12 Sept. p. 6
<i>Newsmaker</i> : W. Roswell Chase, exec. v.p., P&G	24 Oct. p. 6
<i>Newsmaker</i> : Gail W. Smith, head tv adv., GM	11 Nov. p. 8
<i>Newsmaker</i> : Neil McElroy, chmn. of bd., P&G (Ad Council's Public Svce. Award recipient)	21 Nov. p. 10

ADVERTISING AGENCIES

General

Tv: agencies new business-getter	11 July p. 33
Ten seconds that shook Madison Ave.	11 July p. 36
Typical agency reaction to ABC TV plan	11 July p. 36
Analysis of award winners by ad agencies (tv festival)	11 July p. 39
<i>Seller's Viewpoint</i> : Fletcher Turner, WRAL TV	11 July p. 76
The high cost of agency tv talent	18 July p. 36
McCann has most complex agency tv unit	18 July p. 36
At Ted Bates 109 work on Brn. & Wmsn. (chart)	15 Aug. p. 37
Why the midwest is talking about Tatham-Laird	29 Aug. p. 36
New relief for old time squeeze	12 Sept. p. 40
'Don't call us . . . we'll call you' (D. P. Brother)	12 Sept. p. 42
Agency uses fm in self-sell (Zakin Co.)	3 Oct. p. 41

SPONSOR INDEX

Starting here is the complete index of stories and features which appeared in SPONSOR during the second half of 1960. The material is indexed under 17 major categories and 29 sub-categories. Where stories fall under two or more categories they are cross-indexed. The subject index (both major- and sub-categories) is arranged alphabetically, while the list of stories under each heading is arranged chronologically. Special issues are included in the index. In addition to articles in the main body of text, certain departments are also listed: NEWSMAKER OF THE WEEK, SPONSOR ASKS, and SELLER'S VIEWPOINT.

Lousy at promoting themselves	10 Oct.	p. 12	Broadcast seminars: a change of heart (Csida)	8 Aug.	p. 12
Do big agencies 'control' spot tv?	10 Oct.	p. 30	Frank Pellegrin's dream for RTES	8 Aug.	p. 40
Agency tv execs! not expendable	10 Oct.	p. 30	The FCC and program control (McMillin)	15 Aug.	p. 12
1960-61 shows delivered by agencies, clients	10 Oct.	p. 31	<i>Seller's Viewpoint</i> : Allen Hundley, John E. Pearson Co.	15 Aug.	p. 86
Agency webs boost air role	10 Oct.	p. 35	Air media from far and near (Csida)	22 Aug.	p. 12
'Those two SPONSOR articles were wrong' (Bruce R. Bryant)	17 Oct.	p. 40	<i>Sponsor Asks</i> : How can stations better research their markets?	22 Aug.	p. 52
Media departments re-tool for '61	24 Oct.	p. 29	Why nostalgia for bologna? (McMillin)	29 Aug.	p. 12
'New look' at C&W (chart)	24 Oct.	p. 30	Burning questions on the single rate	29 Aug.	p. 29
McCann's 'commandos' bring ad integrity down to earth	7 Nov.	p. 10	The lament of an unnamed broadcaster	29 Aug.	p. 32
New market ranking ahead?	11 Nov.	p. 31	<i>Sponsor Asks</i> : How can broadcasters woo newspaper advertisers?	29 Aug.	p. 52
Shell-Ogilvy deal rocks ANA	21 Nov.	p. 38	Candidates clear the air (Csida)	5 Sept.	p. 12
College radio gets boost from BBDO and U. S. Steel: part I	21 Nov.	p. 39	Help wanted: two new presidents (McMillin)	12 Sept.	p. 12
Admen critical of fee plan	28 Nov.	p. 30	Paving the 'Glory Road' (Csida)	19 Sept.	p. 12
Agency 'mavericks' on rise	28 Nov.	p. 33	Industry reaction to the 4A's report: 'Why didn't you ask us?'	26 Sept.	p. 29
College radio's receptive audience: part II	28 Nov.	p. 36	<i>Sponsor Asks</i> : How can radio-tv attract your industry?	26 Sept.	p. 48
'Where there's life' . . . take 175 (Bob Johnson/Budweiser)	12 Dec.	p. 36	Rocks, posies aimed at station drummers	3 Oct.	p. 38
Top air agencies gave 53% to radio/tv in '60	19 Dec.	p. 27	<i>Sponsor Asks</i> : Is it really worthwhile for station men to visit agencies?	3 Oct.	p. 50
Top 10 spot agencies 1957-60 (chart)	19 Dec.	p. 28	Reaction to KYA 'Golden Rules' mixed	10 Oct.	p. 37
Top 10 net agencies 1957-60 (chart)	19 Dec.	p. 28	Will station plan over-commercialize tv	24 Oct.	p. 32
5-year pattern of 1960's top air agencies	19 Dec.	p. 29	<i>Sponsor Asks</i> : How did you make your greatest sale?	24 Oct.	p. 48
Top 50 ad agencies in radio/tv buying	19 Dec.	p. 30	<i>Seller's Viewpoint</i> : John W. Guider, WMTW-TV - Will spot radio hit \$200 million?	24 Oct.	p. 88

Personalities

<i>News</i> maker: Barton A. Cummings, pres., Compton Adv.	11 July	p. 8	Tv's \$20,000,000 gift—to the presidential campaign	7 Nov.	p. 29
<i>News</i> maker: Richard P. Jones, media dir., JWT	1 Aug.	p. 6	ANA headache: tv commercials' costs worry clients	14 Nov.	p. 27
<i>News</i> maker: Sol Sackel, pres. Sackel-Jackson Co., Inc.	8 Aug.	p. 6	Depth in the Afternoon (W. F. Miksch)	14 Nov.	p. 34
<i>News</i> maker: Leo Burnett, pres., Leo Burnett Co.	15 Aug.	p. 6	Required reading for the industry (Howard Morgan's speech) (McMillin)	21 Nov.	p. 14
Clifford Davis: 'Don't use tv unless you merchandise it'	5 Sept.	p. 38	Option time cut—a mirage?	21 Nov.	p. 33
<i>News</i> maker: David C. Stewart, pres. K&E	26 Sept.	p. 6	Shell-Ogilvy deal rocks ANA	21 Nov.	p. 38
<i>News</i> maker: Arthur E. Duram, senior v.p. for radio/tv, FS&R	3 Oct.	p. 6	Stations adopt billing form	21 Nov.	p. 84
<i>News</i> maker: George C. Reeves, mgr., JWT (Chi.)	10 Oct.	p. 6	<i>Seller's Viewpoint</i> : Ralph W. Weil, KATZ	21 Nov.	p. 88
<i>News</i> maker: Barton A. Cummings, pres., Compton Adv.	7 Nov.	p. 6	Some post-election reflections (Csida)	28 Nov.	p. 12
<i>News</i> maker: David Ogilvy, pres. OBM	28 Nov.	p. 10	Admen critical of fee plan	28 Nov.	p. 30
			NAB meetings end on new note of optimism	5 Dec.	p. 38
			<i>Seller's Viewpoint</i> : Robert F. Hurleigh, MBS	19 Dec.	p. 80
			Air media's latest notable achievements (Csida)	26 Dec.	p. 12
			1960: the public affairs year	26 Dec.	p. 29
			Washington: more controls on radio/tv	26 Dec.	p. 38

Timebuying*

N. Y. timebuyers take over the town	4 July	p. 36
<i>Seller's Viewpoint</i> : Gordon Davis, WIND	25 July	p. 80
Timebuyers of the U. S.: part II	8 Aug.	p. 45
Timebuyers of the U. S.: part III	15 Aug.	p. 45
Timebuyers of the U. S.: part IV	22 Aug.	p. 43
Timebuyers of the U. S.: part V	29 Aug.	p. 38
Give the timebuyer more scope, admen urge (Trendex)	19 Sept.	p. 41
Will computers replace timebuyers?	3 Oct.	p. 29
New timebuyer survey: part I	5 Dec.	p. 27
<i>Seller's Viewpoint</i> : Thos. P. Chrisman, WVEC AM TV	5 Dec.	p. 65
What timebuyers are paid: part II	12 Dec.	p. 39

BROADCAST INDUSTRY

General

The \$22 billion challenge	4 July	p. 12
Howard Abrahams: TvB's retail man	4 July	p. 42
<i>Seller's Viewpoint</i> : John Canty, WCCM	4 July	p. 68
Our up and coming radio tv stars (Csida)	11 July	p. 14
Who scored in commercials festival: part I	11 July	p. 38
Standardized billing form clicks	11 July	p. 16
<i>Sponsor Asks</i> : What has been your most difficult sales problem?	11 July	p. 18
Commercials festival: trend to the softer tv sell: part II	18 July	p. 40
Convention: best radio tv coverage yet (Csida)	25 July	p. 12
Their tv tab: \$8 million (political coverage)	1 Aug.	p. 29

*Part I of Timebuyers of U. S. published in *Air Media Basics*, p. 147.

Personalities

<i>News</i> makers: Norman Knight, retiring pres., Yankee Network; Wm. M. McCormick, pres., Yankee Network	22 Aug.	p. 6
<i>News</i> maker: Ward L. Quaal, gen. mgr., WGN, Inc.	29 Aug.	p. 6
<i>News</i> maker: Frederick Gilbert, gen. mgr., Broadcast Div., Time, Inc.	5 Sept.	p. 6
<i>News</i> maker: LeRoy Collins, pres., NAB	17 Oct.	p. 6
<i>News</i> makers: Clair R. McCollough, G. Richard Shafto, Merrill Lindsay, policy committee, NAB	31 Oct.	p. 6
<i>News</i> maker: Theodore C. Streibert, v.p.-gen. mgr., WTCN AM TV	5 Dec.	p. 10
<i>News</i> maker: C. Wrede Petersmeyer, pres., Corinthian stations	12 Dec.	p. 7
<i>News</i> maker: Frank P. Fogarty, chrmn. of bd., RAB	19 Dec.	p. 8
What's ahead for Ollie and ABC? Part I	19 Dec.	p. 34
<i>News</i> maker: Alvin W. Lehman, managing dir., Adv. Research Foundation	26 Dec.	p. 10
<i>News</i> makers of the Year	26 Dec.	p. 29

Radio/Tv Case Histories

Whispering muffler makes loud sales jump (Brodie)	12 Sept.	p. 39
---	----------	-------

COSTS AND SPENDING

The high cost of agency tv talent	18 July	p. 36
How clients and agency men differ on show commissions	18 July	p. 38
Their tv tab: \$8 million (political coverage)	1 Aug.	p. 29

Oil's big 10 showed differences in sales, profits, and ad patterns	22 Aug. p. 29
Tv web costs: hour shows up 10%	22 Aug. p. 34
Sponsor's estimated average weekly costs for '60-'61 nighttime network tv programs	22 Aug. p. 34
Average cost of nighttime tv shows	22 Aug. p. 36
Beer, gas and apparel boost net tv spending	5 Sept. p. 43
Spot tv time sales in 77 markets	12 Sept. p. 32
Food spending on tv: a million bucks a day (TVB)	10 Oct. p. 36
ANA headache: tv commercials' costs worry clients	11 Nov. p. 27
Daytime net tv show rates are up, but are under control	21 Nov. p. 36
Current 1/4-hour program prices of weekday net tv shows carried by CBS-NBC	21 Nov. p. 36
Summer tv spending was up	12 Dec. p. 34
Top 25 net tv brands, 3rd quarter	12 Dec. p. 34
Top 100 clients in spot tv	12 Dec. p. 35
Top air agencies gave 53% to radio/tv in '60	19 Dec. p. 27
Top 50 ad agencies in radio tv buying with billings	19 Dec. p. 30

COMMERCIALS

Who scored in commercials festival: Part I	11 July p. 38
Want speedy tv commercials? Marry film and tape (Pidgeon Savage Lewis Adv.)	18 July p. 39
Commercials festival: trend to the softer tv sell: Part II	18 July p. 40
Tv commercial stunt takes unforeseen tack (Champion Oil)	25 July p. 37
Old flicker technique finds new place in tv (Blue Plate Mayonnaise)	10 Oct. p. 39
Is slow-motion next tv commercials trend? (P'rell, BBDO)	17 Oct. p. 39
Sponsor Asks: What makes a good agency tv commercial producer?	31 Oct. p. 48
Sponsor Asks: Why is there often a big spread in commercial producers' bids?	7 Nov. p. 46
ANA headache: tv commercials' costs worry clients	14 Nov. p. 27
Commercials go off the beaten sound track (Ray Scott, The Jingle Workshop)	28 Nov. p. 38
More 30's on daytime web tv	5 Dec. p. 32
Is tv accepting taboo movie ads?	12 Dec. p. 32
'Where there's life' . . . take 175 (Bob Johnson/Budweiser)	12 Dec. p. 36
Seller's Viewpoint: H. D. Neuwirth, WIP	12 Dec. p. 76

FILM AND TAPE

Analysis of award winners by producers (tv festival)	11 July p. 40
Want speedy tv commercials? Marry film & tape (Pidgeon Savage Lewis Adv.)	18 July p. 39
Sponsor Asks: How can locally produced tape shows be given national appeal?	10 Oct. p. 46
Lady execs rule the sales roost at Official Films	17 Oct. p. 34
Tv film lands the national sponsor (Ziv-UA)	7 Nov. p. 42
Seller's Viewpoint: Oliver A. Unger, Natl. Telefilm Assoc.	7 Nov. p. 70
Film and tape in an era of ups and downs	26 Dec. p. 36
Telepulse ratings: top spot film shows	18 July p. 52
Telepulse ratings: top spot film shows	8 Aug. p. 64
Telepulse ratings: top spot film shows	5 Sept. p. 41

FOREIGN

Pay tv looks good in Canadian test: part I	1 Aug. p. 32
Report on Canadian pay tv: part II	8 Aug. p. 37
What's going on in Mexican tv? (Frank Boehm)	10 Oct. p. 40
If you are going to use tv abroad	24 Oct. p. 40

MARKETING

Seller's Viewpoint: Robt. W. Ferguson, WTRF-TV	1 Aug. p. 68
Turmoil in oil	22 Aug. p. 29
Wholesale shipments: do they fool air clients?	17 Oct. p. 30

Sponsor Asks: What are your tips on selling to Spanish speaking markets?	19 Dec. p. 46
--	---------------

MERCHANDISING, PROM., PUBLICITY

Clifford Davis: 'Don't use tv unless you merchandise it'	5 Sept. p. 38
Want a promotion job? First, find a gimmick (KPIX)	24 Oct. p. 35
What air buyers say about merchandising	31 Oct. p. 30
Bob Mohr put Timex on top	31 Oct. p. 35
Sponsor Asks: Do agencies demand too much station merchandising?	11 Nov. p. 44
Sponsor Asks: What type audience promotion is most effective?	21 Nov. p. 52
'Open circuit' tv kicks off dealer promotion (Zenith-Norge)	28 Nov. p. 35
P.R. firm spurs grass roots radio (Dutch Growers Trade Assn.)	28 Nov. p. 40

PRODUCT CASE HISTORIES

Appliances

Network radio: right down AMF's alley	12 Sept. p. 34
Proctor's web tv debut pays off (Proctor-Silex)	24 Oct. p. 38

Automotives

Whispering muffler makes loud sales jump (Brodie)	12 Sept. p. 39
There are two ways about it (Chevy dealers)	12 Sept. p. 43
Gallic charm of 'Miss Renault' fills the air, sells 'le car hot'	19 Sept. p. 40
Selling cars on radio: child's play for dealer (Lincoln-Mercury)	5 Dec. p. 41

Beer, Ale, Wine

Tv station break teams weather, 20 sec. spot (WAPI, Sterling Brewers)	18 July p. 39
Krueger cashes in on radio's 'visual' power	8 Aug. p. 38

Clothing, Accessories

Burlington's massive cut-in drive (hosiery)	7 Nov. p. 36
---	--------------

Drugs, Cosmetics, Toiletries

Coty's new tv and print parlay	18 July p. 34
How radio brings out the salesmanship in barbers (Dan-D)	15 Aug. p. 38
Action tv shoots Brylcreem to top	19 Sept. p. 42
Why Esquire (shoe polish) stays with tv	10 Oct. p. 32

Financial, Insurance

How to hold down sales with tv (Citizens' Mutual Auto Ins.)	15 Aug. p. 43
Radio sells money for Beneficial (Finance)	22 Aug. p. 41
Bank uses mobile tape to solve ad problem (Exchange Natl. Bank)	26 Sept. p. 38

Foods, Beverages

How to sell taste with sound (Sacramento Tomato Juice)	4 July p. 34
How to sell kids macaroni (on tv) (Butoni Wagon Wheels)	11 July p. 42
Giant-size radio for Coke of N. Y.	25 July p. 32
Change in Charms radio copy hikes sales 20% (candy)	1 Aug. p. 38
Going steady: Canada Dry and spot radio	29 Aug. p. 38
Public service swings big sales for chain (Star Markets)	17 Oct. p. 41
Out of nowhere to 70% distribution (Mammoth Canning)	14 Nov. p. 40
Off-beat beverage gets medical sell (Bovril)	12 Dec. p. 43

Retailers

Only radio reaches the grass roots, says Globe (dept. store)	1 Aug. p. 39
Reluctant radio client ups sales (Raymond's of Boston)	3 Oct. p. 10
Radio helps chain's 500% growth (John's Bargain Stores)	17 Oct. p. 33

Miscellaneous

How sex appeal sells gas (Tidewater Oil Co.)	1 Aug. p. 34
Bru. & Wmsn.: tv success story: part I	8 Aug. p. 33
Bru. & Wmsn.'s big tv success story: part II	15 Aug. p. 36
Bon Ami's jet up 35% with net tv	5 Sept. p. 42
How radio rebuilt an image (NY Times)	31 Oct. p. 33
Video paves the way for top asphalt maker (Tri-State)	7 Nov. p. 42
Why movies need saturation radio (Martin Theatres)	14 Nov. p. 37
Radio gets out shopping throngs (Shop-A-Thon)	21 Nov. p. 42
Magnus' new net radio plus (organs)	5 Dec. p. 36
AMF aims its diversity on web tv	19 Dec. p. 37

PROGRAMING

Will 'rock bottom' costs spur daytime network tv?	4 July p. 29
A second look at those net 'spot carriers'	1 July p. 32
Who likes public service shows? (TPI, WHIO TV)	11 July p. 41
Is there a future in radio specials?	11 July p. 44
Sponsor Asks: What public service programs evoke strong audience response?	18 July p. 48
New \$25 million tv trend (public service progr.)	25 July p. 29
Sponsor Asks: What are your nominations for revivals of tv shows?	25 July p. 48
Seller's Viewpoint: Carl Stuart, WESA	8 Aug. p. 76
New net radio plans stir stations	22 Aug. p. 32
No let-up in specials boom	5 Sept. p. 36
Sponsored entertainment specials set in 1960-61	5 Sept. p. 37
Some new guideposts for sports sponsors	5 Sept. p. 40
Sponsor Asks: How can advertisers best utilize transcription shows?	5 Sept. p. 50
Sponsor Asks: What are the latest trends in local live tv shows?	12 Sept. p. 50
Seller's Viewpoint: Richard Carlton, Trans-Lux Tv Corp.	3 Oct. p. 82
Sponsor Asks: What are the latest trends in local live tv kid shows?	17 Oct. p. 48
Why local public service sells (Corinthian stations)	21 Nov. p. 41
Sponsor Asks: What's ahead for radio programing in 1961?	26 Dec. p. 48
Seller's Viewpoint: Joseph M. Higgins, WTHH-TV	26 Dec. p. 67

RADIO

General

Nighttime nears 100% sellout on Columbia radio (WMSC)	1 July p. 44
Web radio at Los Angeles: Memmen's big switch	18 July p. 32
New interest in radio's 'last word'	25 July p. 38
WAVE (radio, tv) style books ask for 'English'	1 Aug. p. 40
Sponsor Asks: What local radio technique should be applied to national sales?	1 Aug. p. 50
Fm scores in Politz study	8 Aug. p. 41
Sponsor Asks: What old radio formats have new audience appeal?	15 Aug. p. 52
A publisher looks at radio (Norman R. Glenn)	22 Aug. p. 38
Radio service 'shorts' ring suburban bell (Herald Trib. stations)	29 Aug. p. 35
Seller's Viewpoint: Thomas S. Carr, v.p. & mgr., WBAL-AM-FM	29 Aug. p. 88
Seller's Viewpoint: Fred Walker, KYW	5 Sept. p. 29
Those fancy fm program guides	19 Sept. p. 34
Sponsor Asks: How can fm become more commercial?	19 Sept. p. 46

Seller's Viewpoint: Harry Wilber, WBEE (Negro radio)	26 Sept. p. 88
Agency uses fm in self-sell (Zakin Co.)	3 Oct. p. 41
Reaction to KYA 'Golden Rules' mixed	10 Oct. p. 37
Seller's Viewpoint: Jay Victor, Jay Victor Agency	10 Oct. p. 73
Seller's Viewpoint: Stephen B. Labunski, WMCA	17 Oct. p. 80
Will spot radio hit \$200 million?	31 Oct. p. 27
Seller's Viewpoint: Edward A. W. Smith, KQY	31 Oct. p. 76
Radio's role in the '60's (McMillin)	7 Nov. p. 12
How 71 banks spend radio dollars	14 Nov. p. 39
College radio gets boost from BBDO and U. S. Steel: part I	21 Nov. p. 39
College radio's receptive audience: part II	28 Nov. p. 36
How to buy (and sell) fm (Harry W. Wells, Jr.)	12 Dec. p. 38
Single rate is top radio issue	26 Dec. p. 32
Sponsor Asks: What's ahead for radio programing in 1961?	26 Dec. p. 48
Radio's big new burst of creativity: part I	5 Sept. p. 29
'Idea battle' woos public: part II	12 Sept. p. 36
Radio's battle of ideas boils up new music and talk formats: part III	19 Sept. p. 31
Radio editorials gain in power: part IV	26 Sept. p. 36
Radio news expanding fast: part V	3 Oct. p. 36

Radio Case Histories

How to sell taste with sound (Sacramento Tomato Juice)	4 July p. 34
Coty's new tv and print parlay	18 July p. 34
Giant-sized radio for Coke of N. Y.	25 July p. 32
Change in Charms radio copy hikes sales 20% (candy)	1 Aug. p. 38
Only radio reaches the grass roots, says Globe (Dept. store)	1 Aug. p. 39
Krueger cashes in on radio's 'visual' power	8 Aug. p. 38
How radio brings out the salesmanship in barbers (Dan-D)	15 Aug. p. 38
Radio sells money for Beneficial (Finance)	22 Aug. p. 41
Going steady: Canada Dry and spot radio	29 Aug. p. 38
Network radio: right down AMF's alley	12 Sept. p. 34
Gallic charm of 'Miss Renault' fills the air, sells 'Le car hot'	19 Sept. p. 40
Reluctant radio client ups sales (Raymond's of Boston)	3 Oct. p. 40
Radio helps chain's 500% growth (John's Bargain Stores)	17 Oct. p. 33
How radio rebuilt an image (NY Times)	31 Oct. p. 33
Why movies need saturation radio (Martin Theatres)	14 Nov. p. 37
Radio gets out shopping throngs (Shop-A-Thon)	21 Nov. p. 42
Magnus' new net radio plus (organs)	5 Dec. p. 36
Off-beat beverage gets medical sell (Bovril)	12 Dec. p. 43

Radio Basics

'Air Media Basics': watch for it (preview)	4 July p. 38
Distribution of home radio sets	18 July p. 44
Current network patterns	15 Aug. p. 51
End results of typical net radio buys, Dec. '59	12 Sept. p. 48
Radio set sales index	10 Oct. p. 42
Average hours of in-home radio usage per home per day	7 Nov. p. 54
Summer in-home radio listening	5 Dec. p. 52

Radio Network

Is there a future in radio specials	11 July p. 11
New net radio patterns stir stations	22 Aug. p. 32
Network radio: 'biggest push'	7 Nov. p. 33

Radio Results

Magazines, millinery, shopping centers, finance	25 July p. 52
Shopping centers, real estate, hardware & appliances, clothing stores	22 Aug. p. 46
Factory outlets, autos, auto supplies, dairy products	19 Sept. p. 51
Bottled gas, dept. stores, real estate, autos	17 Oct. p. 46

Trucks, banks, autos, real estate
 Builders, home sales, tv sets, department stores
 1960 Radio Results: Annual Collection

14 Nov. p. 48
 12 Dec. p. 47
 26 Dec. p. 39

Radio Spot

Spot radio gains with 'featurettes'
 New spot radio reach study hailed by admen
 (PGW Nielsen)
 New market ranking ahead?
 Spot radio's top 86 campaigns of 1960
 Why food brokers like spot

25 July p. 34
 26 Sept. p. 32
 14 Nov. p. 31
 12 Dec. p. 29
 19 Dec. p. 36

RATINGS

Seller's Viewpoint: Wm. L. Putnam, pres., WJLP
 WRLP
 Warning to the slide-rule boys (McMillin)
 Ratings: have admen lost control?
 How accurate are ratings? (Martin Mayer)
 New market ranking ahead?
Seller's Viewpoint: Robt. C. Meeker, KCON
Seller's Viewpoint: Frank Boehm, Adam Young, Inc.
 Radio's broad-time-period rating gets a toehold . . .
 but

22 Aug. p. 88
 29 Aug. p. 12
 3 Oct. p. 34
 24 Oct. p. 36
 14 Nov. p. 31
 14 Nov. p. 84
 28 Nov. p. 72
 5 Dec. p. 34

REPRESENTATIVES

Sponsor Asks: What makes a good station rep salesman?
 Rep gives its gals the salesman's grand tour (Harrington, Righter & Parsons)
 Spot radio gains with 'featurettes' (Adam Young)
 What's behind Petry's tv pitch
Newsmaker: Bob Rains, mgr., Paul H. Raymer Co.
Sponsor Asks: Should reps give out current information on competitive brands?

4 July p. 52
 11 July p. 47
 25 July p. 34
 22 Aug. p. 40
 19 Sept. p. 6
 28 Nov. p. 52

RESEARCH, SURVEYS

Who likes public service shows (TPI, WHIO TV)
 Is your tv show reaching buyers? (Trendex)
 New interest in radio's 'last word'
 TvB digs up new data on daytime tv
 FM scores in Politz study . . .
 What the new NTI pocket-piece shows buyers
 How tv homes watched Democratic convention
 (Nielsen) . . .
 What tv power means in extra-urbia
 New measure for tv buyers (Mkt. Research Corp.)
 Want to reach younger mothers (TvAR, Pulse)
 Give the timebuyer more scope, admen urge (Trendex)
 New spot radio reach study hailed by admen
 (PGW, Nielsen)
 Nielsen to give tv-magazine data
 TvB backs top-level research competition
 Radio's broad-time-period rating gets a toehold . . .
 but
 New timebuyer survey: part I
 What timebuyers are paid: part II

11 July p. 41
 25 July p. 36
 25 July p. 38
 1 Aug. p. 36
 8 Aug. p. 41
 15 Aug. p. 34
 22 Aug. p. 37
 29 Aug. p. 33
 5 Sept. p. 34
 19 Sept. p. 38
 19 Sept. p. 41
 26 Sept. p. 32
 26 Sept. p. 39
 3 Oct. p. 43
 5 Dec. p. 34
 5 Dec. p. 27
 12 Dec. p. 39

SPECIAL ISSUES, SECTIONS

'Air Media Basics': watch for it (preview)
 sponsor Index: 1st half, vol. 14, 1960
 14th Annual Air Media Basics
 9th Annual Negro Issue
 - Negro radio's widening stream of ad \$\$
 - The market
 - The stations
 - The new Negro Radio Association
 - Negro marketing basics
 - Negro radio basics
 - Negro station profiles

4 July p. 38
 25 July p. 11
 1 Aug. Part 2
 26 Sept. Part 2
 26 Sept. p. 5
 26 Sept. p. 6
 26 Sept. p. 11
 26 Sept. p. 14
 26 Sept. p. 17
 26 Sept. p. 30
 26 Sept. p. 32

Negro station programing
 Negro radio's clients
 9th Annual Farm Radio & Tv Section
 Farm sponsors & markets
 NATRED sparks major changes
 Farm radio sponsor report (case histories)
 Farm marketing

26 Sept. p. 41
 26 Sept. p. 44
 31 Oct. p. 37
 31 Oct. p. 38
 31 Oct. p. 40
 31 Oct. p. 11
 31 Oct. p. 44

TELEVISION

General

Howard Abrahams: TvB's retail man
 Tv: agencies new business-getter
 Who scored in commercials festival: Part I
 Who likes public service shows? (WHIO TV, TPI)
 How they sold at the convention (J. E. McMillin)
 Commercials festival; trend to the softer tv sell:
 part II
Seller's Viewpoint: Robt. E. Miller, WFBB AM TV
 Is your tv show reaching buyers? (Trendex)
 Adlai Stevenson's tv code (McMillin)
 Their tv tab: \$8 million (political coverage)
 Pay tv looks good in Canadian test; part I
 TvB digs up new data on daytime tv
 WAVE (radio tv) style books ask for 'English'
 Report on Canadian pay tv: part II
 What video tape means to local stations
 Tv's cake mix battle: what next?
 Wanted: new company spokesmen
 What tv power means in extra-urbia
 New measure for tv buyers (MIRCA)
 Clifford Davis: 'Don't use tv unless you merchandise it'
Seller's Viewpoint: Alvin E. Unger, Independent
 Tv Corp.
 Want to reach younger mothers (TvAR, Pulse)
Seller's Viewpoint: Walter Schwimmer, Walter
 Schwimmer Co.
 What admen think of tv critics—not much (Patrick
 M. McGrady, Jr.)
 Exhibitors stir up new anti-pay tv wave (Csida)
 Old flicker technique finds new place in tv (Blue
 Plate Mayonnaise)
 What's going on in Mexican tv? (Frank Boehm)
 Was great debate worth prime net time? (Csida)
 Sponsored public service booms at tv's local level
 Will station plan over-commercialize tv
 If you are going to use tv abroad
 Up front in tv: politics and pay (Csida)
 Tv's \$20,000,000 gift to the presidential campaign
 One-man tv show puts the octopus to shame
 Local candidate: can tv sell this seasonal item?
 (Phil Gilbert, Jr.)
 Great debates—do we want more in '61? (Csida)
 Tv's impact (almost) won this N. Y. election
 (Phil Gilbert, Jr.)
 Depth in the Afternoon (W. F. Miksch)
 Now! Automatic tv scripts (Ray Eye Productions)
 Why local public service sells (Corinthian sta-
 tions)
 Synthetic yarn makers find: tv solves 6-sided ad
 problem
 Video allocation fears stir NATRED
 Our courageous admen—there are some (Csida)
 Is tv accepting taboo movie ads?
 Station man scores as star on tv kid show (WVEC
 TV)
 Tv goes to the mountain (McMillin)
 Tv's brightened image

1 July p. 12
 11 July p. 33
 11 July p. 38
 11 July p. 41
 18 July p. 29
 18 July p. 10
 18 July p. 68
 25 July p. 36
 1 Aug. p. 12
 1 Aug. p. 29
 1 Aug. p. 32
 1 Aug. p. 36
 1 Aug. p. 40
 8 Aug. p. 37
 8 Aug. p. 42
 15 Aug. p. 31
 15 Aug. p. 40
 29 Aug. p. 33
 5 Sept. p. 34
 5 Sept. p. 38
 12 Sept. p. 92
 19 Sept. p. 38
 19 Sept. p. 76
 26 Sept. p. 34
 3 Oct. p. 11
 10 Oct. p. 39
 10 Oct. p. 40
 17 Oct. p. 12
 17 Oct. p. 36
 24 Oct. p. 32
 24 Oct. p. 40
 31 Oct. p. 12
 7 Nov. p. 29
 7 Nov. p. 35
 7 Nov. p. 38
 14 Nov. p. 10
 14 Nov. p. 33
 14 Nov. p. 34
 14 Nov. p. 36
 21 Nov. p. 41
 28 Nov. p. 27
 5 Dec. p. 10
 12 Dec. p. 10
 12 Dec. p. 32
 12 Dec. p. 12
 19 Dec. p. 12
 26 Dec. p. 30

Tv Case Histories

How to sell kids macaroni (on tv) (Butoni Wagon
 Wheels)
 Tv station break teams weather, 20-sec. spot
 (WAPI, Sterling Brewers)

11 July p. 12
 18 July p. 39

How sex appeal sells gas (Tidewater Oil)
 Brn. & Wmsn.: tv success story: part I
 Brn. & Wmsn's big tv success story: part II
 How to hold down sales with tv
 Bon Ami's jet up 35% with net tv
 There are two ways about it (Chevy dealers)
 Action tv shoots Brylcreem to top
 Bank uses mobile tape to solve ad problem (Exchange National Bank)
 Why Esquire (shoe polish) stays with tv
 Public service swings big sales for chain (Star Mkts.)
 Proctor's web tv debut pays off (Proctor-Silex)
 Bob Mohr put Timex on top
 Burlington's massive cut-in drive (hosiery)
 Video paves the way for top asphalt maker (Tri-State)
 Out of nowhere to 70% distribution (Mammoth Canning)
 AMF airs its diversity on web tv

1 Aug. p. 31
 8 Aug. p. 33
 15 Aug. p. 36
 15 Aug. p. 43
 5 Sept. p. 42
 12 Sept. p. 43
 19 Sept. p. 42
 26 Sept. p. 38
 10 Oct. p. 32
 17 Oct. p. 41
 24 Oct. p. 38
 31 Oct. p. 35
 7 Nov. p. 36
 7 Nov. p. 42
 14 Nov. p. 40
 19 Dec. p. 37

More 30's on daytime web tv
 What's ahead for Ollie and ABC?: part I

Tv Spot

The big-market take in spot tv
 Spot tv slants up, but boom loses sizzle
 Do big agencies 'control' spot tv?
 The counter-attack on spot carriers
 Why food brokers like spot

5 Dec. p. 32
 19 Dec. p. 34
 12 Sept. p. 32
 19 Sept. p. 29
 10 Oct. p. 27
 17 Oct. p. 27
 19 Dec. p. 36

Tv Network

Will 'rock bottom' costs spur daytime network tv?
 Network rate comparisons at a glance (chart)
 A second look at those net 'spot carriers'
 Ten seconds that shook Madison Avenue
 New \$25 million tv trend (public service progr.)
 Tv web costs: hour shows up 10%
 No let-up in specials boom
 Nighttime net tv lures daytime clients
 ABC launches 'shortie' plugs on daytime video
 Nets' reaction to 7-point proposal (chart)
 Cottage small by a tv camera (McMillin)
 Option time out—a mirage?
 Daytime net tv show rates up, but are under control
 Fiasco at the Homestead (NBC) (McMillin)

1 July p. 29
 1 July p. 30
 4 July p. 32
 11 July p. 36
 25 July p. 29
 22 Aug. p. 31
 5 Sept. p. 35
 19 Sept. p. 32
 3 Oct. p. 32
 17 Oct. p. 28
 24 Oct. p. 12
 21 Nov. p. 33
 21 Nov. p. 36
 5 Dec. p. 12

Tv Basics/Comparagraph

'Air Media Basics': watch for it (preview)
 Network tv's 'qualitative' picture
 Comparagraph: 4 July-31 July
 Tv sets-in-use level remains firm
 Comparagraph: 1 Aug.-28 Aug.
 NBC's early line-up opens fall season
 Comparagraph: 29 Aug.-25 Sept.
 Season opens with many new laughs
 Comparagraph: 26 Sept.-23 Oct.
 This month's specialty—specials
 Comparagraph: 24 Oct.-20 Nov.
 Trendex's new audience flow data
 Comparagraph: 21 Nov.-18 Dec.
 Color tv's upper-income audience
 Comparagraph: 19 Dec.-15 Jan.

4 July p. 38
 4 July p. 45
 4 July p. 46
 1 Aug. p. 41
 1 Aug. p. 42
 29 Aug. p. 41
 29 Aug. p. 42
 26 Sept. p. 41
 26 Sept. p. 42
 24 Oct. p. 41
 24 Oct. p. 42
 21 Nov. p. 45
 21 Nov. p. 46
 19 Dec. p. 39
 19 Dec. p. 40

Tv Results

Foreign cars, cereals, banks, food products
 Restaurants, new used cars, food, sewing machines
 Building supplies, beverage, hearing aids, appliances
 Canning jars, beverages, dept. stores, autos
 Autos, dept. stores, camera stores, gas & oil
 Motion pix theatres, household furnishings, autos, music stores

11 July p. 56
 8 Aug. p. 54
 5 Sept. p. 46
 3 Oct. p. 48
 31 Oct. p. 52
 28 Nov. p. 50

EXECUTIVES RADIO STATION CJAD MONTREAL



John A. McDougald



W. C. Thornton Cran



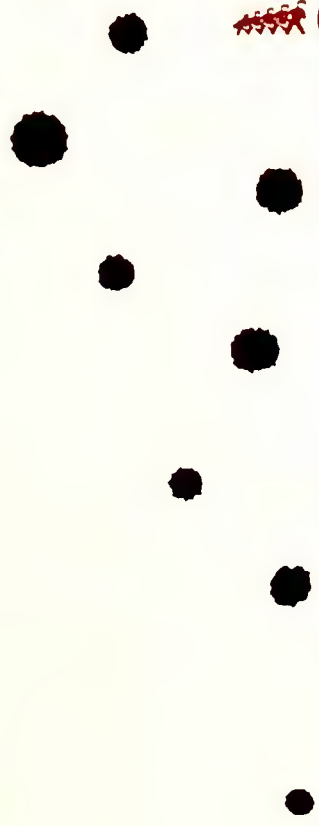
J. Arthur Dupont

John A. McDougald has been appointed Chairman of the Board and W. C. Thornton Cran, President, of Radio Station CJAD Montreal. Mr. McDougald is Chairman of the Board and Mr. Cran, President, of Standard Radio Limited which recently acquired C.J.A.D. Ltd. J. Arthur Dupont, the founder and former president, will continue to be associated with CJAD as a Director and Consultant. (Advt.)

THE BEST TO YOU EACH MORNING . . . is sold in the early evening.

Kellogg's uses the Emmy-winning Huckleberry Hound to do the job of selling. And Huck is demonstrating the power and impact of the spot medium. Kellogg's schedules Huckleberry on a market-by-market basis, buying only the markets they **want** – the time periods they **want**. They're successfully selective, too! Your nearest H-R Rep representative will be glad to show you how the spot medium will work for you!

power and impact of the spot medium. on a market-by-market basis, buying only periods they **want**. They're successfully representative will be glad to show you how Call him.

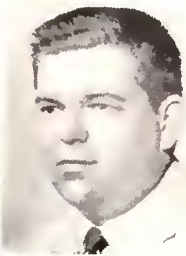


© HANNA-BARBERA PRODUCTIONS

When should clients buy block and/or cume audiences?

Robert F. Nims, station & commercial manager, WNEB, Worcester, Mass.

Before attempting to answer the question, I would like to establish my understanding of the two methods, "block" and "cume." Block means to me buying in time segments, half hour, hour, traffic time, or other periods of time predetermined to deliver maximum desired audience for



Necessary re-search information for proper cume buying not available

a particular product or service using average one-quarter hour ratings to select station or stations. Cume buying, I interpret to mean, is seeking the largest net unduplicated audience for an advertiser's message over the entire schedule.

Not being in one of the Top 10 markets, my remarks will be more applicable perhaps to the great "middle class" of radio stations (an economic rather than quality definition).

First, even should the cume method be more favorable than block, I do not feel that the necessary research information is available nor would it be so in the near future to fully employ the method. The only way cume should be evaluated would be in terms of the individual schedule to be purchased. With the continuous fluctuation in ratings, it would be impossible to accurately predict in advance the cume of the proposed schedule, and formulas are lacking on what happens on a two- or three-station buy.

Related to this is the fact that the research load is currently being borne by radio stations themselves. The cume method would necessitate, if properly researched, monthly studies in each market. Annual, semi-annual or quarterly reports would not be sufficient. The cost of supplying

this necessary information would be prohibitive.

There is another danger. Station A might deliver 5% of a market in an average one-quarter hour, another 10%, another 15%—they all might cume to 50% in a given week. I believe it has been fairly well established that radio is a saturation function medium and there is definite value to multiple impressions on the same listener. The cume method might lead a buyer into buying the lower rated station because of a price consideration and justify the buy with the cume.

The advertiser is then misled by a total audience story, missing the important factor of multiple impressions on the same listener.

You may correctly interpret that of the two proposed methods, I do not favor cume buying.

To the buyer: Please make every effort to know as much as you possibly can about each station in each market. Ask not only for numbers for this week, or month, but perhaps over a year, two or three-year period. Ask your station reps for audio evidence of the stations he represents and an explanation of why the station programs as it does. Attempt to get the feel of the individual market. Just as the seat of your pants is important in driving a car, it can be important in making a buy for your client. Good judgment is perhaps the best qualification for a good buyer. When buying is reduced to a series of numbers stations will be able to send information directly to IBM and there will be no need for either buyers or reps.

Harry Shaw, vice president and general sales manager, WSJS, Winston-Salem, N. C.

Better radio buys may be made by selecting a station offering block programming over one which may have higher cume audience figures.

In many instances radio stations use various gimmicks to create cumulative audience figures which tend

to raise the total ratings to unrealistic levels. In fact, it is apparent that countless stations have been operating through the years unmindful of the public interest, simply "cash register operations." Some of these stations have built their reputation on quick promotions—huge giveaways and others methods to buy cumulative audience. These techniques appeal to a segment of the audience which responds to the noise and excitement created by unsound promotional practices—and ratings of this type can be misleading to time-buyers and are anything but reliable.

Upon careful examination of surveys one can readily see that composition of these audiences reveals high percentages of teenagers, but not men or women who actually buy the goods and services offered by the advertiser. Stations offering a good block program service do not necessarily come up with the highest cumulative audience, but are actually in most cases the best radio buy.

WSJS, now in its 31st year of service to Piedmont and Northwest North Carolina, believes in block programming and spends a sizable sum of money to produce a superior type of program service. WSJS with its block programs offered by award winning personalities such as Harvey Dinkins, *Piedmont Farm Program*;



Gimmicks used by stations produce unrealistic cume audience figures

Ada Reed Browning, *Afternoon With Ada Reed*: Max Ulrich with sports coverage, a selective music policy with strong adult appeal with professional announcers using a mature delivery; and an outstanding news department complimented by the informative programming and news service.
(Please turn to page 50)



YOU MAY NEVER SEE THE HIGHEST VOLCANO* —

**BUT... Look At The WKZO Radio Ratings
In Kalamazoo - Battle Creek And Greater Western Michigan!**

WKZO Radio reaches more of your prospects in Kalamazoo-Battle Creek and Greater Western Michigan than any other radio station.

Here's why. WKZO-AM walked off with top honors in all 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday in the latest Pulse Report (see left). Furthermore, this same survey shows that WKZO Radio has an average of 73% more listeners per quarter hour—morning, afternoon, evening—than Station B.

Talk to Avery-Knodel about WKZO Radio—Leadership radio for one of America's fastest growing markets. Kalamazoo alone is expected to outgrow all other U.S. cities in personal income and retail sales between 1959 and 1965. (Source: Sales Management Survey of Buying Power, July 10, 1960)

7-COUNTY PULSE REPORT

**KALAMAZOO-BATTLE CREEK AREA — JULY, 1960
SHARE OF AUDIENCE — MONDAY-FRIDAY**

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	29	19	9
12 NOON - 6 P.M.	28	17	8
6 P.M. - 12 MIDNIGHT	32	17	8

* Mount Antofalla (19,921 feet) in the Andes Range in Argentina is the world's highest active volcano.



The Feltzer Stations

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

WKZO

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN**

Avery-Knadel, Inc., Exclusive National Representatives

SPONSOR ASKS

(Continued from page 13)

ice of the National Broadcasting Company, offer far more outstanding service to listeners via the block program method than a station offering "run of the mill" programming simply trying to achieve cumulative audience numbers in the market.

Advertisers may select programs which are broadcast daily to the audience they wish to reach for their particular products, and can be justified in buying time in regularly scheduled dependable block programs. Timebuyers using WSJS in Winston-Salem, North Carolina, have the added benefits of a dependable audience and additional benefits offered by the continuous promotion of programs and products.

Thomas J. Swafford, vice president, CBS Radio, general manager, WCAU, Philadelphia, Pa.

To get a truer picture of the values of the radio audiences today, I most certainly believe that one must appraise and buy radio on the basis of its cumulative audience impact. To buy modern radio on the basis of any given average quarter-hour rating is

as obsolete a way of counting your audience as using an abacus to compute election night returns.

Today's radio is too big. It's not the Harding-Cox returns or the Rudy Valley, Ben Bernie, and Cliquot Club Eskimo era of radio we are measuring or evaluating. Modern radio is



Advertisers should appraise radio on the basis of cumulative impact

many audiences—moving, shifting, and large. The housewife in the kitchen, the husband readying for work, the factory worker on the night shift, radios in retail outlets. Radio, in fact, everywhere.

As I recall, Pulse's Dr. Roslow, in a speech last fall, said that the needs of local, spot, non-network timebuying are not being served by today's rating practices. Referring specifically to measuring specific programs on a quarter-hour scale, research is due for a much-needed overhaul.

Average quarter-hour ratings had their values years ago when advertisers wanted to be adjacent to the big network radio shows. They knew their audiences were there in the living room—loyal, unchanging, and all perched around that one big set.

They're still listening, but not in the living room. The many radio audiences are on the move, radio is on the move, and gearing buying decision to any given 15-minute period is a fallacy.

There's audience turnover. There are different audiences at different times. Most advertisers want to rotate. In fact, the demand for fixed position and station break announcements has long since diminished. Because of this, WCAU Radio some time back eliminated the station-break announcement.

Evaluating radio on a cumulative or block basis gives the agency and advertiser a truer picture of our many strengths. Staying within the confines of any given 15-minute period to determine our strength and value is passe. Modern, growing, vital radio is too big, too far-reaching in scope, and too mobile to be confined to a given 900 seconds in determining its commercial value.

WJR

(Continued from page 35)

like to develop further is drama. Unfortunately, there are few sources of good drama which fit our 15-minute or longer requirements."

Significantly, none of WJR's programming is done with an eye to ratings. (The station does not subscribe to any rating service, pays no attention to any except special Politiz studies.)

Sales policies. Programming is obviously the base of all WJR operations. Both Worth Kramer and station manager James Quello came up through program work.

But to advertisers, agencies, and to the industry as a whole the structure of WJR sales techniques and policies is perhaps even more intriguing.

WJR, as a 50kw clear channel outlet claims 17 million persons in its primary coverage area, which extends as far east as Buffalo, includes Toronto, Cleveland, and many other Ohio, Indiana, and Michigan cities and towns.

It operates on a single-rate policy and strict rate card adherence ("our contract files are open for inspection," says Kramer).

Its rates often cause gasps of disbelief and astonishment from buyers and others in the industry—they're higher than at all but a handful of U.S. stations. WJR's basic one-minute rate is \$1.50 for Class A time, and A time runs from 6:30 a.m. to 11 p.m.

(Incidentally, WJR's one-minute rate is more than double that of the next most expensive Detroit outlet.)

In addition, the station has a strict policy against ever double spotting (not even 10 second and public service are ever scheduled back to back) and provides 15-minute product protection (relaxed only to accommodate a flood of automotive business at new car introduction time).

Presiding over WJR's sales operation is Jack C. Brussel, sales manager, who brings to his job a solid background of experience with Curtis Publishing and Cunningham & Walsh.

Brussel's department numbers 17 with five salesmen on a straight salary and no commission basis. In addition, Brussel considers the staff of WJR representative Henry I. Christal, Inc. as members of his team and Christal salesmen receive regular WJR literature, reports etc.

you can't cover
ATLANTA
without
WAOK
America's
Most Powerful
24 HOUR
Negro Station

**SALES RESULTS THRU
POWERFUL PERSONALITY
PROGRAMMING**

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

WAOK
ATLANTA

For Details And Avails Contact
Daren F. McGavren Co. or Stan
Raymond.—WAOK—Atlanta, Ga.



STEP LIVELY, PLEASE. Almost as ubiquitous as WIP on the Philadelphia scene is the white marble step, which our city cherishes by the hundreds of thousands.

We Metrodelphians are in step with the times, but we also have an attachment to tradition. Take our white steps, for example. We scrub them with zeal, and display them with fierce pride. Unless *you've* washed a white marble step, you're probably mystified by this bond between people and stone. But spend some time among us, and you begin to feel as we do about our white steps. You'll also become aware of another attachment—that between an alert community and **WIP**—most service-conscious of its many radio stations. Here's one example of how **WIP** stays in step: In last month's blizzard, **WIP's** automatic telephone answering facility relieved the flood of calls tying up Philadelphia Transportation Company lines. **WIP** has been giving this kind of service for 40 years. Now, with the added impact of Metropolitan's new concepts of news, service and showmanship, **WIP** is growing rapidly to the foremost audience position in Philadelphia. Advertisers, too, are getting their schedules into step. **WIP, Metrodelphia, Pa.**

Incidentally, the Christal agreement with WJR contains one feature not common in most station-rep contracts. There is no provision for designating the area around the station as local and not therefore subject to commissions. National-local definition is determined solely on the basis on which the product is distributed.

Christal maintains a two-man office in Detroit and both WJR and Christal salesmen work on both types of accounts.

A look at WJR's account list shows clearly why the station claims that

"those who use us most know us best." Of the 50 top advertisers on the station in 1960, no less than 28 have headquarters in the WJR neighborhood. Station accounts include food, drug, beer, tobacco, gasoline, banks, automotive, public utilities, and industrials and range from such national giants as Ford and General Motors to local advertisers such as Twin Pines Dairy and National Bank of Detroit.

According to sales manager Brussel, WJR turns down over \$250,000 in business yearly, either because prod-

ucts or services are unsatisfactory, or because advertisers seek off-rate card deals.

Questioned as to how a station can sell successfully without resorting to rating information, Brussel said, "Our basic philosophy is—every advertiser has an advertising mission or problem. We hire salesmen with sales and marketing background who can discover this mission or problem, and then can suggest ways of using WJR to solve it. We sell on the basis of producing results for the advertiser. We don't have a rating book in the shop. But we understand we get ratings anyway."

One of the most unusual phases of WJR selling is its "industrial concept" now six years old. As explained by Worth Kramer, the "industrial concept" involves the use of the station to reach a highly selective audience of industrial buyers—automotive engineers, stylists, designers, purchasing agents and other top executives whose buying decisions are of prime importance to many types of advertisers.

WJR has been very successful in attracting a number of such accounts for both program and spot campaigns. Reynolds Metals, for example, ran a series on WJR to promote the use of aluminum in auto manufacturing. Rochester Carburetor, a GM division, ran spots to sell other GM executives on buying its non-consumer product. Other "industrial concept" advertisers include Monsanto, Michigan Consolidated Gas, and the Plumbing and Heating Assn. (the latter is a campaign aimed at architects).

Another important WJR sales tool is its recording and production division set up to create and produce radio commercials, programs, and special announcements.

Recording and production's work has ranged from special spots for the "industrial concept" to musical jingles for Lucky Strike, Hotpoint Washers, Stroh's Beer, Volkswagen. Its agency clients include JWT, Maxon, Mc-E. N. W. Ayer, BBDO, Campbell-Ewald, and many others. It is prepared to provide complete programs, special singing station call letters, even created General Motors 50th anniversary song.

It is not a major department for WJR but, says Kramer, has proved a very valuable sales weapon.

A BILLION DOLLARS ON A SILVER PLATTER

It's true. In Montgomery and Central-South Alabama, a million people spend over a billion dollars every year. How to reach them? Easy. WSFA-TV. It covers the area like nobody else.

WSFA-TV
NBC / ABC MONTGOMERY - CHANNEL 12



Represented by Peters, Griffin, Woodward, Inc.

The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina

WJR Image and Prestige. No mere factual rundown of WJR sales and program methods, however, can satisfactorily account for the station's position in the Detroit area.

WJR's success (and based on 1960 figures there seems little reason to doubt that it has been highly successful in the transition from a CBS to an independent outlet) involves some immense intangibles.

As one leading broadcaster expressed it to SPONSOR, "WJR has both the past and future working for it."

Opened in 1922, the Goodwill Station built dominant community prestige under the late, colorful G. A. Richards, and it is obviously cashing in on this 38-year prestige today.

Hanging on the wall in manager James Quello's office is a framed resolution passed in 1950, signed by Detroit's mayor and city council, endorsing WJR's license renewal application to the FCC—a striking example of the station's community position.

But talks with WJR personnel confirm the conviction of most industry leaders that WJR's carefully built image and practices are also those which many successful radio stations of the future will be following.

Chief among these are the extraordinarily heavy involvement of WJR executives in community affairs. President Worth Kramer, for instance, numbers the Detroit Aeraft Club, United Foundation Campaign, Boy Scouts, Roundtable of Catholic, Jews, and Protestants, Detroit Board of Commerce among his many interests. Last week he was elected a trustee of the Kirk-in-the-Hills Presbyterian Church.

Manager James Quello has headed the Detroit Housing Commission. Fine arts director Haas is music chairman of the Governor's Cultural Commission Program. Manager Merriew is active in Kiwanis, and other WJR executives are busy in practically every phase of Detroit and Michigan life.

This, of course, is in addition to the considerable support the station gives to charitable drives and other public service affairs (in December 1960 WJR scheduled 238 public service programs, 992 announcements).


Editorializing, too, comes in for careful and effective handling at WJR. This past fall the station backed

two unpopular amendments, an increase in the state sales tax, and a new constitutional convention, and saw both passed in the November elections.

All in all, WJR's community involvement seems to have had a substantial influence on both its image and its sound. Listeners to the Good Will station have remarked that though it speaks in many different moods and voices it succeeds in expressing the distinctive character, flavor, and personality of the area in which it operates.

"Factory and farm, corn, and culture are all blended in this part of the Midwest," said one Detroitite.


One thing is certain: WJR personnel have immense pride in their work, and in their station. An Australian visitor once characterized the WJR atmosphere as one of "organized vitality." But perhaps the best explanation of WJR success is summed up in the philosophy of Worth Kramer.

"I love my job," he says, "because it gives you a chance to serve, a chance to create and a chance to be in the center of things." 

NETWORK FACTS

(Continued from page 31)

been hard to find over the past few years and 1960 is even worse. During the survey period, four percent of 5.1 shows had a rating of higher than 25%. Last year there were six programs and 1958 reported 21. The 15-25% rating range accounts for more than half of all network programs aired, showing little change through the years. Shows with ratings of less than 15% are growing. Forty-two percent of all programs aired had a rating of less than 15%. Last year 38% fell into that range and in 1958 there were 29% with low ratings. The downward trend is due to stronger competition and increased number of programs.

The Top 10 network programs show a similar picture. The average audience of the Top 10 in 1958 was 31.5%. In 1960, the cream of the crop averaged out to 27.6%—a drop of almost four rating points. This means that a border line show in previous years could have been well into the Top 10 during 1960. 

"The Jackson TV market area's economic potential is amplified by the South's traditional warm hospitality."

Miss America, 1959

MARY ANN MOBLEY

Brandon, Mississippi



WLBT Hollingbery 3

WJTV Katz 12

Serving the Jackson, Mississippi, Television Market

TV RESULTS

SPECIALTY STORES

SPONSOR: Bocoek-Stroud

AGENCY: Direct

Capsule case history: A sporadic user of tv, Bocoek-Stroud of Winston-Salem listened to a WSJS salesman's presentation and placed a schedule that gave it one of the most successful sales stories in the specialty store's history. Bocoek-Stroud, which sells quality sporting goods, sports-wear and toys, had a problem moving a large number of toys. Other media were tried without success, and although a tv advertiser occasionally, B-S never put the medium to a test. Then, it bought 12 one-minute spots on WSJS-TV to promote the game Marble Race. Using film spots that demonstrated its uses, the game began to disappear from the shelves within the first few days of the schedule and by the end of the run, B-S had sold the 40 dozen in stock. Jim Wilson, its v.p., said: "With a toy that we weren't sure that we could get rid of, WSJS-TV produced results we never anticipated." The station is now part of its regular advertising budget, using it in all special promotions.

WSJS-TV, Winston-Salem

Announcements

DRUGS

SPONSOR: Bexel Vitamins, div. of
McKesson & Robbins

AGENCY: Nelson-Chesman

Capsule case history: *Dateline Chattanooga* scheduled daily on WTVC, is a news, weather and sports program that dramatizes its reports in unique ways. For example, when giving temperatures of the different sections of the country, it flashes a picture of that area. Bexel Vitamins, division of McKesson & Robbins, felt this type presentation good program-product integration, and bought a 13-week fall campaign using a weekly schedule of one 10-minute news segment, one five-minute sports, and two five-minute weather slots. Sales for Bexel appreciably jumped in the area, over the previous year, as a result of the advertising. Bob Westenhiser, McKesson & Robbins sales manager responsible for the placement, reported: "*Dateline Chattanooga* has done wonders for Bexel Vitamins in this area and we're grateful to be on." Westenhiser has instructed Nelson-Chesman, the local agency, to purchase a similar schedule on WTVC for a Spring 1961 campaign, based on the successful fall results.

WTVC, Chattanooga

Program

NOVELTIES

SPONSOR: Wonder Mouse, Inc.

AGENCY: Direct

Capsule case history: One of the most outstanding sales records for a novelty product resulted from a campaign by Wonder Mouse, Inc., on WLOF-TV, in Orlando, Florida. Over 6,000 orders, all paid sales, were realized from only 20 announcements on the station. Wonder Mouse is a rubber mouse toy which sells for 25 cents. The toy company's television technique for selling it is simple: one 60-second spot a day was scheduled in WLOF-TV's *Popeye Playhouse*, which runs Monday through Friday from 5 to 5:30 p.m. For four straight weeks the program racked up sales for the item and at the end of this period 6,023 rubber mice had been sold. Another factor impressive to the manufacturer was the coverage. Returns came from a wide area that Wonder Mouse felt only tv could deliver, and the firm is now sold on the medium. Wonder Mouse, Inc. is now planning on using television in other areas to sell the toy with a similar one-spot-a-day schedule in top children's programs.

WLOF-TV, Orlando

Announcements

MEAT PACKERS

SPONSOR: Weimer Packing Co.

AGENCY: Direct

Capsule case history: The Weimer Packing Co., largest meat packer in West Virginia, recently realized an additional bonus from its regular advertising on WTRF-TV, Wheeling, when it found dealers in a new market area pre-sold on the Weimer name and products. George Weimer and his salesman contacted 42 pre-selected grocers as potential dealers, and the reception was one of instant identification with both company and products. The comments in general consisted of "Oh, yes, we see your advertising on WTRF-TV all the time. Know your product is top quality and would be happy to be a Weimer dealer." The momentum of Weimer's advertising on the station over a period of time was clearly evident. On the very first call, in a period of only three days, 38 out of 42 grocers signed up to become dealers. This kind of pre-selling showed George Weimer that his schedules sold the trade as well as consumers with impact, and again increased his advertising budget with the station.

WTRF-TV, Wheeling, W. Va.

Announcements & Program

“WKBH & WKBT!”

WKBH,
5000 watts, NBC,
and WKBT, Channel 8,
CBS-ABC-NBC...

... most effectively serving the
“should-buy” market of LaCrosse
and the Western Wisconsin Area
announce the appointment of
AVERY-KNODEL
as National Sales

Representatives.

- Remember,
you can't sell the
WKBH or WKBT Area
using far-distant, “big-market”
stations. LaCrosse is farther
from Milwaukee than Chicago
is from Indianapolis...
almost as far as Boston
is from New York.
- Only WKBH and WKBT give you
thorough, efficient
and effective penetration
of this diversified industrial
and agricultural area —
39th in the nation in retail sales
per household.
- Call your AVERY-KNODEL representative.



AVERY-KNODEL

Offices in New York • Allanta • Dallas • Detroit • San Francisco • Los Angeles • Chicago

WASHINGTON WEEK

23 JANUARY 1961

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SPONSOR

PUBLICATIONS INC.

It now appears clear that new-FCC-chairman Newton Minow will refrain from activities which might shake the broadcasting industry, at least for quite a while: he has no firm ideas as yet.

His impact is likely to be felt along lines of reorganizing the FCC, and aiming at greater speed in reaching decisions and handling applications.

The FCC chairman has considerable power along these lines, in any event, while as to policy matters, or decisions as between competing applicants, he has only one vote out of seven.

He also has great potential power with respect to **scheduling matters for votes**, or putting them off for further study, unless a majority of the other commissioners affirmatively vote to put off such matters. Here Minow is not expected to exert much pressure, either.

(For more re Minow see Newsmaker of the Week, page 10.)

The FCC has already almost concluded its endless debates on how far it should go in the direction of **controlling programing**: it will be ready to settle on a new license renewal application form very shortly. The new chairman will have no effect on any of this.

Applicants henceforth are going to have to tell what they have done to ascertain programing needs of their communities, and **what they have done to fill those needs**. After Minow has his feet firmly on the ground, but almost certainly not during his first year, there is at least a possibility that he could reopen this matter.

Odds also are **against reopening the network option time question any time soon**. But the possibility remains that after the new chairman has had time to come to conclusions about such matters, he may want to move.

This is a vital sector. It was interim commissioner King, who will no longer be a member of the FCC, who **provided the tie-breaking vote in favor of continuing to permit networks to option station time**.

The guess in Washington is that Minow will eventually turn out to be in favor of **"tough" regulation**.

It is based on the fact that new administrations come in with a "new broom" philosophy, that Minow was appointed by a president-elect who was fresh from approving the Landis report, even on Minow's youth and supposed "vigor." But on nothing genuinely conclusive.

The retiring administration had a little **"toughness"** of its own concealed in the budget for the fiscal year 1962: this asks for money for the new administration to spend between 1 July 1961 and 30 June 1962.

The Eisenhower lame-duck budget points the way for **toughening up FTC policing of advertising during the first year of the Kennedy administration**. It asks for \$9,640,000 for the agency, compared to \$8 million available during the current year, along with another 170 employees.

An increase from \$12,681,000 to \$13,525,000 is requested for the FCC. This includes an increase of \$319,000 for activities with respect to broadcasting. It is estimated that 6,272 AM, FM and TV stations will be on the air on June 30, 1962, compared to 5,794 on that date this year, and an actual 5,391 on June 30, 1960.

FILM-SCOPE

23 JANUARY 1961

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SPONSOR

PUBLICATIONS INC.

Cartoon characters have displaced cowboys as the heroes in today's license merchandising business.

At one time character merchandising was dominated by figures such as the Lone Ranger; then comedy followed when Howdy Doody led the field; now animated figures like Huckleberry Hound appear to be taking over.

Last year some \$40 million of retail merchandise bearing Huckleberry Hound authorization was reported sold, yielding an income to Screen Gems estimated at over \$1 million.

Huckleberry Hound succession to Howdy Doody's throne in tv character merchandising would be more than symbolic: Ed Justin, manager of Screen Gems' tv merchandising, was previously head of the NBC unit that licensed Howdy Doody.

No film company has changed more with the times than Sterling Television.

Sterling for a long time was regarded as a "minor league" company which bore both label and stigma of a "free film" distributor.

But in the last few seasons Sterling definitely joined the majors.

This week it closed three national deals worth a projected \$2.2 million over the next three years. They are:

- A renewal by ABC TV of *Silents Please*, Sterling's half hour network versions on silent classics.
- Sale to Peter Pan (Ben Sackheim) of *Legend of Valentiuo*, an hour-long Wolper-Sterling spectacular set for April.
- Distribution agreement with Theodore Grauick for *Youth Wants to Know*.

Agency-producer co-production is one solution to some of the industry's long-standing pilot production problems.

Hitherto the mortality rate on pilots has been very high, sometimes because what the producers made wasn't what the agencies wanted.

Now McCann-Erickson and Desilu have entered into a co-production deal for *Counter-Intelligence Corps*, a full hour series.

Pilot will be produced 1 February and money has been allotted for 12 more episodes.

It's the first time a major agency and producer have cooperated on such a series.

More firsts: the initial episode will be in two 60 minute parts and will be sold overseas by McCann-Erickson-Desilu as a feature film.

CBS Films, which got a foot in the door as a network supplier through its sale of *Angel on CBS TV*, will try to open those gates a little wider in 1961-62.

As many as six pilots may eventually be ordered for the network market this coming season.

To date these three are completed or fairly definite:

1. *Mr. Doc*, a comedy starring Dean Jaeger, produced by Ralph Nelson.
2. *Baron Gus*, comedy starring Ricardo Montalban.
3. *Charles Russell, Night Wraugler*, a Western based on the actual life of a frontier painter.

Many insiders are scratching their heads over the immediate disbanding of a highly successful video tape commercials producer, CBS production Sales.

CBS hopes to retain most of its tape commercials personnel by transferring them to other live operations—and also hopes to keep its tape business in the same way.

Although CBS production sales was one of the most prolific in the video tape commercials field, it was using extravagantly expensive facilities which CBS acquired in a crash program back in the heyday of live tv.

Finding these fixed costs impossible to meet, CBS is now closing down three of its live studios in New York.

The dismemberment of CBS production sales is quite different from the tape experience of independent packagers such as Elliot, Unger & Elliot and Filmways, both of which folded their tape operations after brief attempts.

These independents gave up because they were incurring too many new expenses and were selling too little; the CBS unit is being closed because it couldn't meet old expenses, even though it was selling very well.

Independent syndicators are using ingenuity to find sources for revenue in film materials which don't require heavy new production investments.

Official Films, for example, has acquired worldwide tv rights to Paramount Pictures' newsreel library, which contains 10 million feet of film covering 1928 to 1958.

The syndicator, which has rights for 7½ years plus options, hopes to make hour and half-hour documentaries out of the library, in addition to using it for stock footage.

Intercontinental Television (IT) is the latest of the companies to enter U. S. tv program and feature film distribution and production.

IT's first three ventures are:

- **Golden Time**, 39 half hour animations based on the Golden Books, co-produced by Intercontinental and Fremantle International.
- **International Playhouse**, 13 90-minute British dramas.
- **Continental Feature Films**, from Continental's post-1954 library.

Incidentally, IT is not to be confused with ITC, another tv film company with an international flavor.

Seven Arts Associated has sold a group of 40 post-1950 Warner Bros. features to a total of 31 stations, including nine which acquired color rights.

Ten latest are KTVU, San Francisco; WSB-TV, Atlanta; WBRZ-TV, Baton Rouge; KPRC-TV, Houston; KNOE-TV, El Dorado; KSLA-TV, Shreveport; WDAU-TV, Scranton; KELP-TV, El Paso; WKJG-TV, Fort Wayne, and KLFY-TV, Lafayette.

It seems likely that CBS Films will have **Wanted: Dead or Alive** for off-network syndication re-runs shortly.

There'll be more than 90 episodes of the series by the time it ends its season on CBS TV this year; produced by Four Star, series is already sold in Japan and Australia.

Vic Tanny, New York, which used unconventional methods to get tv time, will now also use experimental techniques in its tv commercials.

A set of commercials will use Wondermotion, a sort of animation effect using live actors; agency is Jon Byk of Los Angeles, and producer is Wonderland.

SPONSOR HEARS

23 JANUARY 1961
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Colgate's E. H. Little, who last year gave up the chief executive spot but held on to the chairmanship, is far from being semi-active.

He's still calling the long-range shots for the company, leaving to president G. H. Lesch to direct the new short-range moves.

Esty elected to cancel R. J. Reynolds out of the Ma Barker episode of CBS TV's Witness 12 January on the ground it didn't want the commercials identified with the "off-color" dialogue between two women characters in the script.

The cigarette company will also be missing from one of three remaining chapters of the series. The circumstances of the pullout shape up as a first for the network.

One of the big toiletries manufacturers thinks that the problem of getting the right commercials is so acute that it's set aside \$75,000 for experimental purposes.

It's asked its No. 1 agency to decide what type of team would serve most effectively in carrying out the project.

The media director of a top rank agency has abandoned the idea of bringing in a writer-researcher to help the agency sell media and program recommendations to clients.

Much to his embarrassment, the agency executive found that the men competent to fill this requirement invariably wanted more money than he was getting.

His own salary is \$25,000 and this tribe of combination media research and syndication sales promotion specialists was citing \$30-35,000 as expected compensation.

Reports have it there's something stirring between Tom Moore, ABC TV's v.p. in charge of programing, and CBS TV.

Moore came over from CBS TV Films and at one time was associated with James Aubrey.

Barter of time for electric signs has become a fairly thriving thing for even the flagship stations in New York; barter merchants are the go-between.


They serve a twin promotional value: (1) plugging the station itself and (2) a plus that can be held out to spot advertisers.

The passing of George Coppers, the chief executive officer of National Biscuit Co., could result in the shelving of an idea to diversify into the candy business.

For one of the National Biscuit agencies—McCann-Erickson—the abandonment would not prove regretful. It's got Nestlé.

Trends may come and go in the wash of tv network programing but General Foods remains wedded to these immovable principles: (1) The half-hour segment; (2) the happy show; (3) three commercials and a GF-modeled type of billboard at both ends.

In contrast, P&G swings along with the tide in network programing and segment buying but hews to a firm yardstick re spot: under \$3 per-1,000 homes.



**REACH
MORE
OILMEN
IN THE
TEXAS
HOT SPOT**

No ten gallon hat, no cowboy boots, but a true "Texas Oilman." In the Beaumont-Port Arthur-Orange market, 50,000 people are directly connected with the petroleum industry. Their average effective buying income is over \$7,000 per family.

You sell them and over 700,000 other prosperous Texans and Louisianans in this petroleum, petro-chemical, agricultural, lumbering, manufacturing and shipping Hot Spot only through KFDN-TV.



Peters—Griffin
—Woodward

CHANNEL



KFDN-TV

BEAUMONT • PORT ARTHUR • ORANGE

NEWS & IDEA WRAP-UP

TALENTED TEENAGER Beatrice Wein, 17-year-old Penn State U. freshman and frequent contributor to 'Seventeen' magazine, appeared on WCAU's 'Talk of Philadelphia' hosted by Ed Harvey, where she aired seventeen's viewpoint on teenagers' tastes and habits



FIRED by their loss of an antique fire engine to a competitive bidder at public auction, Jack Williams (c), radio adv.-sls. promo. dir. and Donn Winther (r), tv adv.-sls. promo. dir., both of WBZ, Boston, try offering fire chief more money. But apparently he's not having any



Socony Mobil (Compton) will use six weeks of spot tv in connection with this spring's Mobil-gas Economy Run.

It looks like NBC's Monitor will get the bulk of the radio money.

Campaigns:

- **Ideal Toy** has mapped out a six to eight week spot tv schedule to introduce its new spring toys. In L.A., Chicago, Cleveland, Philadelphia, Detroit, San Francisco, Pittsburgh, Cleveland, San Antonio, Phoenix, Seattle, and Portland, Ore., area, a minimum of 10 spots per week will be used. Tv stations in New York, will get up to 20 spots a week.

- **Friskies Dog Food**, going heavy on spot tv in 135 markets to promote its premium offer, a life-sized stuffed Dalmatian puppy tagged *Lucky*. More than 1,000 minute commercials featuring actual scenes from Walt Disney's cartoon, *One Hundred and One Dalmatians*, will be used.

STARTING OUT BIG is KOL (Seattle) p.r. man Robert Ward, whose New Year's resolution was put on station's moving letter news sign in center of town, where it ran 200 consecutive times in five-foot high letters



• **Northam Warren**, Stamford, Conn., will use spot tv in selected key markets, and three daytime and one prime time evening ABC net show, in a stepped-up campaign for its Cutex products.

• **Westinghouse** will use net tv in its \$1 million image-building public relations campaign scheduled for the next six months. Nine dealers, charter members of the Westinghouse National Dealer Council, will appear on the tv commercials over some 200 NBC stations.

• **Red Heart Dog Food**, trying out nighttime spot tv for the first time to point out the product's nutrient value. The schedule calls for a variety of 20's and minutes in major metro markets. Daytime minutes and 10's on radio stations will also be used. Agency: John W. Shaw.

• **General Mills** will test market its two new potato products, Betty Crocker Quick Bake Boats with sour cream sauce and Betty Crocker Quick Bake Potato Boats with creamy cheese sauce in the Dayton, Ohio,

area via spot tv next month. Agency: Knox Reeves.

◆
PEOPLE ON THE MOVE: **James P. Shenfield**, director of product marketing, Campbell Soup, appointed assistant to the president and a member of the company's staff committee.

◆
Promotion gimmicks: The Aluminum Company of America distributed among the scribes a small can of mushrooms labeled "these mushrooms aren't sacred, but the ones you will see in *The Sacred Mushrooms* on January 24 are"—ABC TV, 10-10:30 p.m., New York time.

AGENCIES

◆
For the first time JWT revealed, in exact form, the technique it uses in pitching a media proposal to a client: The client is Ford.

The place of the revelation: the 17 January get-together of the RTES Time Buying and Selling Seminar in New York.

The revealer: Robert E. (Buck) Buchanan, JWT, v.p., tv radio programming.

Highlights of his disclosure:

- The media objectives, including share-of-audience, coverage and cost-efficiency criteria, formulated by the agency for its automotive client.

- An analysis of the programming criteria which underlie the choice of the Ford Division-sponsored shows, illustrated by film clips and tapes of program content.

- A summary of the advertising objectives which the broadcast media are designed to fulfill for this advertiser.

◆
Y&R's Warren Bahr makes the latest agency media executive to be switched into a key tv/radio department spot.

A v.p., Bahr will be second to Mort Werner in Y&R's program department.

◆
Lennen & Newell's Herbert Zeltner has been named president of

BROADCAST rights to Giants games, acquired by KTVU (S.F.-Oakland), involved (l-r): F. King, sta. v.p., nat'l. sls. mgr., S. F.; Giants' H. Gahn, ad mgr., Falstaff; W. Ingram, KTVU Gen. pres.-sls. mgr.



TIMEBUYING & SELLING SEMINAR, held in N. Y.'s Lexington Hotel by RTES, joined (l-r) Stephen Labunski, chmn. RTES Plng. Comm.; Arthur Godfrey, guest speaker; Robert Teter, RTES 1st v.p.



MIAMI MEET of ABC officers and general managers of network's six owned and operated radio stations featured (seated l-r): James Hagerty, new v.p. news, public affairs; Leonard Goldenson, pres. AB-PT; Simon Siegel, AB-PT financial v.p.; Stephen Riddleberger, v.p. o&o stations; standing l-r): Michael Foster, v.p. press information; William Rafael, radio director programming; Jack Mann, radio director promotion; Thomas Velotta, v.p. special projects; Elmer Wayne, gen. mgr., KGO, S.F.; Ben Hoberman, v.p.-gen. mgr., KABC, L.A.; Ralph Beaudin, gen. mgr., WLS, Chic.; Charles DeBare, gen. counsel, ABC Radio, o&o's; John Gilbert, gen. mgr., WXYZ, Det.; John Gibbs, gen. mgr., KQV, Pitts.; Harold Neal, v.p.-gen. mgr., WABC, N.Y.; Michael Boland, v.p.-asst. treas.; William Duffy, radio director sales; Robert Pauley, v.p. ABC Radio



the New York Advertising Media Planners.

Other officers: Frank Gromer, Foote, Cone & Belding, vice-president; Jeannette Le Brecht, Grant, secretary; William Hinman, Lambert & Feasley, treasurer.

Y&R's William Matthews was elected to chairman the board of directors.

Other board members: Newman McEvoy, Cunningham & Walsh; William Schink, G. M. Basford; Max Tendrich, Weiss and Geller; David Wasko, Geyer, Morey, Madden and Ballard; Julius Joseph, Kastor, Hilton, Chesley, Clifford and Atherton.

Young & Rubicam, in branching out its creative and administrative services, elevated in one fell swoop seven men to top-level posts.

The men involved:

Edward L. Bond, who was named an executive vice-president and agency general manager.

The others were made senior v.p.'s: **Earle Angstadt**, **George Dippy**, **Wilson H. Kierstead**, **Alexander Kroll**, **Randolph McKelvey**, and **William D. Thompson**.

Agency appointments: Laddie Boy Dog Food; Tippie Dog Food; and Atlas Canine Products, to **Richard K. Manoff** . . . American Honda Motor, American subsidiary of Honda Motor Ltd., (\$150,000) to **Gumpertz, Bentley & Dolan**, L.A. . . . Dip 'n Sip, (flavored straws) to **Beckman, Koblitz**, L.A. . . . Hotel Corporation of America's new Bermuda Hotel, to **Chirurg & Cairns** . . . Ideal Toy to **Grey**, from Atlantic Bernstein, for its ITC Model Craft Division . . . Glo-Rnz, Dayton, Ohio, to **R. Jack Scott**, Chicago, from Cyc Landy Advertising, Columbus, Ohio . . . Aunt Fanny Baking, Atlanta, Ga., to **Liller, Neal, Battle and Lindsey**, that city . . . Scott Chemical, subsidiary, American Photocopy Equipment, to **Albert Jay Rosenthal**, Chicago . . . Smyth Worldwide Movers, to **Pacific National**, Seattle . . . Sand, Taylor and Wood to **Charles F. Hutchinson**, Boston, for its King Arthur Flour.

PEOPLE ON THE MOVE: **R. Alan Gardner** from account executive

to account supervisor, Y&R . . . **Joseph T. Cacciabando** from sales staff, New York World-Telegram and Sun, to media department, Doherty, Clifford, Steers & Shenfield . . . **Robert B. Byron** from director, media relations, to account supervisor, Y&R, Chicago office . . . **Lewis E. Pierce, Jr.**, to account executive, Charles F. Hutchinson . . . **Howard E. Outley** from Grey to Geyer, Morey, Madden & Ballard, as account executive on the Lehn & Fink Products account . . . **Gordon Buck** from general manager, Aubrey, Finlay, Marley & Hodgson, Chicago, to media supervisor, NL&B, Chicago . . . **Patricia Burke**, to timebuyer, Clinton E. Frank, Chicago, from John E. Pearson Co. . . . **James M. Miller, Jr.**, to account group, Reach, McClinton . . . **James C. Lewis** to Stockwell & Marcense, Detroit.

MORE PEOPLE ON THE MOVE:

Charles F. Metzger from BBDO, to MW&S as account supervisor . . . **Edward J. Doyle** and **Karl H. Koehler** to account executives, MW&S . . . **Ann Hudson**, Wade, La., elected a member on the board of directors of the Los Angeles Junior Advertising Club.

They were elected: **Robert Carley**, president, at Fitzgerald Advertising, New Orleans . . . **James J. Cochran**, v.p. and New York City office manager, Ketchum, MacLeod & Grove . . . **James C. Armstrong**, a v.p. at Young & Rubicam, L.A. . . . **John H. Leonard** and **Herbert R. Roberts**, v.p.'s at BBD&O . . . **Jerome R. Feniger**, a v.p. for television, at Cunningham & Walsh.

New v.p.'s: **Alfred S. Moss** at Kastor, Hilton, Chesley, Clifford & Atherton, from v.p. and manager, New York office, Don Kemper . . . **Greene Fenley III**, at Dancer-Fitzgerald-Sample . . . **Henry Gerstenkorn** at Smalley & Smith, Hollywood, from Neale Advertising.

Name change: **Benton & Bowles, Ltd.**, from Lambe & Robinson-Benton & Bowles Ltd., 1 February.

Merger: Charles Corsi Advertising, Daytona Beach, with Dennis, Parsons & Cook, Jacksonville, Fla.

TV STATIONS

FCC's annual report gave the first official word on the number of station licenses renewals held up—"nearly 500"—as of last 30 June.

About half only, were in trouble because of payola-plugola. Programming and engineering deficiencies accounted for the balance.

The report also stated that it is going to be necessary to shift all, or a major part of tv, to the uhf bands, or at the least to deintermix markets on a large scale, in order to open the way for enough competitive tv stations.

TvB's **Norman E. Cash**, in a talk before the **National Appliance and Radio-Tv Dealers Association** in Chicago, last week, said advertisers often forget that advertising is for selling.

The highlights of his talk:

- Some think advertising is separate from selling. Advertising is something that sounds like fun, is fun to have if you have enough extra dollars, but it has nothing to do with moving products and making dollars. This is wrong. This is what advertising is not.

- The job of selling is more than just offering something for sale. To tell about the things you have, you'll need to advertise and advertise and advertise.

- This advertising you'll need to do must be an extension of your own selling techniques. Just a sign over your door won't change old fashioned habits.

Three California station men, general managers of ABC owned and operated stations, have been elevated to vice-presidents.

They are: Ben Hoberman, KABC Radio, Hollywood; Elton Rule, KABC TV, Hollywood; and David M. Sacks, KGO-TV, San Francisco.

Another instance of stations getting together in a co-op effort to sell their market:

The stations involved, and its heads: WTAR-TV, Robert M. Lambe WVEC-TV, Thomas P. Chisman

and WAVY-TV. J. Glen Taylor, readying a promotion with ABC, NBC and CBS officials, and Petry, H-R, and Katz rep men, to spotlight the Norfolk, Hampton, Newport News and Portsmouth, Va., market.

The project theme: *Tidewater Radio and Tv Council*.

Ed Curtis of Liller, Neal, Battle and Lindsey, Richmond, will handle the campaign.

PEOPLE ON THE MOVE: Edwin W. Pfeiffer from commercial manager, WOTV, Tulsa, Okla., to station manager, WGR-TV, Buffalo, N. Y. . . . Harold E. King, former Florida station owner, to general manager, KFOY-TV, Hot Springs, Ark., Donrey Media Group's new operation . . . Wallace J. Jorgenson from assistant managing director to managing director, WBTV, Charlotte, N. C. . . . Shirley Ann Duaniam from publicity director, WKRC-TV, Cincinnati, Ohio, to promotion manager, WTVN-TV, Columbus, Ohio . . . William L. Snyder from sales staff, Harrington, Richter and Parsons, to sales manager, WTMJ-TV, Milwaukee.

MORE PEOPLE ON THE MOVE: John Vera from office manager to local sales manager, KPHO-TV, Phoenix, Ariz. . . . Harold J. Alguis from director, press information, WTA, to director, trade and business news, Metropolitan Broadcasting . . . Noel D. Lasky from Lasky Associates, to sales representative, WROC-TV, Rochester, N. Y. . . . Bill Lydle from account executive, WSLS, Harrisonburg, Va., to account executive, WEX-TV, Richmond, Va. . . . Frank Hannigan from General Time Corp., LaSalle, Ill., to account executive, WDAU-TV, Scranton-Wilkes Barre, Pa. . . . Paul Ellison to local news director, WBOY Radio and WBOY-TV, Clarksburg, W. Va.

Assigned: John B. Garfield, as local sales manager, WJW-TV, Cleveland, Ohio.

Financial note: Gross Telecasting, declared regular quarterly dividends of 40¢ a share on its common stock and 71½¢ a share on class B common stock, both payable 10 February.

RADIO STATIONS

What could be the beginning of a trend for smaller market stations: WINF, Manchester, Conn., has imported a lecturer-critic to give a 15-week in-service training program on good music appreciation.

He'll also try to improve the staff's announcing and news reporting.

The lectures will run for two hours one night a week.

Nostalgic note: Mark Woods, after a ten-year absence, has returned to broadcasting as v.p. and general manager of WSPB, Sarasota, Fla.

Woods, a broadcast pioneer, and a former ABC president, left the industry ten years ago to go into real estate.

Marion Broadcasting, Marion, Ohio, upped two of its WMRN station men to company v.p.'s and assistant managers, and made its accountant, an assistant treasurer.

The v.p.'s: Francis J. Peters who joined WMRN as an engineer in 1942; and Arthur L. Martin who has been commercial manager for WMRN since 1953.

The new assistant treasurer: Donald H. Shepler, the company's accountant since 1957.

Ideas at work:

- **WSAI, Cincinnati, Ohio,** in an effort to convince those who do not eat Chinese food that they should, ran an all-Chinese contest for its sponsor product, Chun King Foods. The gimmick: The station invited listeners who were willing to give Chun King a try, to participate in a write-in contest. To lend the proper atmosphere to the contest, all promos were recorded in Chinese dialect. The prizes also were Chinese-minded: Among them: a year's supply of soy sauce; tins of Chinese tea and boxes of Chinese fortune cookies; \$15 worth of Chinese laundry service.

- **WBBF, Rochester, N. Y.,** made it possible for three area families to win a share of Eastman Kodak stock by asking listeners to predict the correct closing quotation, 15 December, of the New York Stock Exchange. To

complete, listeners were asked to send along a card qualifying them to be phoned for their guess.

Station acquisitions: KCRN, Crane, Tex., sold to Albert L. Crain for \$22,000,00. Seller: Mrs. Jacqueline Young. Sale brokered by Hamilton-Landis & Associates . . . KMLB-AM-FM, Monroe, Ga., bought by Walton Enterprises, Atlanta, Ga., from WSTV, Inc., Steubenville, Ohio. Sale price: \$110,000,00.

New quarters: WGN, Inc., which operates the Chicago Tribune's radio and tv stations, WGN-Radio, and WGN-TV, moved to its new home on Chicago's north side at 2501 Bradley Place, 13 January.

PEOPLE ON THE MOVE: Marvin W. Houtz from sales staff, KOIL, Omaha, to local sales manager, that station . . . Mary Garcia from International media director, McCann-Erickson, to media manager, Metropolitan Broadcasting . . . J. T. Snowden, Jr., general manager, WGTC, Greenville, N. C., elected v.p., WGTC

Bright Spot

FOR BUSINESS
TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

a John H. Phipps
Broadcasting Station

BLAIR TELEVISION ASSOCIATES
National Representatives

Broadcasting Co. . . . **Don Kelly** from program director, WDGY, Minneapolis-St. Paul, to program manager, WPTR, Albany N. Y. . . . **W. C. Porsow** from national sales manager, WFRV-TV, Green Bay, Wis., to station manager, WKTL, Sheboygan, Wis. . . . **Irv Trachtenberg**, from group sales manager, Radio Advertising Bureau, New York City, to assistant manager, KTIK, Seattle, Wash. . . . **Robert C. Fehlman**, from manager, WHBC, Canton, Ohio, to manager, WPDQ, Jacksonville, Fla. . . . **Paul E. Gilmor** from sales manager, WHBC, Canton, Ohio, to manager, that station . . . **Pat Hodges** from Franklin Mieuli Associates, to national sales service representative, KSFO, San Francisco . . . **Robin Bonneau** to account executive. **Walter Clancy** to operations manager and **Bill Fitzpatrick** to announcing staff, all at WTSV, Claremont, N. H.

This 'n' data: **WDOK**, Cleveland, Ohio, in observance of Mozart's birthday, this month, designated January as *Happy Birthday Mozart*, and is running a full-month of fun promotions with daily and weekly prize awards . . . **WQMR**, Washington, D. C., distributed among the advertising industry copies of the official program of President Kennedy's inauguration.

NETWORKS

NBC, in its year-end report, cited these as the 1960 highlights:

1. Increased emphasis and expansion in news and public affairs programming.
2. Critical acclaim and audience response for its radio and tv coverage of the political year.
3. The highest profits in the company's history.

Added bows, re tv:

- NBC led all tv networks in total number of advertisers (247), and had as clients 24 of the nation's 25 largest advertisers.

- Daytime sales in the fall increased to a level more than 30% ahead of 1959.

- NBC TV's daytime ratings at the year's end, were 4% ahead of the second network and 83% ahead of the third, according to the National Nielsen December II, report.

NBC Radio, in the past six weeks, chalked up \$3,200,000 in net sales.

According to its v.p. and general manager George A. Graham, Jr., this was the "most productive six-week period since the fall of 1956."

All but \$952,000 was new business.

The advertisers, and their agencies: Lever, Pepsodent (FC&B); GM, Buick (McCann-Erickson); Mogen David Wine (Edward H. Weiss); American Motors (GMM&B); Rolley, Sea and Ski (FC&B); Kellogg (Burnett); International Minerals, Accent (NL&B); Wagner Electric (Arthur R. Mogge); Reader's Digest (Schwab, Beatty and Porter); and Sinclair (GMM&B).

PEOPLE ON THE MOVE: **Leonard DeNooyer** from manager of coverage, CBS TV research department, to station analyst. CBS TV affiliate relations department . . . **Jan Schultz** from sales planning staff, central division tv net sales department, NBC, to manager, sales service, that division.

They were elected v.p.'s: **Robert L. Coe**, ABC TV director of station relations . . . **Michael P. Boland**, ABC's assistant treasurer.

Net tv sales: Minnesota Mining & Manufacturing (EWR&R), to sponsor CBS's *Palm Springs Second Annual Golf Classic*, 4-5 February.

REPRESENTATIVES

Storer Broadcasting, executives **Peter Storer** and **Francis P. Barron**, are in New York City looking over prospective employees to staff its new rep division.

The rep outlet, under the general managership of Peter Storer, will represent the company's five tv stations in national spot.

Storer's New York selling operation, with a proposed staff of ten men, plus promotion, research and other allied departments, will be under the sales supervision of Barron.

(For more on Barron, see Radio and Tv Newsmakers, page 68.)

Rep appointments: **WFMB (FM)**, Nashville, Tenn., and **WKTL**, Sheboygan, Wis., to **Walker-Rawalt** for

national representation . . . **Gulf Network** (WKAB, Mobile, Ala., and WNVY, Pensacola, Fla.) to **Venard, Rintoul & McConnell** . . . **WHAU**, Haverhill, Mass., to **Foster & Creed** for New England representation.

PEOPLE ON THE MOVE: **Sal Agovino** from radio sales, H-R, to New York City radio sales staff, Katz . . . **Byron E. Goodell** from NBC TV Spot Sales to Eastern division sales manager for tv, NBC TV Spot Sales . . . **Kenneth F. Campbell** from the Branham Company, to account executive, H-R . . . **Louis J. Hummel, Jr.**, from tv sales, Peters, Griffin, Woodward, Detroit office, to the company's Chicago office . . . **James R. Seferl** from Crosley Broadcasting, to Peters, Griffin, Woodward, Detroit . . . **F. A. Wurster** from sales staff, New York office, Weed Television, to sales manager, that office . . . **James Jarvis** from account executive, Katz, to account executive, CBS Television Spot Sales, Chicago . . . **Larry Cugini, Jr.**, from account executive, Grant, to tv sales staff, Katz, Dallas . . . **Gerald L. Atkin** from eastern sales manager, Headley-Reed TV, and **Donald C. Bowen** from account executive, KDKA-TV, Pittsburgh, to New York City sales staff, Petry.

FILM

There was a general upturn of syndication business in the fourth quarter of 1960, apparent in the reports of Ziv-UA on the period.

Ziv-UA found its fourth quarter business was 32 per cent higher than the previous year.

At year's end, Ziv-UA compared 1960 with 1959 and found it had increased its sales by 26 per cent.

There was a Ziv show on 89.1 per cent of U. S. stations and in 92.0 per cent of U. S. markets, on all three U. S. networks and in every nation with tv facilities outside the Soviet sphere of influence.

Sales: Banner Film's *Debbie Drake* to 21 more stations during December: KTLA, Los Angeles; WRGP-TV, Chattanooga; KETV, San Diego; KROD-TV, El Paso; WKRQ-TV, Mobile; KCRG-TV, Cedar Rapids; WJXT, Jacksonville; KZTV, Corpus Christi; KAKE-TV, Wichita; KIIQ

TV, Quincy; KSLA-TV, Shreveport; KOOL-TV, Phoenix; WALB-TV, Albany; KGUN-TV, Tucson; WXIX-TV, Milwaukee; WFAA-TV, Dallas; KFEQ-TV, St. Joseph; KGLO-TV, Mason City; WMTV, Madison; WFLA-TV, Tampa, and WLBT-TV, Jackson.

International: Norman Katz to be v.p. of foreign operations for Television Industries.

Programs and producers: Columbia Features and William C. Thomas will jointly release *Warden of the Bighouse*, an hour long series based on actual criminal stories.

Commercials: Kent Paterson has joined Depicto Films as account executive . . . Richard Maltby, music producer, has sent an album, "1437 Ways to Win the Rat Race," to agency people.

Ratings: Ziv-UA's *Sea Hunt* scored ratings firsts in New York, Detroit, San Diego, Tulsa, San Francisco, St. Louis, Quincy, Lancaster, Johnstown-Altoona, Grand Junction-Montrose, Sayton, and Atlanta; also, Ziv-UA's *Lock Up* scored time period firsts in Kansas City, Miami, Orlando, Cincinnati, Cleveland, El Paso, Los Angeles, and Waco-Temple.

Strictly personnel: Anthony Azato resigns as NTA syndication sales supervisor . . . Albert S. Goustin rejoins Ziv-UA as general manager of newly instituted special plans division . . . Barry Winton joins Richard H. Ullman (RHU) as southeastern regional sales manager.

PUBLIC SERVICE

Public service in action: WNEW, New York City, collected \$18,273 in its Brooklyn Fund to aid persons who suffered loss in the recent air disaster . . . WBZ-TV, Boston, began its third annual state-wide science quiz, *Science Count-Down 1961*, a program of interest eighth graders in pursuing science and technology careers. The program is sponsored jointly with Lowell Technological Institute . . . WCAU-TV, Philadelphia, *The House We Live In* series has been chosen by the National Educational

Television-Radio Center for telecasting on some 50 educational tv stations in the country . . . KRAK, Sacramento, Calif., provided needed blood and funds for an area lad suffering from a rare blood disease via air appeals to listeners . . . KOSA-TV, Odessa, Tex., in cooperation with the Sul Ross State College, Alpine, Tex., began telecasting a series of instructional films in the audio-visual field.

Public service programming: WTOP, Washington, D. C., aired the second segment of its special public service program series, *A WTOP Editorial*, 17 January, dealing with the subject, *The Juvenile Court Crisis* . . . WGSN, Huntington, L. I., began a new series of 15-minute discussion programs, *Conversation With Youth*, engaging teachers and students in informal talks . . . WNBC-TV, New York City, paid tribute to National YMCA Week (22-29 January) by featuring on its *Saturday Prom* show, 21 January, teen-agers representing the 23 branches of the Greater New York YMCA.

Kudos: Bell & Howell Chicago, recipient of *Citation for Public Service* award from the American Jewish Congress, Council of Greater Chicago, for its documentaries, *Cast the First Stone* (ABC TV) and *Who Speaks for the South* (CBS TV), as "a major contribution in the fight against bigotry" . . . KTUL-TV, Tulsa, Okla., recipient of the *Guardsmen Award* from the National Guard for its "patriotic service to the National Guard."

TRADE DATES

NAB state presidents will get together in Washington, D. C., for their sixth annual conference, 22-23 February.

Howard H. Bell, NAB vice president for industry affairs, will chairman the session.

Other trade dates: 24-25-26 February. The New England Chapter, American Women in Radio and Tv, annual meeting, Somerset Hotel, Boston.

13-14 May, Illinois News Broadcasters, spring convention, Northwestern University, Evanston, Ill. ▀



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Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

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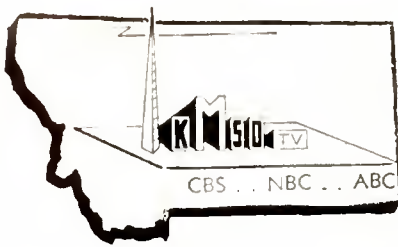
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STARTING 30 JANUARY



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WTRF-TV STORY BOARD



T. R. Effic!

Special Awards Announced!
JEALOUS MAN AWARD goes to the man who shot his sweetheart when she told him she ate her breakfast with gusto.

Wheeling wtrf-tv

COMMUNITY CHEST SLOGAN AWARD goes to the originator of "We're putting all our eggs in one ask it."

wtrf-tv Wheeling

BEST NAMED DRINKS AWARD to Three Gaynors "Bottleneck" Bridgeport, Ohio, for the David & Goliath, one small one and you're stoned; and the Alcatraz, big shot on the rocks.

Wheeling wtrf-tv

MOST DOMESTIC STORY AWARD goes to the housewife in Tibet. Smelling something burning, she rushed into the kitchen crying. "Oh my boiling yak!"

wtrf-tv Wheeling

MERCHANDISING AWARD to wtrf-tv's Kirk Jackson for plying alert advertisers the channel 7 come 11 point sales-booster merchandising plan.

Wheeling wtrf-tv

UNIQUE GIFT AWARD goes to the maker of a musical garbage can... lift the lid and it plays "Nobody Knows the Trouble I've Seen"

wtrf-tv Wheeling

WIT FIGURE AWARD goes to the 7,500 retail outlets in the Wheeling Market for ringing up \$725,456,000 in sales annually. That's some figure! Ask George P. Hollingbery to tell you if wtrf-tv stacks up around here

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

**Tv and radio
NEWSMAKERS**



Francis P. Barron, general sales manager at Storer's Cleveland tv station, WJW-TV, has been appointed general sales manager of the new national television sales organization now being formed to handle all national spot sales for the five Storer stations. Barron, who has been WJW-TV sales head for the past two years, will supervise a N. Y. selling operation of 10 men, plus promotion, research, and other allied departments. Barron and Peter Storer are now in N.Y.C. interviewing prospective employees.

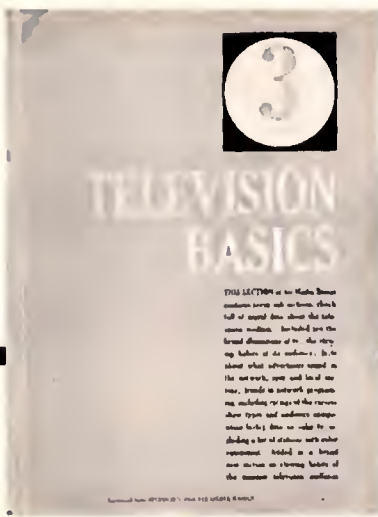
Bert Briller, director of sales development for ABC, has been elected vice president in charge of tv network sales development, a newly created position. He first joined ABC TV in 1953 as copy chief of the sales development department. Prior to that he was a reporter for *Variety*, an assistant director of publicity and special events at WNEW, New York, and news editor in the press department of WOR, New York. He served in the Army Air Force from 1941 to 1945. He is a City College, N. Y. graduate.



Byron E. Goodell has been appointed eastern division sales manager for tv, NBC Spot Sales. He had been a member of the NBC Spot Sales staff since 1956, having come from the Meeker Co. where he was an account executive. Prior to that, he had been with the CBS Television Network. During World War II he served with the U. S. Navy in the Pacific and was discharged in 1946 as a radar-radio technician, 1st Class. He lives with his wife and two sons, 13 and nine, in Berkeley Heights, N. J.

Mary Garcia, international media director of McCann-Erickson, has been named international media research manager of Metropolitan Broadcasting Corp. Miss Garcia has been assigned to Worldwide Broadcasting, the international division of Metropolitan, where she will develop a new service for advertisers and agencies in the international field. Miss Garcia spent nine years at her recently relinquished McCann-Erickson post, originally joining the agency as a sight reader to monitor commercials.





TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

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The seller's viewpoint

Many split-market stations have a hard time getting across an accurate picture of their coverage to agency media buyers, states Harold Essex, president and general manager, WSJS, Winston-Salem, N. C. "Unfortunately," he notes, "in many cases the metropolitan area in which a station has its headquarters, is often used as the only market reference by timebuyers." Far from bemoaning his own fate (Winston-Salem-Greensboro is considered a single market by the FCC), he asks for solid research, and "faith and imagination" on the part of buyers when evaluating a split-market situation.



TAKE A CLOSER LOOK AT THE SPLIT-MARKET STATION

A recent column by the New York *Herald-Tribune's* Joe Kaselow carried a quote from William E. Matthews, vice president and director of media relations and planning for Young and Rubicam, to wit:

"I think we all realize that, however rich our documentation may be, the selection of media for an advertising purpose is an act of faith and imagination, not the resolution of a formula."

To this all I can add is a hearty, Amen! Station managers have for a long time been trying to decide whether media people used a slide rule, crystal ball, stab-the-map-with-a-pin approach, or a form of extra-sensory perception in making their media buys.

We have sent charts, brochures, research statistics, coverage maps, cost-per-1,000, success stories, and every conceivable type of sales ammunition possible to make the agency media people familiar with our market, the people in the market, the potential of the market and, naturally enough, the sales impact of our respective stations on the audience in each of our markets.

The one thing we wonder about is just what Mr. Matthews has brought up in his quote. Do enough media people use their imagination or utilize an act of faith in selection of a market? And if not—why not?

For example: one of the problems confronting many markets is that of population being split between two closely related cities. Unfortunately, in many cases the metropolitan area in which a station has its headquarters is often used as the only market reference by timebuyers, although in innumerable cases the real market area reached by a station covers sometimes as much as three times the population of the particular metropolitan market. Thus, timebuyers have inaccurate statistics, unless, as Mr. Mat-

thews says in his quote, a little faith and imagination are utilized in evaluating these markets.

We have been fortunate in our area that the FCC has designated Winston-Salem-Greensboro, N. C., as a single market. Yet there are any number of markets throughout the country that are split along similar lines but are not given the actual realistic market figures they deserve.

The problems generated by this market-splitting can have serious economic repercussions and may often lead to agencies buying markets that will not give them the dollar value for the products they are servicing. In fact, in some instances, the overlooking of the split-market stations' real coverage may well mean a timebuyer could buy what appears to be the top market in a state whereas in actual fact he would be buying only the second best market. This particular problem has beset us as well as many other split-market stations.

Consequently, I feel that Mr. Matthews' statement should be written in letters a foot high and distributed to all media departments of all agencies for their guidance. And I think special reminders might be in order for the timebuyers so that they may use their faith and imagination properly in evaluating the realistic coverage being offered by many split-market stations in the country today.

Where a split-market situation exists, I think the "faith and imagination" idea projected by Mr. Matthews should be supplemented by a solid research study based on the true coverage provided by split stations. If this particular process were made routine on market buying efforts I think the timebuyers would be astonished and gratified with the wealth of information they could derive from statistical data showing true potential of split-market stations.



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MORE GOODS ARE SOLD ON KTVV FOR A VERY SIMPLE REASON . . .
 MORE SIOUX CITY PEOPLE WATCH KTVV THAN ANY OTHER STATION

Statistics can be manipulated to say most anything you want them to say. And certainly, we have a whole rate card full of pertinent, and favorable statistics. But in the final analysis only one thing is important—did we move the goods? And this is where KTVV excels—in moving

goods in the Sioux City market. Sioux City is a potent market—over $3\frac{1}{2}$ million customers with over one-billion dollars to spend. It's KTVV consistently for audience *and*, more important, audience action. For complete information see your Katz man. He's our man, too.



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 Yankton, South Dakota
 Cleveland, Ohio
 Columbus-Worthington, Ohio
 Trenton, New Jersey
 Fairmont, West Virginia

SPONSOR SPEAKS

Gov. Collins' first speech

We liked the tone and temper of what Governor LeRoy Collins said the other day in his first speech as president of the NAB.

Collins, speaking at the annual dinner of the Federal Communications Bar Association made it clear that he intends, to function as an "advocate, not a referee," for the broadcasting industry.

He emphasized the broadcasters have rights as well as responsibilities, and warned that radio and tv men must not be driven into "economic and legal corners" from which they cannot make outstanding contributions to the public.

But having made it obvious that he intends to advance the legitimate interests of broadcasting with "reason and clarity and vigor," Collins was equally positive in stating that he proposes to "articulate and advance the exercise of broadcasting's responsibilities" with the same spirit.


He said, "I want broadcasters to grow in their capabilities and in their service—not just in reaction to criticism, not just to make more money, but in ever-increasing pride in their creative art."

"Deep, rewarding pride comes from giving, not getting. It comes from the joy of voluntary performance, not from the indulgence of burdens. Nothing can bring greater satisfaction or a more exciting thrill of accomplishment than the shaping of the stuff of other men's lives."

"This is the reason men are called to preach. This is why we get great teachers. And this is why everyone engaged in broadcasting should feel a very special humility, a very special dedication, and very special pride in his work."

"Broadcasting, I am convinced, has more to contribute to the accomplishing of the American dream than any other single private force."

"Our task is to make both America and broadcasting move forward within the guidelines of our basic freedoms to become even better."

As a statement of principle and a platform for action we don't think that the Collins speech can be improved on. In fact he has put into fresh and meaningful words what SPONSOR has been saying since 1917. "This we fight for." 

10-SECOND SPOTS

Show Biz! The tv makeup man was telling a visitor to the set that "in this business . . . one mistake, and you're fired." To illustrate, he recounted a story of the time, during a live show, when he had to run onto the set and pour catsup on a guy who was supposed to have just been shot. The makeup man was a little slow, however, and was caught in the middle of the picture when the camera went back on. "What did you do?" asked the visitor. "What could I do?" replied the makeup man. "*I bit him!*"

Woops! WNBC-TV, New York, threw a wonderful party for the premier of *Mr. Ed*, then had a stalwart NBC page, Dick Grinnwald, lead the happy group of reporters, admen (D'Arcy), and sponsors (Lark) on a "shortcut" through the 30 Rockefeller Plaza basement to a "special door" of the theater where the show was to be viewed. Twenty minutes later, after climbing back out, they all made it inside. *Requisition: One special key for one special (locked) door.*

Congratulations to the same WNBC-TV! Bald men everywhere salute you. After all the wavy-haired tv newscasters, they finally put Joseph Michaels on camera. It took a lot of powder, and Wildroot may never sponsor him, *but it made a lot of guys feel good.*

Legacy: The following was read by Bob Dixon on his WCBS, New York, *At Your Service* program. It's from a liquor dealer's business card—"Since you cannot refrain from drinking, why not start a saloon in your home? Be the only customer and you will not have to buy a license. Give your wife \$55 to buy a case of whiskey. There are 240 snorts in a case. Buy all of your drinks from your wife at 60¢ a shot and in 12 days, when the case is gone, your wife will have \$89 to put in the bank and \$55 to start in business again. If you live 10 years and continue to buy all your booze from your wife, when you die your widow will have \$27,850.17 on deposit, enough to bury you respectably, bring up your children, pay off the mortgage, marry a decent man, *and forget she ever knew you.*"



Nielsen Station Index "parts" add up to the accepted national "whole"

Network tv programs are measured--separately and independently--by two Nielsen services:

In national total, by Nielsen Television Index (NTI)

Station by station, by Nielsen Station Index (NSI)

The sum of the NSI "parts" equals the NTI "whole."

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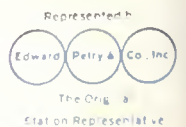


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